

E A N A



" E U R Y T H M Y I N C H I N A "

N E W S L E T T E R

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Mission Statement

The Eurythmy Association of North America is formed for these purposes:

To foster eurythmy, an art of movement originated and developed by Rudolf Steiner out of anthroposophy; to foster the work of eurythmists on the North American continent by sponsoring performances, demonstrations, and workshops; and to maintain, develop, and communicate knowledge related to eurythmy and the work of eurythmists by means of newsletters and publications.

The Eurythmy Association of North America is a non-profit corporation of eurythmists living and working on the North American continent. Any eurythmist holding an accredited diploma recognized by the Section for Eurythmy, Speech, and Music at the Goetheanum, may join the Association as a member. ***Eurythmy students and non-accredited, but actively working eurythmists, are warmly welcomed to join as Friends.***

The Newsletter is published two times annually. Annual dues are from January through December. Membership subscription is \$45 single/ \$50 for eurythmist-couple; for eurythmists living outside of North America it is \$50 single/ \$55 for eurythmist-couple; for all friends, musicians, or speakers the subscription is \$30. Single issues are \$6 a copy. Please make checks out through a bank with a branch in the United States.

The Council members believe that financial concerns should not hinder eurythmists from membership. Eurythmists should feel able to contribute a lesser amount if they cannot afford the full annual contribution. We hope that others will also contribute more to support our work.

All checks should be made payable to the Eurythmy Association of North America and mailed to the treasurer:

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Although welcomed, the viewpoints expressed in the EANA Newsletter are not necessarily those of the publisher.

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FRONT COVER: Eurythmist Claudia Fontana with students in Chengdu, China

INNER BACK COVER: High School Students of Orange County Waldorf School, photos by Shauna Forsum; Eurythmy Northwest Children’s Programs; Portland Eurythmy at Portland Children’s Festival

OUTER BACK COVER: Eurythmy Northwest of Seattle, Maiko Canard and Bonnie Freundlich (photo above) and group piece, “The Last Leaf” (photo below)

LETTER FROM THE PRESIDENT

Dear Friends,

This time of year is usually when there is a taking stock of the union, the state or city. If we consider the State of Eurythmy, there is much to be quite grateful for, knowing that what we do can be like a drop of water on a hot stone. The possibility to do a B.A. and a Master's degree in eurythmy is a significant step for our art, making it stand with our sisters and brothers in the dance world. It brings to consciousness what it is we are doing in these times. Thus this art fits in to the modern educational form of today.

When eurythmy and its sister art of speech is a part of an anthroposophical community, we know how the whole cultural life is enhanced, changed, lifted to a finer level of consciousness. There is as yet no data to verify this, only the feeling of such a place in its role in the culture today. The words renewing, enlivening, refining, come to mind when describing what eurythmy brings to a place and to people.

Now we have a myriad of possibilities to watch eurythmy online. The EANA Council members have been asking whether we can provide a link to such sites or videos that may really represent eurythmy? In truth, I must offer the humble opinion, none of these do. You can get an idea about the color, flow, positions, patterns, and the appeal of the one moving; this can be helpful for the performer to assess the work, the effect. The spirit and backspace however, are lost. We can provide links to our colleagues who have done such work; it gets the message out there in a world acutely aware of what is online. And perhaps this will bring persons to inquire after a training in this art. It will be interesting to hear about such results.

The need for trained pedagogical eurythmists in schools has never been greater. Eurythmists who love children, know how to handle them, are creative in their lessons and movements. There are at least two large schools out here in the west, which do not have eurythmy for their lower schools. The American Eurythmy School often sends out their graduates to do blocks in the schools. Blocks keep eurythmy alive in a school, but rarely build up a program. Eurythmists from Spring Valley have also given blocks in many local schools there in the east. I salute those few eurythmists who have maintained a program for more than thirty years.

One area where there is a strong showing in eurythmy endeavor is the therapeutic eurythmy. ATHENA has grown and consolidated its efforts to make this therapy known and understood as to why it works. The relations with the doctors and now, with AnthroMed, also help it to take its place next to the myriad of other therapies in the world today. There is a strong connection to the work of the Medical Section in Europe as well and all of this through the efforts of the ATHENA Board and others.

Sometimes I have noticed that the "angel" of movement moves around, sometimes blessing here, sometimes there. So one can ask, how is the "mother" doing, the art of eurythmy itself in each of our lives. Where are efforts needed now to help an aspect of eurythmy which has become less in the forefront of our consciousness or activity?

Working on a piece for a course which I give, it is amazing again to see how the genius of a language bends itself toward eurythmic expression; how this bending meets the rising gesture of eurythmic movement; how just those sounds are perfect for showing the imagination of a word, a sentence, a whole verse. To bring these moments to people in all walks of life is such a gift, as we know. Is there more that we can do to bring eurythmy to children today? Now we must pay tribute to those eurythmy teachers in the high schools, who have built up such wonderful programs for the students, taking these out into the world, into other communities, often joining with others to bring about festivals of movement, as we have seen from photos in our Newsletter. Much gratitude for this work!

Thanks to all whose eurythmy is enriching your life and the lives of those around you in small or great ways. Thank you all for sharing these modest, humble, exciting and perhaps amazing efforts underway. Thank you for taking risks!

With best greetings, from Alice

LETTER FROM THE EDITOR

Dear Members and Friends,

Thank you, Regional Representatives, for your reports on eurythmy activity in North America. The EANA Council welcomes Isabella Guardia Ferragutti, who recently joined. Thank you and best wishes to Anne Cook, for representing your region of Northern California. Thank you to everyone for your submissions, making this another great issue!

The question of media is relevant to many people, especially young adults who change their views of these devices once they become parents. Douglas Gerwin wrote an insightful article, "If E-Go Today, E-Gone Tomorrow," published in an online newsletter on the website for the Center for Anthroposophy. Douglas questions the role of technology in education and in society as a whole, asking whether children are able to move, to create their own mental pictures, or to engage in living experiences. In the article, Douglas asks his readers to examine these electronic devices as "being tools or 'prosthetics' for human skills and capabilities, recognizing that prosthetics are helpful when they assist a human skill or capability, but harmful when they threaten to take it over. In this context...Rudolf Steiner actually cautioned against banning tools of technology outright. In a lecture given shortly after the outbreak of World War I ['Technology and Art', Dornach, 28 December 1914], he declared: 'It would be the worst possible mistake to say

that we should resist what technology has brought into modern life, that we should protect ourselves . . . by cutting ourselves off from modern life. In a certain sense this would be *spiritual cowardice*.’ [Emphasis added] Instead, Steiner went on to say, the more we expose ourselves to technology (rather than flee from it), the more we need to strengthen in ourselves—for instance, through the arts—precisely those human capacities that technology mimics or supplements.” You may read this article at <http://www.centerforanthroposophy.org>. Another worthy article is “The Web as Will and Idea” by Eugene Schwartz published in the Anthroposophical Society’s Newsletter, *Evolving...News for Members and Friends*, issued Autumn-Winter 2009.

Recently I watched three hours of rehearsals for the Bachelor of Arts Program at the Threefold Auditorium, Spring Valley, New York. The next evening, February 23, I was able to attend one of the three programs and it struck me how each piece had grown tremendously since the previous day. It was a receptive audience and the eurythmists gave their best. Once again I am reminded of the transformative aspects of this anthroposophical art form. The human being is uplifted and most free in eurythmy.

After the group pieces and many Rudolf Steiner solo pieces, the leaders of the BA Program, Coralee Frederickson and Michael Leber performed. In a yellow dress with white veil, Coralee performed a selection of the Prelude from the Suite in B-flat major (HWV434) by Handel. Michael performed Chopin’s Funeral March, dressed in fuchsia with multi-shades of deep purple veils.

Michael dedicated his performance to his brother, Stefan Leber, a leader in the Waldorf Movement in Europe, who crossed the threshold of death on Wednesday, February 18.* Also Michael related that the date February 23 held special meaning, as he had graduated from the Eurythmeum Stuttgart fifty years previously! And on the same date in 1979, Michael had gathered nineteen eurythmists to perform on the Threefold stage, the zodiac and planets in the Twelve Moods by Rudolf Steiner. Several of us in the audience remembered that event.

This summer, the group of fourteen eurythmists in the B. A. Program will perform together again in Oslo, Norway. Best wishes to them all!

Blessings on your work!
Maria

*Stefan Leber, one of the most important pioneers of the German Waldorf School Movement in recent times died at the age of 78. From the News Network Anthroposophy Limited: “In a statement, the German Waldorf Schools Association in Stuttgart paid tribute to Stefan Leber as one of the most important pioneers of the Waldorf School Movement, who had ‘shaped the Waldorf School Movement like no other.’” *NNAL*

EURYTHMY: WAKING AND WALKING IN JOY

MARK EBERSOLE

“Human Soul!

You live within the limbs,
which bear you through the world of space
into the spirit’s Ocean Being.”

Out of the vast range of doorways Rudolf Steiner opened to new vistas and explorations of the spiritual, eurythmy is unique in its immediacy and depth: on her wings, fully conscious and active right into our physical being, we can enter, explore, dance and thrive directly in this Ocean Being.

This is not so with our thinking. Its images are mere reflections, to be moved, exchanged and altered at will. We are wide awake, but only in reflections, not living beings. Thinking lives in antipathy toward the world; in its separation we become free and clear about how we stand toward it.

In our feeling life, we enter into a more living, moving engagement, as blood and breath respond to the life around us. In speaking, in artistic activity, in social life, we are drawn out of that closed world of thought into one of exchange and renewal. Steiner points out that this happens in a rhythm of falling asleep into the word of the other, or the perception of the world, momentarily, and then becoming more awake as this rises to consciousness. While clear thinking is the guarantor of our freedom, the loving heart, particularly the etheric heart, that nexus of our feeling life—that develops from puberty onward—is the center of our humanity. The head separates us from the world—a very necessary step—but in fact we are one with the rest of creation, and it is in and through the rhythms of heart and lung that we may re-forge this oneness, in freedom, with loving insight, in every moment.

In our willing life we enter into the spirit’s Ocean Being, we are fully part of it. Our consciousness is dimmed to that of sleep, but in this sleeping state we are interacting, through engagement of our limbs, with beings of all realms, from the highest hierarchies above us to the world of elementals below. And in action we may encounter most fully those most mysterious worlds of all, our fellow human beings, each a unique creation, each in every moment uniquely creating.

It can perhaps be said of anthroposophy as a whole, that the extent to which it realizes itself in the living world through the limbs and will, it has found the greatest effect and echo—in Waldorf schools, in architecture, in farming and medicine. Unfortunately the opposite has too often been the case, that anthroposophy has lived—or stagnated—in the set thought patterns of its representatives, that is, in their limiting thoughts, hopelessly distancing itself from the great

life of the world. Left to its own devices the head invariably seeks set definitions, reassuring limitations, boundaries and control. The Society's tragedies after Steiner's death, all based on who was acceptable, who belonged and who did not, are well-known. But in fact we see a new tragedy unfolding in our time around the person of Judith von Halle, a brilliant, widely read and acknowledged anthroposophic spiritual researcher and lecturer. During Easter 2004, she received the stigmata and entered into fully conscious experiences of the passion of the Christ Being, whom Steiner has placed at the center of all earthly development. What greater imprimatur of truth could be demonstrated in the will than such reception? Yet powers at the head of the society in Dornach, and of the Christian Community, twist and turn and manipulate individual words of Steiner's in the desperate attempt to find reason—dead, abstract thoughts—to declare her illegitimate. Those who read her words with an open heart and mind can feel their truth and power. Those who have met her, as I have, have experienced the reality of her altered being—that she is real. On December 24, 1923, in preparing to refound the Anthroposophical Society, Steiner made abundantly clear how open, accepting and loving we need to be in taking each other up: anyone who sees 'anything legitimate' in anthroposophy is, *per se*, a valid potential member. He did this specifically to counter the drive to judge and exclude that had hagridden the old Society. Unfortunately those who would hold power by lifting themselves through judgment and exclusion of others still reign at the top of our anthroposophical organizations. This is what happens when the heart forces are trumped by the head's thinking.

This danger applies to eurythmy, as well. It is seen in the infamous inability of so many eurythmists to work together—but that is another story to perhaps be told another time. Here we may look at the common illusion that eurythmy may be 'learned' with the head alone. It is certainly possible, within a few months, to 'learn' all the sound, planetary and zodiac gestures, the head and foot positions, and the soul gestures. From this head knowledge the limbs may indeed move into the appropriate positions. Ever and again teachers and parents, with a few public courses under their belts—sometimes after just a weekend!—start doing 'eurythmy' with their classes and children; although it is often only after completing several years of the full-time, four-year training actually necessary that new eyes open and we perceive, in an instant, whether someone doing "eurythmy" is indeed doing so, or not.

What is it that makes up this impression, or conviction, of *real eurythmy* being done?

Most often and directly we speak of whether someone 'commands the backspace' or not. That is, is the person moving around 'on their own,' isolated in their physical

being, or are they moving the space around them as well? While it may require a degree of real training to see this consciously, I think some ability to do so is the prerequisite to seeing eurythmy at all; I know it took me six months of weekly performances by the eurythmists in the Camphill School where I worked so long ago, before the scales fell from my eyes and I suddenly saw what it was they were doing up there, floating around and waving their arms. Is it not an ability to see the wholeness of the eurythmists, the space between them, and the space around them, in dynamic relationship?

It is my experience that this expanded vision is something we can directly address and develop, certainly in public courses, and with children fifth grade and up. For example: I teach the seven-part rod exercise in a slow and steady rhythm, in the circle, three counts per path. Once they have it, I direct the participants to forget themselves and direct their gaze forward, without focusing forward, and open their vision for the whole of the group. "See all the rods moving as one!" I instruct. It is a small thing, and anyone can do it, but the effect is dramatic: space itself suddenly changes and comes alive. I believe Steiner speaks of this as the upwelling of the etheric, when a group finds itself in common, rhythmic motion. With adults one can really practice this: doing expansion and compression, or spirals together in the circle, or any common form, you encourage them to find and stay with the group movement. Once this is happening, have them consciously break this feeling for the others and just do it 'alone,' even as we continue as a group. Then have them include the others in their mindfulness again. The difference in the experience, as the group stream is found again, is immediate and amazing. All are invigorated and filled with a quiet sense of joy. Once awakened to this ability, the sense for the wholeness of space and of the group working together can blossom and grow.

This oneness with the world, of feeling oneself entirely knitted up with the familial, societal and religious connections one lives in, was very much a part of human life and joy up to the Renaissance. The last four centuries of modern science and philosophical development have done wonders in making the realization of oneself as a free individual possible, but at the price of the existential loneliness individuality entails; this loneliness stems from the tyranny of the intellect in our modern life: abstract, analytical thought, entirely dead and antipathetic, that breaks the perceived world into ever smaller bits. Our willing life is the closest source of relief from this. Any form of pleasant physical activity, such as a brisk walk, will lift one out of the doldrums and bring refreshment. More vigorous activity, especially with others, as on a sports team or going dancing, can bring joy and fulfillment. But with eurythmy we have the means to channel the joy that rises out of any whole-

hearted physical activity, and make it fruitful right into our lives of thought and feeling perception, into a joyful awareness of the unseen worlds of spirit and earth powers that move in and around us.

Another parameter, besides command of the back space, is one inculcated consciously into those trained in The Hague, as I was: the importance of commanding the movement center of the body and bringing this into harmony with the expression center. The latter originates in the soul, speaking from the heart area into the arms and the whole gestalt. The former, the movement center, is below the navel, around the center of gravity; this center must be commanded for any form of physical sport or dance or other discipline to be successful. When viewing eurythmy, we can see if the eurythmist's lower limbs just move the form while the arms do the gestures, unconnectedly, or if the whole human being moves as one in unified expression. Where with the back space the upper space around one must be grasped, carried and sculpted, in this second instance it is a question of connecting to and carrying the forces of the earth below into my whole being and expression.

This ability connects to a third parameter which Steiner described at the Teacher Conference in Stuttgart in April of '24—that the physical be moved as though it were itself etheric, weightless and flowing. Interestingly, this flow of eurythmy, when successful, is immediately visible for those who have studied T'ai chi—I have heard eurythmy compared to it many times. In T'ai chi the "chi" is sited at the movement center mentioned above; living force should flow out of this center bringing the entire physical instrument into fluid, weightless motion. This motion is as much *perceptive* as it is assertive of personal will: T'ai chi is of course a martial art, and when one has found this unfettered, weightless flow, one may perceive, right into one's physical being, the *movement intentions* of one's opponent, and immediately join that flow with the appropriate counter-motion.

This ability to live entirely in the will in flowing competence is the basis for any real earthly ability. The head, as I tell my students, is in fact the youngest member of the human being. It can only hold one thought at a time, and connect it to the next with endless effort. A learned ability lives in our limbs, dozens of movements and perceptions flawlessly flowing together; and it is a thing of beauty to watch. Watching not only professional dancers or sportsmen awakens joy and enthusiasm in us, but a master craftsman or teacher at work may as well. This is life in "the spirit's Ocean Being"! This means living in the etheric. Whereas physical movement is always, well, physical, requiring space of its own, many etheric movements may interpenetrate each other. Many of us remember that from the second year of the training, when we never had enough room because the 'others' were doing their forms too big, to

the third year, when there was always room, even with many. This connects to Steiner's exhortation, that it is possible to do eurythmy "on a postage stamp;" we learn to move in a space not physical. There is a parallel here with intellectual thought as well: it is heavy, non-reactive, and exclusionary, like the purely physical. Steiner ever and again gave totally new definitions to even the simplest concepts; so often you think you 'know' something, when he turns it about again. Living thought has that same quality of inclusion and constant, reactive metamorphosis as living movement.

Striving to let our eurythmic motion connect to and flow out of the earthly forces is most nurtured in the practice of three-fold walking. Commanding the back space, we permeate the world above and behind us; in consciousness of our fellows we command that space around and between us; in commanding our steps we become one with the earth below us. I know that three-fold walking may be grasped, and taught, hundreds of different ways, depending on what social or therapeutic or artistic effect one is seeking, but for me the archetype would be as follows.

First: we shift our weight from back foot to front. Worlds should move here! I am taking a new stand-point with my entire being. This being sinks down into the earth, connecting with her right to her core. This standing leg becomes as an oak tree in its rootedness. "Here I am!"—I can only be an 'I' being, receiving the light of the spirit and unfolding my soul in the periphery, if I have this root connecting my whole being to the heart of the earth. Goethean Scientist Thomas Goebbel of the Cara Institute told us students in the Hague that, when discovering an ancient humanoid skeleton, scientists' measure of whether it is human or ape is not the size of the cranium, but rather the build of feet, knees and hips: could these bones be brought one directly over the lower, so that the being could stand upright? If so, then it was human. If not, it was ape. This column of bone formed by our legs and back is stone, limestone, is the heart of the earth risen up into our being. All animals stand by force of muscles supporting the frame. Only the human is lifted into and carried in lightness by this stone column. We know from Steiner that this achievement was the prerequisite for the ability of the spirit to finally enter into a physical body, the birth of the human 'I.' In this juxtaposition, the heaviest and most dense material building of the frame for the greatest lightness as well as greatest light of the spirit, we have the secret of the Earth's oldest incarnation, Old Saturn, where this was laid down. The highest hierarchies worked here, laying the deepest foundations for this highest development on earth. The eurythmic gesture for 'Ē' has everything to do with this column of bone; if this column is not felt and filled with consciousness, sticking one's arm straight up in the air is empty, is abstract symbol. In that archetypal exercise, I-A-O, the

light-moment of the I (\bar{E}) must remain the backbone in the Ah and the O. It must remain the backbone of lightness in everything we do eurythmically!

The second phase: I lift the back foot. Here is freedom! Here is choice! That foot may move in any direction I wish! That freedom is only possible because the other foot is so firmly grounded. Without Mother Earth's support, without saying 'yes' to her with all my being, I grope, I stumble, I gad about; to use the English expression, I 'have no bottom'; I have no real choice. Steiner speaks of the pointlessness of so much modern philosophical debate of 'what I can know' or 'what I can perceive' of 'reality': if one has no useful and meaningful definition of what 'knowing' or 'perceiving' are, these questions are pure speculation. What is the human being? If we are indeed accidental bits of cosmic dust, our consciousness elevated metabolic process, then any talk of 'higher' motives or strivings is so much rarified swamp gas. In reducing the human being to meaninglessness, such Darwinian thinkers sweep away any basis for their own higher cogitations—one might as well go drink beer and watch reality shows on TV! 'Freedom' without meaningful context is the modern formula for angst, neurosis and the endless pursuit of cheap thrills to cover the lack. As anthroposophists our real freedom—and joy—as individuals springs from our sure foundation in the spiritual reality of all material life. This joy should inform every step we take eurythmically! Steiner also speaks of this as a 'Luciferic' moment, the joy of individuality escaping from the fetters of heavy earth. Let us enjoy the old fellow, knowing we are well-grounded at the same time! If we know and nurture our roots, we may fly all the higher, having a safe touchstone and harbor for all explorations!

Finally: I lovingly place the foot back on the earth, putting no weight on it, but rather, with my whole being, which finds presence in the sole of my foot (it really does!) I greet the Earth anew, this place on the earth, a new place—for I am moving forward! My thinking has chosen this place, now my feeling connects to it, ready to begin again the commitment of allowing my weight to sink down into the earth, taking fully my new standpoint—or not. It is in this feeling perception, this heart moment, that I test the truth and validity of this new step. The head has its reasons, the will its realities—the heart is where these worlds come together to be experienced, tasted, celebrated and suffered.

What we strive for eurythmically, then, is for the soul to move through the body into an awareness and command of the wholeness of the periphery, 360° in all directions. This includes the space before us and behind us, under us and over us, and between me and my fellow artists. On the one hand this a spherical wholeness, all-embracing. On the other hand are the realities of the three dimensions of the earthly space we live in and seek to penetrate, dividing that wholeness into realms of physical and soul awareness.

In the lecture series "The Origins of Natural Science," December '23-January '24, Steiner speaks of these three dimensions of physical space: he clearly places their origin in the human soul. Again we meet the question of standpoint: if we are not accidental appearances at the end of billions of years of haphazard development, but in fact its archetype and highest development here on earth, then the found creation emerges entirely from this archetypal human being as our appropriate field of development. Right up to the Renaissance, as Steiner relates, human beings experienced the three dimensions from the inside out. At the cusp of the new age, then they were "born" to clear thinking and perception, they were abstracted and set outside the human being; they became laws of math and physics and abstract properties of space. Perspective appears in painting. The calculus appears, and the mechanical conquering of space, right into the cosmos, based on the ability to project spatial realities on an X-Y-Z graph above the earth, on the moon, on Mars, wherever, where space vehicle and asteroid, for example, may meet, or meeting be avoided. An X-Y-Z graph is the abstract mathematical expression of the three dimensions.

It is in the face of this abstraction, of the imagination of the overwhelming vastness of the space so three-dimensionally conceived, extending seemingly infinitely into the billions of galaxies of space in all directions, that modern humans have been reduced to mere dust. This model generates the illusion of our smallness and meaninglessness.

Eurythmy offers a unique path to the re-conquest of space as a world of living soul.

I have done this exercise with public courses and with children down to eighth grade—the time of life when abstract thought is born. Place, for example, a piano bench before them, and ask that they find the three dimensions; they will appear in pairs. They identify fore/back, up/down and right/left. Then have the group move these dimensions together. Go forward, go backward, again and again, looking for the soul feeling inherent in this movement: I go toward something when I want it or desire it; I move away in rejection. Fore/back is thus the dimension of the will! Once you realize it, the experience is immediate and innate. Up/down: what soul quality emerges here? Language is filled with this dimension: I am up/high/flying/on a cloud, or I am down, depressed, in the dumps, the world is weighing on me. This is the dimension of feeling! There remains right/left, a more difficult pair. I have students make the motions of weighing something, right hand and left hand holding different things: the soul is comparing and contrasting. Thus right/left expresses the dimension and experience of thought. Left to right movement creates a line, as in writing: from A to B to C we move in constructions of thought. Or we place one thing here, as to one side, and another to

the other: we differentiate, we take apart, we analyze.

Space—it's alive! Through penetrating our physical instrument consciously we develop an awareness of 'living 3-D.' The whole realm of eurythmic expression, specifically Speech Eurythmy, unfolds.

I note here my long-term experience that speech eurythmy, because of these qualities that promote a healthy and joy-filled incarnation process, is more important for children than tone eurythmy. Of course moving to music is indispensable, is an endless source of joy, and is uniquely suited to happy explorations of the world of music and its elements. I start every lesson with movement to music and end most the same way. Yet working with poetry and stories touches the children and engages them more deeply, in my experience; I think it is the modus for the deepest work to be done in helping them incarnate in a full and healthy way.

In the course of the four-year eurythmy training, all four members of being, physical, etheric, astral and finally ego being are transformed into a command of this totality. When the ego being, in the fourth year, becomes free in this activity, it is as though it hovers above, as an eagle, overseeing the entire space being moved in, aware of all fellow eurythmists moving with one, and holding the entirety of the piece and form being shown; it is all there in our sovereign I-being, held and commanded.

We can perhaps see parallels in this command to what Steiner advocates, in his *Philosophy of Freedom* for the power of thought: to be able to step outside it, and view it from the outside; this, he says, is the basis for our freedom as human beings. In eurythmy we strive to make this freedom—with all attendant joy—visible in movement in space. Thus attaining this mastery of our physical being, lifting it into etheric movement, penetrating and forming this in turn with the astral dynamic, shapes and colors of the music or speech being performed, and overseeing all this with the winged eagle of our I-being—mastering this, I say, may be a wonderful bridge to what Steiner calls the development of *Leibfreies Denken* 'unbodied thought,' if you will. As described above, living thought is malleable, transformative and inclusive, not fixed, heavy, dead and exclusionary.

And it lives in joy, in the joy of creation; I am a free being filling this unique moment with something never experienced before. And I am creating out of love: love of beauty—of the poem or story or music—and the striving to make it beautifully visible; the love for the children or adults we are blessed to work with; and the love of becoming more myself in this mighty creation—filled with gratitude to those higher and lower spiritual beings that have all worked, and do work, to make it possible. The outcome should be, must be, joy! If we are teaching children, their breathing should deepen and relax, their cheeks get rosy, and they should regularly be laughing and happy, out of breath, totally engaged in what we are doing with them.

Adults should always emerge refreshed and stimulated from our courses. And our work with other eurythmists should surge with the flow of renewing and refreshing creative life force we release between us. If this is not happening, we can only look to the cranky, exclusionary, judgmental mind filled with physical thoughts, prejudices and preconceptions about 'what eurythmy is' and 'how it must be.' It is never too late to shake off these shackles!

"THE WORD OF MY FEET"

THE THREE PARTS OF WALKING

KATE REESE HURD

"The art is in the technique"

In the detailed report that I submitted last year for posting on the EANA website at Michaelmas (2014), "The Speech Sound Etudes: Feeling the Gestures and Finding the Figures," I mentioned that during my preparations for renewed work in eurythmy one of my goals was to be able to walk in all directions easily and frontally and that in the fundamental act of walking I had found truth in what Steiner had said, that "the art is in the technique." Steiner stated this in the report he wrote for the "*Nachrichtenblatt*" (the "News Sheet"), No. 28, July 20, 1924, concerning the series of lectures he had just given on *Eurythmy as Visible Speech* (EVS). His report appears at the front of the EVS English edition of 1984, Rudolf Steiner Press. Here is some of what he said there about art and technique; it is so important:

"The eurythmist must devote himself to the gesture down to the smallest detail, so that his performance really becomes the self-understood expression of the life of soul. He can only give form to the gesture in its fullness when the smallest detail comes first to consciousness, that it may later become the habitual expression of the soul-being...." And he continues, "From eurythmy one can learn to value the technique of art; but from eurythmy one can indeed also become deeply imbued with the way in which the technical must put aside everything external and be completely taken hold of by the soul, if the truly artistic is to come to life. People who are active in any sphere of art often speak of how the soul must work behind the technique; the truth is that it is in the technique that the soul must work."

And so it is with three-part walking. I'd like to elaborate on this because of its power to lead over into how "the word of my feet" – as pointed to in the Eurythmy Meditation given to us by Steiner – can make a clearer and more compelling contribution to artistic expression in eurythmy. I have found a new world opening up to me as my feet 'speak,' as I let what I hear guide my understanding and my work.

The deeds of the ‘moving foot’

To begin with, I discovered that by following the deeds of my ‘moving foot,’ and describing these anew, the rhythmic dialogue it carries out in relation to the earth has come more strongly to the fore. Rather than saying to myself, “Lift-Carry-Place,” describing only my part in the step, I began to say, “Leave-Free-Meet,” to acknowledge my relationship and dialogue with the earth. Indeed, it is surprising to consider that at every moment in my walking, the ground does not cave in under my step; how would I ever manage if it did? And as my awareness of this continual dialogue and support has grown, so too has my sensing and knowledge grown regarding the distinct character of the three parts of each step. And along with this, the moment of transition between each of the three phases has appeared more clearly as the minor miracle in inward experience and outer expression that it is.

The deeds of the ‘ground foot’

However, despite having a clearer experience of these transitions, I still found it all too easy to transfer my weight from step to step too soon; disrupting the flow. Could I find the means to move through the step evenly? Indeed I could: by inquiring into the deeds of my ‘ground foot’ – as I now call it. Here there are also three parts. Moving forward, the flow through the ground foot is: “Heel-Arch-Toes” (the reverse when moving backward). Giving attention to the ground foot in this way has stirred remarkable perceptions: there is an intimacy of gesture in what my ground foot is doing. Considering the number of bones the foot has, it is not surprising that extremely subtle experiences of movement through the foot can be had while walking, in this case through the length of the foot. As I mentioned in Footnote Fourteen of my “Speech Sound Etudes” report [published at www.eana.org, Michaelmas 2014], we learn to walk when we are too young to know of such possibilities. But as adults, we can cultivate this intimacy of gesture on the part of the ground foot in its quiet dialogue with the earth. And not just that; I’ve found that the ground foot and moving foot are in dialogue also. The subtle flow of the ground foot and the overt flow of the moving foot are tethered together beautifully, as when eurythmists move together in tighter and looser curves simultaneously. Here, in the feet, Arch in the one ‘speaks’ to Free in the other.

To bear witness to these dynamics more carefully, one can slow down this flow and these intimate gestures by dividing each part into a duple or even triple rhythm. For this, one can count out subdivisions to the three beats of the step like musicians do, until a clear sense for the flow is established. One step per measure of three beats would be:

Duple division: “Heel and Arch and Toe and...”

Triple division: “Heel and-a Arch and-a Toe and-a...”

Emphasis reveals the qualities of each phase

However, I still felt disturbances in the unfolding of my steps within the element of time, still shifting my weight too soon. So I began to emphasize each part by dwelling on it longer, consciously and actively unfolding that part over time. Taking the first two beats for the emphasized part and only half a beat each during the third beat for the other two parts works well. The counting for each type of emphasis would be:

Count: “1 and 2 and 3 and...”
 “Leave and 2 and free meet...”
 or [leave] “Free and 2 and meet leave...”
 or [leave free] “Meet and 2 and leave free...”

As an unanticipated gift from this emphasis practice I’ve found that the distinct character of each part has become quite striking. For instance, a quality of desire seems to well up over the lengthened duration of the Leave, and at a certain point it must break out and lead over to the free portion. And during the lengthened Free movement, the sense of possibility of intention to be given from within, from a significant, thoughtful process, comes forth – the careful consideration of the direction of the step. And the placing of the foot during the extra-long Meet (toes first as usual) feels full of determination; with no qualms and no introspection the intent is carried out thoroughly. These differences and the skill that we can develop through deliberate emphasis on them, to become steeped in them, can form the basis for an artistic technique and expression that streams right through our feet; that conveys and supports such things as the differences between lyrical, epic and dramatic poetry.

We can change the focus of this emphasis exercise so that we dwell longer on one or another of the phases of the ground foot instead of the moving foot, to know its contribution. We simply substitute Heel, Arch, Toe for Leave, Free, Meet (reversing the words to go backward). The sensation of the unperturbed streaming of weight as it moves through the length of the ground foot in its relation to the earth is beautiful. At this point in my experience of this ‘music’ of my feet, I’m sure that outer musical accompaniment for walking could only obstruct these delicate perceptions and this beauty. The words I’ve provided for myself and share with you now are for the sole purpose of drawing attention to the delicate details of these subtle motions made by the foot. By bringing these to consciousness we can illumine them, “become deeply imbued” with them and make them part of “the self-understood expression of the life of soul” in our eurythmy work. And the point is to hone our ability to “put aside everything external” to the actual facts of what unfolds. (See the extended passage from Steiner cited above in the second paragraph.)

And, as a bit of an aside here, my work with the large body of “Speech Sound Etudes” which I’ve written (in

response to one of Steiner's earliest instructions to Lori Maier-Smith) is for the same purpose: to "put aside everything external;" to create a means of working that would exclude mental pictures from any and all sources that dictate what each speech sound is supposed to be like, and instead create an ever-fresh means of gaining highly differentiated and concentrated perceptions of each sound's nature, at work in our language – experiences which cannot be acquired very well through poems alone. Through the Etudes, my perceptions and insights find corroboration and/or correction regarding what rightly belongs to each sound as its distinct impulses and what its activity in our language really is. I use the Figures that Steiner drew for us near the end of his life as a means of corroboration and correction for myself, also. So long as I have not diligently and securely raised my knowing activity to the higher levels of cognition that Steiner had clearly achieved and mastered (Imagination, Inspiration and Intuition), I know that I must regard his drawings as guiding supports for my work, to keep me on track.

Walking sideways and diagonally

A frontal orientation to the Onlooker is somewhat challenging to maintain when walking diagonally; but it is especially challenging to maintain in the sideways direction. I began to take a closer look at these difficulties in light of the possibilities of my physical body. To move sideways one cannot do otherwise than pass one foot in front of or behind the other foot. The feet are longer front-to-back than side-to-side so we can't even approximate moving a straight line with our feet as we can with forward and backward. We most naturally end up doing an ugly zig-zag, as one foot lands more forward and the other more backward; or we go more so on tiptoe, to avoid placing the whole length of the foot down; or we resign ourselves to the expedience of turning ourselves or at least turning our lower body Egyptian style and pointing our feet in the sideways direction. But I've found it impossible to experience and express a truly side-to-side movement so long as I turn like this; depriving both myself and the Onlooker of that experience. In actuality, when I turn to move in the sideways direction, I express forwardness in that direction; and I express a conflicted direction if part of me turns and part of me doesn't.

Here is what I've discovered: this turning isn't necessary. If I keep myself centered between my 'frontness' and my 'backness,' my weight can pass from side-to-side through my forward-passing foot via the heel when it serves as the 'ground foot,' and side-to-side through my backward-passing foot via the toes area when it is the 'ground foot.' Beautiful! And then my artistic sense and inner experience of the direction manifests freely through my whole being, and my experience of my direction is supported and affirmed by the "word of my feet" through their

contribution of a right technique.

Counting for the three phases of the sideways step focusses on what the ground foot does, and differs for the front-passing foot and the back-passing foot, as they alternate. Moving sideways going rightward (the reverse going leftward):

Front foot: "Left-heel — Middle-heel — Right-heel..."

Back foot: "Big-toe — Toes-arch — Little-toe..."

After achieving a modest mastery of this technique with the ground foot – of feeling the ground with my whole foot while nevertheless keeping my weight centered – I began to do the emphasis exercise with my moving foot in this sideways direction also; lengthening each phase in turn. I've found it a great deal easier to move sideways now than I ever have before. With good attention, our feet and body are in fact quite able to do this; it works and it has grace in it. I find that the strong, grounded sideways flow of movement through the ground foot helps keep my feet from turning to the side too much.

The diagonal is easier than sideways because we can usually pass one foot in front of or behind the other with less sense of zig-zagging; but grounding the flow helps. The movement flows both sideways and lengthwise along a diagonal through the ground foot. For the ground foot in a right-forward diagonal direction (reverse for a left-backward diagonal):

Left foot: "Left-heel — Arch — Big-toe..."

Right foot: "Left-heel — Arch — Little-toe..."

And again, after achieving relative ease with this, I began to do the emphasis exercise with my moving foot.

Greater skill in walking supports our work

There's such vitality and sweetness in this grounded work of the feet. Our increasing mastery with it can give us capabilities that I know I want to be ready to use and it can help us in matters of expression that might otherwise suffer some neglect. For example, when making forms, the diagonal and sideways movements can convey the active, passive and/or duration quality of verbs. Sideways movements can show correspondences between things, such as with metaphors or dialogue (see toward the end of Lecture Nine in EVS). The simpler skills of walking in the three different straight directions becomes intensely malleable for moving circles and curves, the direction changing every moment. And when the transitions between lines and curves is deeply felt and purposefully expressed, these can likewise be more deeply experienced by the Onlooker.

Through the increasing skill of our feet, our ability to remain frontal to the Onlooker can strengthen and we will more readily sense it if we turn away. When it becomes a free deed to turn or not, it can become a conscious and meaningful choice if and when we depart from frontal and take leave of our Onlooker. This matters, because through

our frontal and open orientation we invite the Onlooker to see what we feel* and to see and feel as a participant in the experience, not merely as an ordinary observer of what we do. Therefore, being able to move in all directions easily and frontally is not just of benefit to ourselves; it is a real blessing to the Onlooker, because it means that we will find it easy to honor and maintain this precious connection and this relationship through which so much good can come.

*(See Steiner's lecture, "Veils, Dresses and Colors," Dornach, August 4, 1922, about six pages in; found at the back of EVS, 1984, as above.)

The Eurythmy Meditation

"I seek within
The Working of Creative Forces,
The Living of Creative Powers.
It tells me
Of Earth's Might of Weight
Through the word of my feet,
It tells me
Of Air's Forces of Form
Through the singing of my hands,
It tells me
Of Heaven's Power of Light
Through the sensing of my head,
How the World in Man
Speaks, sings, senses."

Rudolf Steiner
(Rendering by Kate Reese Hurd)

The original in German:

"Ich suche im Innern
Der schaffenden Kräfte Wirken,
Der schaffenden Mächte Leben.
Es sagt mir
Der Erde Schweremacht
Durch meiner Füße Wort,
Es sagt mir
Der Lüfte Formgewalt
Durch meiner Hände Singen,
Es sagt mir
Des Himmels Lichteskraft
Durch meines Hauptes Sinnen,
Wie die Welt im Menschen
Spricht, singt, sinnt."

*Claudia Fontana and
Audrey Qiaoen Zhang
Chengdu, March 2013*



EXPERIENCE IN CHINA

CLAUDIA FONTANA

In 2010 I was in Thailand for ten weeks, teaching at the Panyotai Waldorf School in Bangkok. I wrote a report of that experience, sent it to the newsletter and was surprised at the positive feedback I received after the article appeared. Now I have been asked to write of my China experiences. Since I have traveled to China eight times in the last three years and in 2013 spent six months there, so many of the experiences rather flow together creating a huge painting of incredible color and form. It is all so profoundly enriching that I am almost at a loss as where to begin.

Perhaps I will begin with the flight. It is a 13-hour flight and it is non-stop from Detroit to Shanghai. I have discovered economy-comfort which is well worth the extra 100 dollars. I have always gotten the window seat in the first row of that segment, so I can get up as I please without disturbing anyone. Furthermore, my legs are long enough to reach the magazine rack on the opposite wall. When I recline the seat (with the extra two inches! they allot me) I am sort of horizontal. I only drink water on the flight, only watch two movies and walk around constantly. I exercise and also do eurythmy. So many Hallelujahs, I think speech, the Zodiac gestures, etc. all in standing have been done by me in the little galley zooming through the space to the other side of the Earth. Indeed, it is exactly the other side of the Earth. When I travel during summer time in the USA, I do not have to change my watch when I arrive. I am just 12 hours ahead. So when you are all sleeping in the US, it is high noon in China. It is a 13-hour difference in non-daylight saving time. When I am asked to depart the plane, it almost feels like being evicted. This has become my home.

On arrival in Shanghai I spend the night in a hotel and then fly to the cities where I now have my regular assignments and friends. It is so wonderful to be picked up and greeted with so much warmth and real feeling of kinship. Even when I arrive at a city the first time, the exuberant waving and recognition already takes place when I am still in the baggage claim area when my hosts see me through the glass doors as the "Westerner."

Chengdu, in western China has the largest and first Waldorf School of China. I have been there four times for Teacher Training, various conferences, teaching in the school and also intensive adult classes. One of the participants of

the intensive course is now studying eurythmy in Spring Valley. What a doer Audrey is. She loves the eurythmy, did everything to make such courses in Chengdu possible and then decided to pack up her two school-age boys, get them enrolled at Green Meadow and become a eurythmist! Chengdu has a very nice large hall and moving with many people during conferences is very possible. There are now two Chinese eurythmists in Chengdu. One trained at Botton in England and the other trained in Spring Valley. At the end of February I am returning to Chengdu. They have asked me to teach and to mentor them.

I have come to love Qingdao. This beautiful city in the North is right on the Yellow Sea. The school there is still relatively small with three kindergarten groups and going up to fourth grade. I was there three weeks and the children had eurythmy every day. They also wanted the Kindergarten groups to have eurythmy every day, but I thought twice a week was sufficient for these toddlers. The exciting experience there was the intense interest of the adults. On three Saturdays, I had a workshop where 50 people attended. It was a five-hour workshop with 2.5 hours in the morning, lunch, and then 2.5 more hours. The organizers rented the rehearsal room of the very modern Qingdao Opera House. It was glorious. And for sure we needed every inch of that fabulous hall in which we could really move. When the last Saturday class was to end, they did not want to go. Again and again they wished to practice their pieces, till finally the uniformed guards of the house presented themselves at the door. That was the signal...you must go now! And how surprised they were to see such a happy and vibrant group laughing and filling the entire space with sheer joy!

Here are some vignettes from my trips to Qingdao April 2013 which I sent to friends back home: I am not in the hotel any more but now ensconced at the school since the holiday is over. Boy, would I love to have some luxury in the form of a lovely bathroom. Here both the sink and the loo which are allotted to me are itchy-bitsy for tiny toddler

hands and diminutive other little tot body features. Even when I sit on a chair to brush my teeth or wash my face, I have to bend down! I can barely get my hands under the faucet, which is not made for this little dessert – bowl size basin, but taken from some deranged normal sink. To wash my breakfast mug in it is a real engineering task. You see, I must tilt it at a very specific angle. I keep forgetting how I must tilt it and I do not have the math expertise to write down the exact angle. It would be wisdom to wash my face in the mug. I would do that if I were not reliant on the water which I can only get out of the bulky faucet. And sometimes I get a different mug so the slanting angle would have to be calculated anew! I have not yet resorted to taking the more than abundant water which gushes over the pint-sized little squat loo basin. Obtaining water from that would be a cinch, however!

In October 2014, the school moved to a much larger building and the living space for visiting teachers is much more comfortable.

My life here is very busy. They had me scheduled for 28 teaching sessions per week. Most of them were 50 minute sessions and five of them were 1 hour sessions. I said this is too much. They said but you are here only for three weeks. Anyway, I did reduce the load to 22 sessions.

Last Sunday I went to the ocean which is a 20 minute walk away. The weather was glorious and everybody and his mother were outside, but it was wildly windy. Already from a distance I heard the waves pounding against the stoned-in embankment. Spunky teenage boys were standing on little buttresses daring the waves to reach them. Fortunately they did run away when they anticipated the huge masses of water as being too powerful.

All along the seaside promenade, intermittently, there were these desolate bundles of humanity lying prostrate with their heads supported in their hands. At their head they had placed little tin cups. It looked to me as if they were either sleeping or praying. I did not have a coin so I placed a small bill into the cup and covered it with a stone, which the beggar lady had put in there to weigh down the bills because of the extreme wind. As I was doing this she showed no sign of life. Then as I walked away, I saw how she moved her head, furtively peeping through her disheveled hair to see who

Claudia in Qingdao

“It is just so wonderful how eating is an enormously important activity in China. How they got all the food together was a mystery to me. It was actually a simple lunch at a workshop that went all day. Suddenly all this food was there.”



had given her the honor. To see such desolate humanity is a shock.

When I found a Starbucks for a coffee, I first sat outside. No sooner had I placed myself comfortably in my chair when out of nowhere another beggar lady rattled her tin cup into my face. Everybody in that cafe received the same treatment. I especially got a kick out of one yuppie type pretty Chinese girl talking on her glitzy cell phone. She was being rattled at by the beggar lady and pretended not to hear or see her, which was really hard! It was a battle of wills! Finally the pretty one opened her purse to drop a coin into the tin cup. The beggar lady's persistence won the day!

Today I took a taxi to Badaguan [also known as Ba Da Guan, "The Eight Great Passes"] which is the scenic area on the ocean settled by the Germans. It was still the last day of one week of national holiday (can you imagine that the Chinese do not work for one whole week and all the toll roads are opened for free and millions of yuan are not paid in honor of all the people in the Republic) and many, many people were outside in the perfect warm and sunny and clear air. At the beach the tide was out and there on the bare rocks all smoothed and rounded by the endless rolling of the sea water over them, there, beautiful brides dressed in the most elaborate bridal gowns and beautifully arranged raven black hair had their pictures taken with their new husbands. All was youth and beauty and bliss! These women were really exquisitely beautiful and their new husbands touch and admire them as if they were precious dolls. One of these brides, a rather spunky one, sat herself into the water with her nylon dress billowing around her like some strange and otherworldly sea flower. She splashed and churned the water around her, threw it up in the air and was deliriously happy as it all pearly down over her. So was I at the sight of this delicate creature seemingly arriving out of the vast ocean utterly new and innocent? Indeed, an Asian Venus!

I made my way home along the endless beaches where many merchants had their stalls for selling all manner of kitsch and bling and sea shells and pearls. I bought some and for sure they were real because the merchant took a scissors and scraped the little moon-globes, and there was no layer that was scraped off, but pure powder. They sell this mother-of-pearl dust for whitening their skin!

It is always a little shock to me when I watch people eat or I eat with them. The smacking, slurping, sucking is something else! They bring their heads to the bowl and with great dexterity shove the food into the mouth via the sucking sounds and the chopsticks. It all goes very fast. When all is gone, they lean back on their chairs, practically exhausted. The careful wiping of the mouth begins with the dainty little napkins which are about one-fourth the size of our napkins. And well they should wipe their mouths as all the quick shoving does not always ensure the food landing in the mouth. Even children wipe their mouths without being

told. How deeply ingrained this smacking while eating is a part of their culture became clear to me when I taught at a big building filled with six kindergarten groups with 25 children in each group. I told the story of a bumble bee that flew over the meadow and saw a flower. In the flower was a dew drop and the little bee sat in the flower drinking the dew drop. All was so quiet and attentive. Our left hand was the flower and with the right index finger we began drinking the dew drop...and then these darling Chinese lips, all round and pillowy, began the most amazing chorus of delectable smacking. They all smacked drinking the dew drop!! I really had to contain myself!

One of the parents, Rosalie, who speaks excellent English, asked me if I wanted a "very special massage, best massage?" I said to her, you know last year you told me all about the best healer in Qingdao who could take the pain away from my hip which I then had. Well, Rosalie told me this masseuse is very special. She is blind and 83 years old and was invited by Chairman Mao to massage his wife in Beijing. How could I refuse that?

Well, we came to her apartment building and walked up five flights of the dingiest and darkest stairwell I ever climbed in my life. In the dark entry way I caught a glimpse of a very sparse and utilitarian life style. In one room an old man was perched in his bed with crutches at his side. In the kitchen was a small two flame burner with all sorts of plates and jars on a small table. In the masseuse's bedroom was a cot on which a patient was being treated. We were told to sit on the bed opposite the cot. The walls were bare concrete and totally bare except for dark red velvet banners with gold lettering on it. I asked what they were. They were her diplomas! Then the patient on the cot was finished and I was invited to now lie on the cot. No change of sheet or pillow or nothing! The masseuse did wash her hands and without any rest for her, she was now pawing me all over like some huge cat. She was very gentle and mumbled in Chinese that I would sleep well tonight, which in fact I did! Before I was done, another patient was waiting for her turn on the bed to get to the cot!

Guangzhou is in the South, close to Hong Kong. It was gloriously warm there and summer clothes were worn right into the 1st week of December. Only during my last week there did cooler weather arrive. There the school is very vibrant and the whole atmosphere is so friendly and amazingly enthusiastic for Waldorf education as well as for eurythmy. For the beginning of a conference taking place at the end of October 2014, the new hall was completed the night before the conference was to begin. And what a wonderful and large hall it is with a sprung floor!!!!

Apparently Michael Leber was there a few months prior with a fairy tale group from Stuttgart. There was a very beautiful photograph hanging on the wall of him doing eurythmy.

Besides the children I had two groups of adults who each had 12 hours of eurythmy. In one group there were 22 students in the other 26. It was just such a gift to have dedicated and focused students. They cannot get enough and some of them made themselves eurythmy dresses.

Last year my last day of teaching in Guangzhou was on Thanksgiving Day. The parents actually created a festival where singing took place, dancing and all the faculty members received very long hand dyed silk scarves. I had a second grade, which was doing “I and you, you and I”, etc. It was a difficult class of children where the boys greatly outnumbered the girls. Furthermore, two of the boys were constantly fighting. I do the exercise where the children go to the next place in the circle so they get a new partner. Then it happened that these two little ‘enemies’ wound up with each other. Both the teacher and I were wondering how that would go as they had never wound up together. For sure their angels gave them an opportunity for reconciliation ...when doing the “I” we face the center of the circle, when doing the “you” we face our partner. You will not believe it, but these two rascals kissed each other on the lips and everybody saw it and everybody laughed. It was the best Thanksgiving gift for the whole class!

For sure, the eurythmy is the ultimate gift to the world so capable of bringing joy and harmony. It is a daunting responsibility to teach it wherever we are placed to do that task.

EURYTHMY IN THE “LAND OF THE MIDNIGHT SUN”

MARIA VER EECKE

The Bachelor of Arts Program,
the Den norske Eurytmihøyskole,

The University College of Eurythmy, Oslo, Norway

My experience of this BA program was most positive and I wish to encourage other eurythmists to consider this option. In 1980, when I graduated from the School of Eurythmy, Spring Valley, New York, there were only a few eurythmists who had trained in this country. I had studied elementary education in university, where Rudolf Steiner’s Education as an Art was on the Suggested Reading List. Once I heard of Waldorf Education, anthroposophy and then eurythmy, and realized what a different perspective it was, I left off my college courses and went to the eurythmy training. At the Waldorf School where I taught for thirty years, my employer stated that only class teachers needed a Bachelor of Arts degree to be employed. This has changed over the years and eurythmy teachers now are required to have a B.A., along with a specialized training in the art of eurythmy and a pedagogical course in Waldorf Education.

Coralee Schmandt and Michael Leber, in collaboration

with the faculty at Den norske Eurytmihøyskole, have provided a part-time course for eurythmists with a recognized eurythmy diploma, to up-grade to a Bachelor degree in Eurythmy and Education. There are three sessions to attend, two weeks in the autumn, one week in mid-winter, and two weeks in summer. During the sessions, group pieces are prepared; Coralee directs the speech eurythmy and Michael directs the tone eurythmy. Between sessions, one works with a mentor(s) to prepare solo pieces in speech and tone eurythmy. It is doable to fit into one’s busy schedule and definitely well worth the effort!

From their website, <http://www.eurytmi.no/en/>: “Eurythmists in the programme are expected to demonstrate eurythmic competence on an equivalent level with graduating students of the University College of Eurythmy in Norway. They will receive support from the teachers in the following areas: solos, group work, and demonstration, as well as music theory and speech formation.

As a teacher, one is always looking for refresher courses and other means of professional development. What I did not expect was that the BA Program gave me much more than I had anticipated. This is not so easy to describe, as it has to do with my personal biography at this time in my life. My mother always wished that I would complete my education and it was her gift, as my inheritance, that allowed me to do so.

The first course I attended in 2012 included many young recent graduates of the School of Eurythmy. It was an international group, with eurythmists from Taiwan, Sweden, Norway, Canada, Germany, France, and several states in this country. There were 20 of us, and so we were divided into two groups. During the first session, the music theory lesson and test were given (definitely college level) and we had lessons with speech artist Barbara Renold, after which we gave our demonstrations of speech formation, in which each person chose three poems to present in the styles of epic, lyric, and dramatic speech.

The solos for speech eurythmy and tone eurythmy with forms by Dr. Steiner were presented during the session in February 2013. It was a festive occasion for several reasons. First of all, it is so impressive to witness so many eurythmy solos with Steiner forms, twenty-six in all! The process began with an intimate viewing as we watched each other in our own group, as each one presented his or her work to the teachers (speech and tone eurythmy separately). Next we had a run-through of the programs and we were able to see everyone’s solo, along with the four group pieces. Then came four separate programs (during the day or evening) open to the public. The venue was the Threefold Auditorium and an appreciative audience attended. On this occasion, John Alexandra (Threefold Foundation and School Board member, 1970’s) recognized and honored Michael Leber for his part in saving the School of Eurythmy in 1978.

How does one express the experience of beholding so many Steiner forms in one week? Each one was unique, and some with fantastic costumes, such as Nietzsche's "O Mensch, gib acht!" performed by Cristina Geck, complete with red wig! How interesting it was to see the same piece done by two different eurythmists; Carsten Callesen and Christina Beck both choose Bach's "Air" from Orchestral Suite in D Major, also known as 'Air on G String'. It was remarkable to see Hsin-Shih Lai present Debussy's "Claire de Lune" that Dorothea Mier performed for many years. Christina Beck presented a poem by Christian Morgenstern in German, with special indications from Rudolf Steiner. And these are just some of the highlights!

Due to an injury and with my arm in a cast, I was unable to attend the summer session. And so my work in eurythmy group pieces had to be documented by the faculty of Eurythmy Spring Valley for the University College of Eurythmy. During the next year, I was able to work in two group forms for tone and speech eurythmy under the direction of Dorothea Mier of Eurythmy Spring Valley. In March, I attended a professional eurythmy conference given by Ute Medebach of Dornach on Rudolf Steiner's fairy tale, "The Rock Spring Wonder" from *The Trial of the Soul*. This was performed in the Mystery Drama Festival Conference in the summer of 2014.

And so in the summer of 2014, I arrived in Oslo to complete my studies with a new group of eurythmists in the BA Program. Oslo is a very beautiful city, whose people are warm and welcoming, even English-speaking! At the airport I was mistaken for a citizen, which I considered a compliment. It is so easy to find your way in Oslo and public transportation is excellent. The impressively large brick building of the University College is four stories, with a cozy cafeteria on the first floor, and classrooms and offices on the upper floors. Expecting to meet Norwegians at the University College, I was surprised that most of the eurythmists had come from Järna, Sweden. The eurythmy faculty and graduates were at the Goetheanum in Dornach, Switzerland. The only eurythmist in the group with a Norwegian passport was Franz Eilers, from California!



Once again the eurythmists were divided into two groups, an English-speaking group and a group from Järna, although not all of them were Swedish.

The Berle Building of the University College

It was exciting to see the group pieces. There were six eurythmists in the English-speaking group. When I watched their first practice, I saw six distinct individuals moving, but already in their second attempt they seemed to move as one! How is it possible that eurythmists can meet for only a few weeks and then come together some months later and be ready to perform? Beth Dunn-Fox suggests that it has to do with one's intention that unites us in the work. This was my experience with both groups.

By the end of that summer session, I witnessed several beautiful performances of William Shakespeare's Sonnet 65 and Sinding's "Frühlingsrauschen" (Rustle of Spring). If this composer is unknown to you, please find a chance to listen to this composition, as it is simply sublime. The group from Järna performed Gerald Manley Hopkins' Sonnet, "Hurrahing in Harvest" and Rachmaninoff's Prelude B Minor, Op. 32. Both selections of music by Sinding and Rachmaninoff were magical. It was doubly thrilling to watch two very different sonnet forms. In Hopkins' verses, describing the natural world and the heavens in which the spirit of the Savior lives, the rich language comes to life through eurythmy with alliterative sound gestures and breaths. Shakespeare's sonnet describes the grandness of nature in relation to time, leading inward to our deepest human feeling, that of love.

On the first day of lessons, Coralee introduced me to the speech artist, Hans Lindmark, of Järna, Sweden. During our conversation, Coralee remembered our speech teacher, Peter Menaker, at the School of Eurythmy, Spring Valley. Hans told us that he and Peter had trained in speech formation at the Goetheanum in the 1970's and they had shared living arrangements in a student house there. It was Michael Leber who noted that it was now 33 years since Peter's passing in July 1981. Michael and Peter had taught together at the School of Eurythmy in 1978 and they had been my teachers. Coralee was also a eurythmy student there at that time. This recognition of past connections marked a special moment. Later I was able to contact Peter Menaker's son to tell him that we had been thinking of Peter on his death day.



Peter in 1981

Presenting eurythmy at the University College of Eurythmy had special meaning for me. The founder of the school, Eva Lunde, was a sister to my teacher and mentor, Kari van Oordt in Spring Valley. Kari and Eva had grown up in Lillehammer, Norway. Kari remembered being at the Goetheanum as a child, when she and other children took flowers to Rudolf Steiner on his death bed. When I was in the eurythmy training, we students thought that Kari was created of Norwegian granite, as she was so strong and powerful in her eurythmy, best described by my teacher, Don Vollen, as archetypal eurythmy. Now in Oslo, I was able to speak of Kari and to dedicate my presentation to her

in my introductory speech. I performed “The Ringing of the Bells” by Rudolf Steiner, in a light pink dress with a sky-blue veil in the center surrounded by a white veil. The harmony of the amphibrachic rhythm creates a ‘bell-like’ swinging, especially in the silent introduction and conclusion. Eurythmy indications make visible the qualities of the soul forces of thinking, feeling, and will, which are addressed in the verse: “To right in our doing; to peace in our feeling; to light in our thinking”, as well as, goodness, beauty, and truth. It was a special honor to perform this verse. It is a verse that I chose especially to show my students.

My tone eurythmy solo was Chopin’s Prelude No. 20 in C minor, known as the ‘Chord Prelude’. I remembered how difficult it was to play on the piano when I was thirteen years old, yet I loved the melody. Working on this piece in eurythmy helped raised my understanding of the music to that of knowing the harmonies (with much practice). I was inspired by this quote by Beethoven: **“Don’t only practice your art, but force your way into its secrets, for it and knowledge can raise man to the Divine.”**

This was an opportunity to work with Steiner’s indications in the tone course, *Eurythmy as Visible Music*. It was the harmony that informed the creation of my form, which began upstage on the left and lead diagonally downstage, as the music led from the minor key to the dominant. The phrasing of the melodic line was the red thread running through the form. The harmony supports the melody and gives texture to the music, although it was not always easy to hear, as some of the dissonant notes are in the bass far below the chords in the treble. And it was challenging and took much practice to release each chord into movement, with the tones of the melody singing above. The harmony became visible through eurythmy. Perhaps the composer would have been pleased? Learning about Chopin’s life was an added plus to this experience. I can recommend an excellent documentary made by BBC in 2011, “The Women Behind the Music.” Learning about the biographies of the composers and poets enriches our work as artists.

All the eurythmists spoke so well when introducing their work – another learning opportunity. There was an amazing variety to the four different programs of 38 solo pieces! I was introduced to unfamiliar artists, such as, Wilhelm Peterson-Berger, Fredrik Jakobsson (Swedish composers); Karl Werner Aspenström, Erik Gustaf Geijer, Tomas Tranströmer, Hans Möller, Pär Lagerkvist, Karin Boye (Swedish poets); Aaro Hellaakoski, Edith Södergren, (Finnish poets); Phillipe Desportes (French poet).

Patricia Stachow performed selections from the German text of

anthroposophist Michael Bauer’s “Humanity and Freedom.” Nicholas White performed a poem by Hans Fritz Scholl, a founding member of the White Rose resistance movement in Nazi Germany. Kerstin Brüggeman performed speech eurythmy to the poem “Vi” by an anthroposophist, the Norwegian poet, Kjell Helge Johansen, who was present in the audience. It was such an amazing experience to witness these artists present their work in eurythmy!



Back stage: Nicholas White, Susanne Zipperlin, and Maria Ver Eecke

What a lovely surprise it was that both our teachers performed! Coralee Frederickson performed a lively solo, “Steps to Parnassus” from Children’s Corner by Claude Debussy. Michael Leber performed Frédéric Chopin’s Piano Sonata No. 2 in B-flat minor, Op. 35, popularly known as “The Funeral March.”

The graduation ceremony was especially meaningful. Both Coralee and Michael addressed us as colleagues. Coralee drew from the literature of the sonnets that had been worked on over the past months. She spoke of the newly found confidence that we all gained through this process of intensive work toward the goal of a BA degree. Michael spoke of the value of this program, in that standards are upheld for the stage art and that eurythmy teachers do need a recognized Bachelor of Art’s Degree for eurythmy to stand in the world. He spoke of how we as eurythmists work out of intuition, quoting the source of Rudolf Steiner’s “Introduction to the Eurythmy Performance” given in Dornach on December 23, 1923. “If one descends from the supersensory to outer sensory appearance, we find Intuition just above where the human meets the supersensory world. When the human being becomes independent in relation to the supersensory world, perceiving it, letting it reveal itself, then one is dealing with Inspiration. And when the human being can unite Inspiration so intensively with his own being that he is in the position to form it, then Imagination appears.” What urges our soul-life outward into speech? It originates from our moving bodily form, as **“...in his organism the human being is the whole human being expressed in movement.”**

My heart was full as I sat on stage along with the other BA graduates. For me it had been a long journey since my graduation from the eurythmy training, a completion. I imagined my mother standing behind me, with her palms placed lightly on my shoulders. I didn’t expect to feel so inwardly changed by the experience. Growth is good!



Eurythmists from Järna

The following poem was performed in eurythmy for the BA Program by Susanne Zipperlen.

Earth

Let the day grow on you upward
 through your feet,
 the vegetal knuckles,
 to your knees of stone,
 until by evening you are a black tree;
 feel, with evening,
 the swifts thicken your hair,
 the new moon rising out of your forehead,
 and the moonlit veins of silver
 running from your armpits
 like rivulets under white leaves.
 Sleep, as ants
 cross over your eyelids.
 You have never possessed anything
 as deeply as this.
 This is all you have owned
 from the first outcry
 through forever;
 you can never be dispossessed.

Derek Walcott



*Rudolf and Marie Steiner visit the Stave Church
 (built in the 1200's), Oslo, Norway*

**DISCIPLINE THROUGH THE
 EURYTHMY ELEMENTS**

MARIE-HELENE HARLOW

BA Course, Den norske Eurytmihøyskole
 February 1, 2014

Introduction

Many eurythmic elements and pedagogical exercises were given to eurythmists by Rudolf Steiner, and for each of these he spoke of their specific effects and of how they could positively affect the human being if he/she was given the chance to practice them in a social or individual context. Pedagogical eurythmists around the world talk about the challenges encountered when teaching eurythmy to the children of our time, and their observations can range from noting a lack of interest to an outright opposition toward genuine participation. Answers are often offered as to why the children of our time express disinterest toward eurythmy but in this essay I will attempt to answer the question: Can the effect of the pedagogical and eurythmic elements change the behavior that we observe in our classes and how should one approach the human being to be successful in one's teaching experience? To answer the question, I will unfold some of my own pedagogical experiences and research on the effects of the eurythmic elements as I have worked with them throughout the years with fourth-grade students.

Fourth Graders: Entering the World of the Giants

There is a certain way in which I came to recognize that my fourth graders were on my eurythmy porch: they generally made it tremble and were loud enough to be heard within the eurythmy room, making me feel that I better know what I am going to do in order to form their raw energy. They call for an awakening in the teacher! After their nine-year change, they are coming into incarnation in a deeper and fuller way and are ready to stand and engage themselves in the outer world. What a joy to be alive – mischief included! Teaching fourth grade is always an exciting experience as, for me, it is always as if one were asked: "What are you willing to become for us?"

Eurythmist, Know Your Sounds!

When I came into teaching full time, I was given a class of fourth graders who had not behaved very well in third grade. Many children were unfocused and generally given to their own pleasure. I decided to begin the year with a simple alliterative poem which emphasized the sound "G". To meet the pictures, the sound gestures needed to be done at different levels (below, in the center, above). To my great surprise, after practicing for about ten minutes, my mischief makers became more and more quiet and given to their work and the lesson went undisturbed. At the end of the

class, I thought to myself: “Not so bad; they were actually entering the sounds and the form”. But as I went home, I was still puzzled as to why the children had become calmer and so immersed in the exercise. That evening, I randomly opened the book *Fundamental Principles of Curative Eurythmy* (Kirchner-Bockholt, 1992, p.115) and placed my gaze on a passage where the author, Dr. Kirchner-Bolkholt, speaks of the effect of “G”: “In this gesture, we feel the forces of the upper man overcoming the forces of the lower man. For the upper man, this means liberation and relief. The words *genug gierigen Geniessens* (enough of greedy enjoyment) also indicates a pushing away of the lower forces.” (Kirchner-Bockholt, 1992, p.115) She then continues to unfold her thoughts by citing what Rudolf Steiner had to say about the nature of “G” in the Speech Eurythmy Course: “The sound “G”, when properly formed – ‘G G’ – signifies an inner self-strengthening of the soul, a concentration of everything in the human being which in the ordinary way tends to diffuse and spread itself outwards. It is therefore the sound of speech which, so to speak, holds our being together, in so far as the latter is a vessel for natural forces... The warding-off of everything external and the welding together of everything inward is expressed in ‘G’. Many children of my class were very sensitive and strongly given to the outer influences and were never left free from the impressions of the outer world; in other words, it was not simply a question of ‘being naughty’. I understood then why my children that day had become quiet; they had succeeded in clearing an inner space for themselves and became peaceful. After reading the passage, I suddenly realized how concrete, i.e. how un-abstract, teaching eurythmy is and made it my task to find which sounds the children needed when I beheld them at the beginning of my classes. We do sounds all the time in eurythmy class, but to have the heartfelt consciousness of the divine creative power at work through each of them as we work with the children means more than doing the sounds simply because they are all good for them. To the question: “Can the sound transform the behavior or mood of a class?” My answer is that I absolutely think so, if we as teachers are good enough observers to know what is needed and understand how they will work upon the human being. The other part is for us to become creative and artistic with them and to ask further questions, such as: Where should the sound be done to meet the children’s need in a given moment; should it be done in the feet or in the hands, descending or ascending, how should it be formed so that it best forms a picture, etc.? When we teach, we do not have the ability to stop the lesson and start thinking about which sounds the children should be working with at a particular moment; the more we have deepened our own experience and gained an understanding of the nature of the sounds, the easier it will be for us to obtain the right intuition and become creative in the

moment. Nonetheless, one could certainly prepare an exercise in thinking of which sounds would be most helpful to a particular class or child. The fourth grade curriculum offers so many possibilities to develop an artistic love for the sounding word: alliteration, grammar, riddles and rhymes, and working with the alphabet. As giants, fourth graders can easily experience that the sounds have formed the world we live in and they delight if we succeed to create a living vessel for them.

The Element of Character in Pedagogical Eurythmy: A Path Toward Incarnation (or: How Giants Incarnate)

When I began teaching eurythmy, a colleague of mine who was mentoring me said: “Now, you are no longer in your training and you need to bring the element of character much more strongly with the children.” I thought of it but was still wondering why one would not just be bringing forth the more graceful and flowing eurythmy gestures to the children. Rudolf Steiner spoke about this. He spoke of the reason one would emphasize the element of character differently in pedagogical eurythmy than in artistic eurythmy. In a lecture where Steiner speaks to Count Bothmer about the distinctions between gymnastics and eurythmy, he offered: “We can see that there is no conflict with eurythmy if we take character into account. We do that too little in educational eurythmy because it is not so important in artistic presentations, but it is much more important in education. If you have seen the eurythmy figures, you will have noticed that we differentiate between movement, feeling, character. In movement and feeling, which you have taken into account almost exclusively, things are going well. However, character has not yet permeated eurythmy movement to any great extent. That is natural because it has no great importance in artistic eurythmy, which is viewed by others. In contrast, the character of a movement should play a significant part in educational eurythmy. A person doing eurythmy should feel how a movement or position flows back into their own feeling. For example, such a person should feel the pressure of one limb upon another in a eurythmy movement and how that pressure flows back into the center of the body... For a person doing eurythmy, it (the character) indicates the specific part of the body where the muscles should be tensed, and the feeling which such muscle tension should produce. That is part of how eurythmy lives in the shape of the body”. (Usher, 2007, p.148) These ideas become completely understandable when we recognize that the child is in a descending journey from the spiritual world into his organization and that he must experience, through ensouled movements, his home – his body – as the vehicle through which he relates to the earth. For it is through this that he will slowly become aware of himself in owning his space, physically and soul-spiritually, and will become an individualized human being – a citizen of the

world in which he lives. But another element of character can also be described when we, as eurythmy teachers, help the children to bring forth the nuances, coloring and subtleties of everything we do with them. If we take the example of stepping the rhythm of a musical piece, we can ask ourselves: Will we just step the rhythm or will we seek to reveal what lives in it by showing in our feet how the rhythm is permeated with a strong or forte quality, or suddenly transitioning into a light or skipping step within the same piece? When we bring forth these nuances, it is not simply the rhythm that counts but the subtle qualities of life that pulse through it. It is like cracking a shell and discovering what is hidden within. Suddenly, the children smile and life is good again! As we work with these nuances, the children become more and more aware of themselves as they must feel the passing from a heavy step into a quickly retained, light placement of the foot; THEY must make the change happen and penetrate deeper into their organization. As we know, character is the stamp of the ego in the will (through the muscle tension) and this is what's necessary for the child to experience a confident descent to the earth and into the etheric realm. Many behavioral issues in class come forth when we do eurythmy with uniformity – we can say, with a lack of coloring – as the children are so alive that they pick up on what is lacking for them to be able to open their heart with interest to the content. In *Leaving Room for the Angels*, Reg Down expresses his thoughts concerning the matter: “To present children with nothing but Movement and Feeling, no matter how beautiful, will make them uneasy and lead to discipline problems-especially for the boys. They need to take hold of something, and Movement and Feeling, of themselves, are not concrete.” (Down, 1995, p.45) Character is an element that we remember because it leaves the traces of a living experience.

Giants Do Not Always Agree with Each Other: The Eurythmy Forms and the Social Question

What do we do when a class of strong children is having social challenges together? There are no magic answers, but if we are earnest and think that a class can offer us the intuition that we need as an observer, it becomes felt that we are reaching for them as we work to change the climate. A year ago, I began teaching a class of third graders who unfortunately had to change teachers three times during the same school year. Besides the fact that they were in their nine-year change, the class was agitated, unruly and many children often experienced the pains and woes of their physical body and of life. They often argued with each other and would get very emotional in all matters. I did have a challenging year with them, but also enough of a heartfelt relationship to harness hope for the future as they came into fourth grade with their new teacher. Fourth grade is a wonderful place to reform and reshape a group, as now the

children can face the world and you, as an ego, can meet them more directly than ever before in the lower grades. In working with the principle of eurythmy forms, I found that the answer is in forms, as they have nothing to do with what we feel personally; they are moved in a way that leave our inner life in peace (free) and I knew that this is what the children needed. On another level, the major challenge was to help them to experience the pleasure and joy to move with one another. I started the year with an easy musical four-directional form moved with four partners facing their common center in a diamond shape. When the children experienced their success with it, they learned to move the form with all partners facing forward and enjoyed the challenge. Then I decided to move on with the ‘Square Social Form’ as I felt that they were ready to cross with each other within their own formation. Rudolf Steiner expressed the archetypal thoughts living within the form as this: “We will seek one another – straight lines of the square; We will feel one another – curved lines crossing within the square; Quite near – coming in from the corner of the square toward each other on diagonal lines). In these archetypes lay what I needed my students to experience with one another. After that, I had the task to choose “the” piece for them. I thought that their next challenge was to gain respect for the wise boundaries and forms given them by a loving authority. In my search, I found a spirited poem which spoke about the “I” or ego, “The Charioteer”, who holds his steeds tight until it is right for them to use their passionate forces in a purposeful manner: character, vitality and a feeling that one can and must overcome instinctual astrality pulsing through the verses. The result was that the children truly enjoyed themselves, for they experienced real delight in moving dynamically from one form to the next, loosing and finding each other. And for that duration, the class forgot about the difficult aspect of their relationships and began to appreciate being in each other’s company. Also noticeable was how they brought to expression in their gestures what the steeds were eager for and the righteous authority of the charioteer who said: “You may not go yet!” Without moralizing, they could experience that there was something noble and wise in not being simply given to one’s own desire. As a result of this work, the social climate in the class became calmer and the children were more flexible and accepting of one another. In her book, Molly von Heider reports what Steiner said concerning the effect of the Square Social Form: “[It] develops the ability to orientate oneself quickly in any circumstance-versatility.” (von Heider, 1998, p.201) In my career as a teacher, I am always amazed to see how working with this form, if one has found the right piece, always brings the children to a new phase of capability in eurythmy when they joyfully succeed with the exercise together.

We did perform “The Charioteer” for our Christmas eurythmy performance, but it would not have been complete

without what we called our “galloping piece”; a melody with a high tempo and a regulated active base. The children were now ready to move all together as a class within a strong form. In order to achieve that, I created one big diamond square choreography in which everyone moved in relationship with the whole; within their single square, as the points of the giant diamond, as part of an inner circle, mixing all the archetypes that we had learned and more, and adding corresponding vowel gestures to bring forth the major and minor parts of the music. By the end of the semester, the class was so good that they turned it into a game and asked: “Can we repeat the music and see how far we can go within the form without making mistakes?” The objective pleasure they had in moving with each other was now greater than all that life had brought them as challenges. My semester ended with one girl giving me a wonderful form that she had created for 16 students and asking me if I could look at it for the future. Now that the class had a love for the life of forms, the students felt that they had a fertile soil to become artistically grounded in class and, as a result, they are united with me more than ever before.

How about Skillful Giants?

What would fourth grade be without our “Skillful E” exercises? As they come to us at the beginning of the year, still fresh from their journey through the Old Testament curriculum of Third Grade, their gaze is now more awake, with an air of: “What are we going to DO this year?” I always enjoy seeing their faces during our warm-ups when I demonstrate this exercise for the first time! I guess it is the kick of the heel that we give to ourselves above the knee that makes the impression endure as I tell them that it must be felt! Rudolf Steiner speaks of the effect of this particular exercise in the Eurythmy Therapy lectures in the following way: “It should be carried out as an exercise with children in school, for carried out frequently it treats the most varied aspects of clumsiness...Every pain that is brought about in this manner combats clumsiness. With this respect, one can deal quite energetically with the children.” (Steiner, 2009, p.62) We, as teachers, see how our fourth grade students have not yet come to harmony within their organization and yet they are much more present than before. Dr. Joop Von Dam explains what is happening within the child organization in his nine-year change: “Between the ninth and the tenth year of a child’s life is an important moment in the child’s development, especially in the warmth organization of the human being. The “I” or Ego draws into his metabolic limbs system.” (Vogel, 2007, p.41) It is noticeable how our students have changed as they become fourth graders; they are much more present in themselves. At the same time, they have not yet found this graceful balance as they are adjusting to that incarnation process. But what does, the skillful “E” exercise do to the child’s etheric body in relationship to

what was just described concerning the descent of his ego in the metabolic region? “In the structure of the nerves the “E”-gesture is organically established... As a whole human being we are formed symmetrically with a right and left side. By bringing right and left into contact we experience ourselves – this is how the ego-experience arises. In doing the “E”-exercise with the limbs we release the “E” gestures fixed in the nervous regions, and allows the ego activity to work in the fluidity of the etheric.” (Kirchner-Bolkholt, 1992, p.31) In other words, through the life-body we wake up the child who has just descended in his metabolism, meaning that he can become consciously grounded, and we bring fluidity and ease to his entrance as he attempts to sculpt his organization; therefore, with practice, he will become skillful. To bring that direct consciousness within the child before that time would not be right, but now he is ready and a whole new set of possibilities are there as seeds: he can stand and move facing forward in class, owning his spatial orientation as the descent of the ego in the lower members allows him to gain a more objective relationship to himself in the world. From an inner perspective the child can experience that he is separated from the whole, but can begin to stand in that. When I began teaching fourth graders, I searched for good ways to work with this exercise as I taught classes who had a lot of energy and more than a grain of mischief, I felt that they needed to be a little more active and began creating my own “skillful eh” choreography. With a wonderful gigue music given by my fiddle-playing pianist, I created a choreography that combined the basic “Skillful-Eh” exercise with a sequence of rhythmical E’s formed above the head, at heart level, below the waist and simultaneously jumped in the feet. I also added a second part where the children needed to skip sideways as a circle (with feet that joined in the air) before repeating the first part again. This exercise became one of the favorite exercises of one of my fourth grade classes, who was predominantly melancholic. I realized at one point that practicing those “E’s” was freeing to them and I learned that in general, when a class loves an element and asks for it, it is because they truly need it. In therapeutic eurythmy “E” is namely used as a treatment for etheric thinness and melancholia. Factually, “E” establishes the ego firmly in the etheric body” and it is in passing through that gate that the growing human being becomes capable of transcending and transforming many hindrances in life.

Discipline or Change of Approach: What is the Need?

Through this paper, I have already given examples of how, in my experience, the children’s behavior can be transformed through working with the eurythmic elements and forms. But there is another fact not to be denied: we are dealing more and more with children who are “hyperactive” or strongly overstimulated. In her *Random Tips for*

Eurythmy Teachers, Molly von Heider expresses: “Class eurythmy is NOT good for all children; one hyperactive child can wreck a class. It is better to do eurythmy alone with such a child and arrange for him/her to be occupied elsewhere during the eurythmy lessons. The effect of many children running or clapping can be too much for a hyperactive child. He or she gets over-excited, excarnated.” (von Heider, 1998, p.213) Ring a bell? When a hyperactive child really cannot find his bearing in class, it is care from us when we ask; “What do you need?” Your school context will often define what you can do in regard to helping such children. This year I decided to experiment with this idea with one of my third grade students. His teacher and I decided that I would work privately with him during the movement part of his main lesson as he was not able to take part in it actively. Though I am not a therapeutic eurythmist, I worked with everything I knew would be pedagogically helpful to that child (I and You form, spirals, star with circle and vowels, running on an eight and stopping on the spot, the alphabet, etc.). The result was impressive, as the child became able to remain in my class till the end of the semester and his behavior completely changed. In my work with him, I really had him “DO” the elements well and was not taking the floppy arms or the quick two steps and a half but stayed away from any antipathetic gesture; I called for the joy of doing good work together, stood upright and demonstrated the elements as best as I could. Despite all his challenges, the child became more and more capable and confident in his ability to gain control over his body. Some weeks, he would come to me with questions; “How do we do my brother’s name in eurythmy? Will we do this exercise today?” He loved his brother much and that had meaning for him. At home the child was not supported in certain aspects of his development, even with his challenges (the parents were having him take drum lessons and hip-hop dancing classes, the very opposite of what he needed). But every week, my student asked me when our next meeting would be and told me how much he liked working in eurythmy now. This gave me the hope that I could offer him what on a deeper level he could not receive in his immediate surroundings. I am a firm believer that, in our time, the children need to experience unshakable faith and courage through us as we work with them in transforming their hindrances. And this is as true in the classroom as when we work privately with them: we should be a statement, without pedantry, of what it is possible to become in relation to the archetypal human being when we stand in the midst of our children.

Conclusion

To conclude, one can experience in many contexts how the eurythmic elements that were given to us can truly transform the challenging behavior encountered in a class,

if we but seek the right intuition. The more active we become in our observations, questions and creations, the more successful our work will become. It is interesting to note that the word “discipline” has the same root as “disciple” – the one who follows a master. And there lies a golden key; our attitude, approach to the children is as important as the elements that we teach; we are being given incredible tools to work with as eurythmist, but to ensoul them and bring them to life for a group of children is our everyday challenge. Do the children want to become our disciples? This is an honest question that one can address to oneself. There are many ways in which to bring the children to move a five-pointed star but to seek what will awaken the interest of a particular group of children and address their inner needs, often unspoken, this can be guided by entering lovingly into their qualities and challenges. That gesture of loving interest, when felt by the youth, can do miracles.

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**Marie-Helene
Harlow
of the Austin
Waldorf School**

Marie-Helene Harlow has been active in education for many years and has taught eurythmy at the grades of AWS since 2011. She holds a bachelor degree in Special Education from the University of Quebec in Montreal and a bachelor degree in Eurythmy and Pedagogy from the University College of Eurythmy, Norway. Her passions are the practice of art in its many forms, curative education, as well as pedagogical presentations and research.

REGIONAL REPORT SPRING VALLEY AREA

Hilary Alexanian writes: I do eurythmy therapy two days a week at Green Meadow, seeing about seven to eight children a day. I also frequently am asked to see adults. Spring Valley, it turns out, is a great place to build up a practice. In addition to the eurythmy therapy, I have become a part-time co-worker at the Fellowship Community, doing everything from the laundry to direct care of the elderly. I love it.

Brigida Baldszun writes: I travel 40 miles for two hours to a young Waldorf school, which does not have a closed eurythmy room.... and yet we do eurythmy there. The experiences from this commute were transformed recently into a performance of a poem written by an inmate. It was performed twice, in street clothes and in professional eurythmy costume.

Laetitia Berrier-Saarbach writes: Dear EANA Friends, I enjoy deepening my work as a teacher with young children (well, KG through seventh grade) and looking for ways to improve both on the pedagogical level (I realized that my last two book readings were on discipline and respect...) and the eurythmy level, and actually finding more eurythmy tools to serve the disciplinary aspect! These two aspects are really working together, and I so enjoy beginning to fit more in my 'teacher clothes'! I am also really excited at deepening my understanding of eurythmy to serve best the threefold needs of my students. Now, the well-known challenges of middle school eurythmy met my personal questions around eurythmy and song/music/text, and I have decided to flirt with some forbidden path in order to stimulate my seventh graders' enthusiasm by combining music and text, and ironically this helped me with going deeper in artistic eurythmy with them!

Denise Crane continues to teach at the Rudolf Steiner School in Manhattan. With Spring Assembly coming up, she has several classes working hard to present a variety of eurythmy pieces, including speech, tone, and copper rod pieces. It is the one event of the year that the school rents a venue large enough for classes to perform eurythmy on a stage (space is very limited in the big city). Last spring the fourth grade's entire play was performed in eurythmy. It was very successful and well received. **Alexandra Spadea** teaches eurythmy in the high school. This year she is taking part in the B.A. Program.

Annelies Davidson has been doing some traveling to visit family and friends, and continues to serve on the faculty of the School of Eurythmy in Spring Valley, where she teaches second- through fourth-year speech eurythmy classes, solos, and all-school eurythmy classes where the auftakt forms are being explored and practiced. Annelies is directing pieces in the ESV Ensemble, as well as working on her own research questions. At Easter she and Laura Radefeld will be presenting a course at the Eurythmy

Conference in Dornach. As Annelies has done for many years, she will again teach public weekend intensives and the Summer Eurythmy Week at the School, this time on the topic of Soul Gestures. Eurythmists are welcome too.

Beth Dunn-Fox writes: Since the year 2000, when my daughter Sophia arrived, my life has been a continuous interweaving between family, my own artistic explorations, and being part of tending a vessel for eurythmy at ESV. This year began with the memorable experience of the Mystery Drama Conference last August, moved into our work on the Foundation Stone Meditation, continued into an immersion into Bach for the Christmas Festival, and offered the great experience of jumping into the "Rock Spring Wonder" for the February WECAN Conference. I feel truly blessed to be surrounded by the creativity and deep dedication of both my near colleagues and all those further away. My daughter is now in ninth grade and it is such a great joy to accompany her growth!

Coming up on the end of her third year in the Threefold Community and second in the Eurythmy Spring Valley Ensemble, **Virginia Hermann** continues to be gratefully challenged – sometimes to the bone – by eurythmy's inexhaustible warp and weft of transformation. (Without changing, things go nowhere). She works as a graphic designer and initiative collaborator for Threefold Educational Center, and has begun dipping her big toe into the deep waters of teaching.

Jennifer Kleinbach writes: I had a zero eurythmy-year last year to make room for all the speech work with the Mystery Dramas here, and now it is good to be adding a tiny bit back into the mix. For the first time in about seven years, I'm teaching eurythmy again, now in the Christian Community Seminary, which is a treat. I'm mostly a speaker though, when out of the house: teaching in the eurythmy training and in a few miscellaneous local part-time courses, and performing as much as I can with ESV's stage group. It has been wonderful to experience the deepening that the Mystery Drama work fostered in the speech. And all this is made possible by the fact that New York State Medicaid covers a lot of professional nursing help for our son: State-supported Speech Formation, who'd have thought?!

Linda Larson very much appreciates being in New York City, where she is the therapeutic eurythmist at the Rudolf Steiner School in Manhattan. She also has a private practice; she conducts adult eurythmy seminars and workshops, including monthly workshops at the Anthroposophical Branch in Manhattan, and she sees children at the Waldorf School of Philadelphia for therapeutic eurythmy. Linda continues to enjoy being part of the arts world in the city, with new discoveries happening along the way. She finds that people of many backgrounds are often interested and even intrigued to know more about eurythmy. This is demonstrated by the invitation she received from

Steve Buscemi to take part in his aol webseries, "Park Bench" in 2014, which has been able to reach more people who did not know of eurythmy before. It is not intended to replace the firsthand experience, but only to give a hint of what it is, to inspire future discovery for them by direct participation.

Cameron MacArthur studied the Great Books at St. John's College, Santa Fe, NM. He then studied eurythmy at Impulse Eurythmy, International Eurythmy Studies (Texas, Switzerland, Brazil) and completed his BA in Eurythmy at Den Norske Eurytmihøyskole (Oslo, Norway). Since 2013, Cameron has been a member of the Eurythmy Spring Valley Ensemble and works and performs with various eurythmy-related projects.

Elsa Macauley is in Chestnut Ridge working artistically with the Eurythmy Spring Valley Ensemble and teaching at the School of Eurythmy. In addition she has been leading workshops on child development and the eurythmy curriculum with the ensemble and in conferences in the community. She teaches children at Otto Specht School, as well as, at several early childhood centers in Connecticut. She is also excited to be performing with "The Mozart Project", (initiated by Sea-Anna Vasilas and directed by Dorothea Mier) at the Isabella Gardner Museum with the string orchestra, "A Far Cry" in March.

Allys Morgan: I am currently the eurythmy teacher at Mountain Laurel Waldorf School in New Paltz, NY. I teach two kindergarten lessons and grades one through eight. We continue to work toward enlarging the eurythmy program so that grades four through eight will have eurythmy lessons twice a week, as now they have it only once a week. I am also the games teacher for grades four and five. I so much enjoy teaching eurythmy and games and find it most rewarding and challenging.

Natasha Moss teaches in the Frontier Program, and the first- and second-year classes at the School of Eurythmy in Spring Valley. She is also a member of the Eurythmy Spring Valley Ensemble.

Shiori Ogihara writes: Last summer 2014 I was fortunate to be in the four Mystery Dramas as Astrid (soul force). Through the entire year of studying this character, practicing and trying to experience her through Steiner's indications in my movement and then performing on the stage, was one of the biggest gift in my life of eurythmy. This year I have been teaching eurythmy in five different schools: The School of Eurythmy Spring Valley, New Amsterdam School, Green Meadow Waldorf School, Otto Specht School, and Apple Village, a Japanese Kindergarten. From three-years-old through grade-school-aged students and high school teenagers, till mature grown-ups, basically human beings. All these rich experience have made me realize that I love teaching eurythmy and practicing for performances. One of my artistic projects, beside Eurythmy

Spring Valley stage group work, is the fairy in "Midsummer Night Dream." Next school year I am going to teach eurythmy and give workshop in Taiwan, Japan, and USA.

Laura Radefeld was on medical leave for the first semester of the 2015-16 school year. She has returned to part-time teaching and is very grateful for the support and good wishes that came from her colleagues at Green Meadow WS and from so many of you. She is working her way back to full strength, and is doing very well.

Lenore Ritscher has been living at the Fellowship Community for 11 years. She loves and supports eurythmy, is an avid reader of the EANA Newsletter, and enjoys going to Hilltop House whenever there are performances. Leonore does therapeutic eurythmy that Miriam Karnow taught to her, including the Hallelujah with color, every morning.

Eurythmy activities on Long Island: **Leonore Russell** is happy to report the arrival of Maria Ver Eecke at the Waldorf School of Garden City. The school is alive with skipping, happy children and it is good to have more eurythmy performance activity. Sabine Kully continues teaching high school eurythmy and Leonore is busy with Foundation Studies. She is also busy with the trips to Brazil and the inspiration coming from working with 35 Brazilian high school teachers in training.

Also, the AWSNA Mentoring course for eurythmy teachers has been completed with eight experienced mentors now working across North America. If anyone is interested in joining this course for its second group, please let me know. It is in the format designed by Ann Matthews and Els Gottgens in the 1990's and seems to stand the test of time. Also, graduates of the course are working as a pedagogical eurythmy care group, advised by Christof Wiechert. The main focus at the moment, aside is to work with the ongoing situation of eurythmist's and artist's full-time work being reduced to part-time, (or no time) in the Waldorf schools. For more information, please contact me at leonorerussell@gmail.com.

My efforts with my small business venture: Understanding and Managing Change continues with the sales of copper balls and coppers rods made in this country. This is paired with consulting for schools and businesses mainly using Eurythmy-in-the-Workplace.

Barbara Schneider-Serio is presently working with the fourth-year class on some of their music pieces for graduation, always an intense and exhilarating experience, as well as exploring theme, variations and concordance with the third-year class, plus solos for all the upper class students, while at the same time enjoying performing and touring with an enthusiastic group of colleagues in the stage group, recently visiting and performing three different programs for the amazing audiences of the Camphill communities in Pennsylvania, possible through the support of the eurythmists and friends in that area. Otherwise the

ongoing challenges of a eurythmy school make life extremely interesting.

Sea-Anna Vasilas is grateful to be a member of the faculty at the School of Eurythmy, for the challenging and rewarding opportunity to teach second-year tone eurythmy (teaching is the great teacher), and serve as the forum committee faculty representative. She continues to be amazed at the endless opportunities for learning through the art of eurythmy while performing with the Eurythmy Spring Valley Ensemble and in other artistic projects. Organizing the tours for the ESV Ensemble illumines difficulty and necessity of bringing artistic eurythmy into the world, while teaching workshops and public courses brings new forces and inspiration!

Gino and Maria Ver Eecke are grateful to have been a part of the Mystery Drama Productions for the last seven years, culminating in “Rudolf Steiner’s Four Mystery Dramas: A Festival and Performance” last August at the Threefold Community. It was a special joy for Maria to collaborate with Eurythmy Spring Valley in the tale of the “Rock Spring Wonder,” performed again for the Kindergarten (WECAN) Conference in February. It seems that Maria follows in the footsteps of Kristin Hawkins in the role of Luna (as Faith of the ‘Wonder’ tale) in 1984 and for many years as Lucifer in the Mystery Dramas. Also we were so delighted to be a part of the Birthday Celebration for Kristin at Fountain Hall, Copake, NY.

Maria continues as teacher (once a week) at The Wooden Button, a Waldorf initiative in Washington Heights, NYC, now in its fourth year. This school year, Maria teaches sixteen periods of eurythmy at the Waldorf School of Garden City. Every class from first to eighth grade will have performed eurythmy by the end of the year. Special projects include individual students joining her in performances of “Arioso” by Bach, played by the high school orchestra, and the Chinese proverb tale, “The Birds of Joy and Sorrow” performed for parents and students at the Luna New Year Celebration. It was a special honor to perform with Leonore Russell at Adelphi University, where Leonore teaches. A student in the Master’s Program is doing her independent studies by observing eurythmy lessons at WSGC; Mengqi, originally from China, was a great help with the sixth grade, who presented “The Four Dragons” at a recent assembly. How wonderful it was to have a personal assistant, who seemed to drop from heaven just when needed!

In March, a group of high school students from two Waldorf schools in Finland came to perform eurythmy at the Waldorf schools of Garden City and Green Meadow. They funded their own tour. The ESV Ensemble performed for them on March 23.

*Sea-Anna Vasilas,
Regional Rep.*

REMEMBERING MY CHILDHOOD

EURYTHMY TEACHERS

Annelies Davidson

We were asked by Sea-Anna to write something regarding our work or thoughts about eurythmy. Since I have been looking around my Waldorf School past this summer I thought to share some of that. It is interesting to look back on old times but it also gives us pause. Do we realize just how our lives are intertwined with those we have known in childhood, how teachers affect their students and how deeply?

Having been from the age of six till eighteen in Waldorf schools in Leiden and Den Haag respectively, I am dismayed at how few recollections I have! Memories of eurythmy are few and far between.

In first grade I was greeted by a tall, fair, blue-eyed sort of angel, who looked like no one I had ever seen before, who twinkled her smiles, stood us in line and let us step or run to music into the eurythmy room, a place full of light just as she was, with her pale, wispy hair escaping from an untidy bun. She shook my hand at the end of the lessons, looking into my eyes and always spoke some kind, or humorous words. Then she suddenly disappeared ... Her name was Miss (Elly) van der Duys. (Never using the teachers’ first names, I don’t know how I knew hers.) Even now the name gives off light ...

Then we had Miss Groot (Cara) who took her place. She was very kind too, short, tidy-looking, pretty and had beautiful smooth brown hair rolled under, giving the impression of an Egyptian princess you can find on temple walls. She stayed only a short time, but years later I was amazed to see her on stage in Dornach doing a beautiful Egyptian solo in a sequence of cultural epoch pieces. She also was the editor of the Section Newsletter for many years and as such, I corresponded with her. When we later met, she recollected our past in Leiden. Whether she really did remember or was just very nice to me, who knows.

Now, Mrs. De Koster is the next one I remember. Being by this time a fifth or sixth grader, I was very interested in her personally because she treated us as adults I thought and had a serious and somewhat distracted manner. She smoked a lot. We ‘knew’ she came from Paris (did she?) where she had a lover, who was a famous painter and who gave her a hard time (did he?). He turned out, as far as I know, to be Karel Appel, indeed very famous. I don’t remember anything we did with her in eurythmy though...

We saw performances too; one with a fairy story about a burning coal. The eurythmist who ‘played’ the coal and who did other very lively things had red hair and bright button eyes. Her name was Liselot (Elise) van Lennep. I met her again here in Spring Valley, and she taught me much.

The next episode I remember takes place in Den Haag, a school founded by Rudolf Steiner which is still going strong. In high school, we were taught by various eurythmy teachers, few of whom alas, left a lasting impression. They felt, now that I think of it, very part-time, very inconsequential; they kept changing even when they did not leave the school. There may have been a few eurythmists, who were also teachers' wives who were around anyway, or a rotational system to prevent burnout. Whatever the case, they had little positive impact, I am sorry to say.

But I should mention two of them who were strong; Willie Woldijk, a very short lady with a very short fuse, who was beloved, but also very authoritarian. The story goes that one day, when one of the big boys misbehaved again, she ordered him to fetch a chair, whereupon she climbed onto it with his help, and (looking down at him) slapped his face! I do think this really happened. Being of an older generation I think this very funny. Present day American readers may not, possibly. Willie Woldijk became a world traveler on behalf of eurythmy and lived in England for many years, where I met her again at Michael Hall, East Sussex. She was still a powder keg, who I thought could possibly do with a few slaps herself.

Then, there was Annemarie Ehrlich. At some point I presented the teachers with a culmination of problems (who said being a high school student was easy?) and in tenth grade, instead of going to German lessons I was encouraged (and 'punished') to do a eurythmy project with a friend of my choice. The eurythmy teacher was Annemarie Ehrlich and the friend was of course, Anja Eelman, later Paris. (Now Anja lives in Denver, CO, and we are aware of Annemarie's activities, still living in Den Haag.) Anja and I performed one of Schubert's Moments Musicaux, and both of us became eurythmists. She went east to Else Klink and became a member of the stage group. I went west to England initially for other reasons, but via Elizabeth Edmond's inspiration I did a similar thing there, becoming a student with Marguerite Lundgren and later joining her group. While in the high school we saw quite a few performances. The one that impressed me most was Gillert's group from Munich, with a spectacular presentation of the cultural epochs. My friends and I clapped and clapped and being a twelfth grader, many younger ones joined me.

Shortly after becoming a eurythmy student at age 21, I met my first teacher again; still wispy, blue-eyed and still with those very kind and twinkly eyes. Now named Elfriede Kirst, she lived next door to us in Kings Langley. Instead of vanishing when I was six year old, she married and had five children and a therapeutic practice. Her husband played Saint Nicolas every 5th of December and I was his trusty Black Pieter for a large living room full of neighborhood and Waldorf children, Dutch and otherwise. I visited her this summer again. The light she shines is now almost over-

whelming. I have no idea who she really is, but her presence is clearly felt.

This child's life shows a repeating, braid-like pattern of people who are part of her larger destiny, possibly over several lives, whom she meets again in the context of her adult life. Being a part of the anthroposophical working community means living in an environment which has people meeting each other easily again, of course. Waldorf teachers are, I am sure, more and more mindful of their and the children's destinies, how they are part of the same cloth even when connections don't seem personal or do not last very long. Threads of the pattern 'vanish' to the back of the fabric to reappear soon again or decades or lives later. The impact made simply with who one is, is indelible and can be crucial to lives flowing out of every encounter. Of course what and how one teaches children is important, but a eurythmy or math teacher, music or physics teacher, is a potential shining light as a person too, in hundreds of lives, forever.

Annelies Davidson



REGIONAL REPORT EASTERN CANADA

In Nova Scotia we managed to fund-raise and now have twelve beautiful copper rods (from Leonore Russell) for monthly adult classes. The Canadian Anthroposophical Society Council, joined a eurythmy class on their visit to Nova Scotia at Michaelmas-tide. Eurythmy has been a core subject in a "Birth to Three" training program (new this year) run by the East Coast Institute for Studies in Anthroposophy. The South Shore Waldorf School had some lessons taught by Tesia Brown. So, we have a little eurythmic toe-hold here, as the tides of popular culture and the ocean, surge forward...but also recede!

Margaret and Arthur Osmond

Sylvie Richards from Ottawa, Ontario, reports that the two private Waldorf schools there have collapsed at the end of the school year 2014, impacting her work and financial reality. Her work with home-schoolers has grown as a result of these closures, to two groups of young children once a week. She acquired a stress fracture to her right ankle due to teaching on a cement floor at the French Public School. The school board, thanks to the recognition of the value of eurythmy by the principal, has invested in a sprung floor, which is now installed, so she can resume her work with all the grades (K- grade seven). This past summer, she started a Master's degree in Education at Antioch University, a program called multidisciplinary focus on Healing Education. Her research focus is on the inner life of the teacher and her thesis will look at the role and power of silence in teaching. As a eurythmist, she is interested in the use of silent forms.

Artistically, she is working with Helene Besnard preparing a program to present to the French Public School.

In Ontario, **Cynthia Gelder** reports the Barrie Eurythmy Ensemble is working to bring eurythmy to expression in that area. The Northern Star group is keeping the fire burning in the Toronto region. **Jonathan Snow, Angelika Warner, Deborah McAlister, Gabriele Schneider**, and speech artist **Sylvie Roberge** are working on Rudolf Steiner's Fairy Tale of "The Origin of Evil."

And if you can't make it to Dornach for the eurythmy conference in April, why not come to Barrie, Ontario, where Gabriele Schneider is organizing an awesome eurythmy conference in August? Stay posted for details! *Margaret*

An Additional Report from Ontario Canada

Enthused by the Mystery plays this summer, a group of amateur actors came together and started rehearsing the first three scenes of the first mystery drama. The aim is to perform at the conference on the philosophy of freedom in October 2015. Eventually, the idea is to present the whole first drama after a period of three years.

The theme of the Mystery Dramas was picked up by the Northern Star Eurythmy group, and the "Tale of Good and Evil" is currently being practiced and performed. The group is looking forward to join the mystery drama work in the next years.

At Christmas, people from our community in Barrie took up the twelve holy nights as a meditation workshop, meeting each morning to meditate, do eurythmy, and to paint. It was absolutely lovely to combine the three. One was leading into the other, and at the end, what had been moved in eurythmy and spoken in the meditation, found its way into a color experience on page. Trying to find a way to work with the hierarchies, our quest was to find out which hierarchies are we visited by, and how to connect them, with the twelvefold nights, and the twelvefold zodiac. Finding Sergej Prokofieff's book, *The Twelve Holy Nights and the Spiritual Hierarchies*, we started to work our way back through earth and world evolution, back through the hierarchies, back through the zodiac, getting a glimpse of the future of our own way of conscious development. What connections could be found! How vivid an experience could be felt. A human being at birth comes from the zodiac, the zodiac builds and forms the body and makes it ready for the spirit. All this is a given process happening through the deeds of the spiritual world. Where do we enter into the creative process? Working our path from the feet up, from Jesus, Angels, Archangels, up to Christ, or from the physical body up to spirit self, (the path of transforming each one of those), was a very special experience. It is also the path taken by the person after death following the spiritual sun back from Pisces to Aries.

As an eurythmist this work deepened my understanding

of the zodiac, of world forming processes, of the unbelievable reality of spiritual beings connected to everything that is happening. Christ, the deed of love, and working with anthroposophy, the unbelievable responsibility connected to this awakened knowledge.

In Barrie a group of eurythmists is working on Eurythmy as Visible Speech, following the zodiac as introduced by R. Steiner and entering into the next exercise like, I and You. Coming from the Zodiac, I experienced whole new dimension. Standing there opposite to me was not just the person, but I experience him or her coming out of the star world. Out of the cosmos region of the zodiac, meeting me here on the earth, and then both of us went back to the zodiac. Absolutely powerful, and putting the wisdom of us being spiritual beings, right into an experience!

I would love to invite everyone to the first Summer Eurythmy Week (August 7-14, 2015) in Canada. It is an opportunity for eurythmists to meet, create, share, and be with each other. For information, please send an e-mail to:

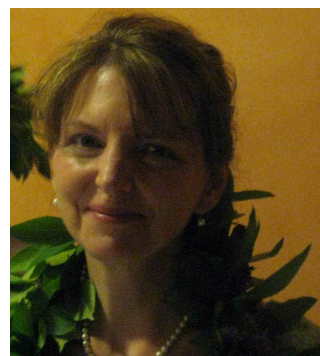
summereurythmyweek@yahoo.ca or
canadaeurythmyweek@yahoo.com

Looking forward meeting you! All the best to all of you,
Gabriele Schneider

REGIONAL REPORT NORTHEAST

Regional Representative **Karen Renaud-Guitman** writes: "I have enjoyed holding this position and getting to know all of the wonderful people that I have come to know along this journey, however with ever increasing responsibilities in our school and just in my life in general, it is time for me to make this needed change. There is a group of us working together in the Monadnock region. We have been offering small performances for various anthroposophical evenings and events in our area and are currently working on a presentation that we could bring to schools and to parent groups to inform and educate them on the importance and necessity of eurythmy."

Therapeutic eurythmist **Stella Elliston** works with students at the Great Barrington and Hawthorne Valley Waldorf schools, as well as with autistic adults, brain damaged adults, and stroke patients.



Patti Regan writes: I am teaching nursery through grade eight at the Great Barrington Rudolf Steiner School in Great Barrington, MA. I also am happy to be able to join the work of a local performing group headed up by Jeanne Simon-MacDonald, in which I am part of a new

tone piece and a new fairy tale. In Great Barrington I have a room in the home of a lovely school family; I manage to get home to Chestnut Ridge about every three weeks to see my dear husband and Green Meadow freshman son, Joseph. In January I spent three days observing and learning from Susan Elmore at the Saratoga Springs Waldorf School. She and Holly Brashares were very gracious with their time and also lent me 22 tunics and veils for my eighth grade final project. I love teaching and feel very well prepared; thanks to the training at ESV and the pedagogical courses I took as part of that training.

Jeanne Simon MacDonald is a eurythmist, therapist and freelance performer based in Copake NY. She is active in curative education and social therapy. Jeanne has been leading workshops at the Nature Institute, Ghent, NY. Jeanne performs with Grasshopper Productions.

Maria Ebersole writes: This year at Aurora Waldorf School, we are trying something different for our spring festival. A Eurythmy Play in which all of the grades 1 through 8 take part, as well as contributions from the different specialty departments of music, handwork and practical arts. The theme of Hans Christian Andersen's "The Snow Queen" is something we have all been able to relate to after this intensely beautiful, cold and grueling winter. My personal teaching goal was to engage especially the middle school children in a project that would be built around their eurythmic work. The staging concept was developed so the play could include all of the grades (at AWS on March 26), but could also be condensed to a version that could go on tour (at Toronto Waldorf School on March 27), being performed by only the 7th and 8th graders. Sources of inspiration for this work have been community building festival projects I have experienced in Camphill communities as well as work done by Susan Elmore at various Waldorf schools. We hope to have a professional video made and will include photos, audience and participant feedback and more detail in a following report. **Mark Ebersole** teaches blocks in Waldorf schools in Louisville and Chicago. [Editor's Note: Well worth watching on YouTube is video of the Aurora Waldorf School Class of 2009 Eighth Grade's Eurythmy Performance, "Weeping Willow Rag".

<https://www.youtube.com/watch?v=7CwesSmR70k>

Liaat Zehavi: "This is my ninth year at the Waldorf School of Lexington, MA, teaching K-8. I do therapeutic eurythmy at the school with individual students, as well."

REGIONAL REPORT SOUTHEAST

While up in the northeast they have been experiencing record inches of snow, further south we have been contending with record low temperatures and a feeling of an icy winter-grip that seems somewhat unrelenting. Actually

doing eurythmy is about the best antidote for the chills and those cold toes, so I recommend just practicing some of the wonderful ascending rhythms! Meanwhile, let me share what news there is from this region:

Christina Beck, from Chapel Hill, N C, shares briefly that they have eurythmy performances coming up April 12, 13, for which young colleagues from NY will be coming. This promises to be an exciting experience for the folks in the area. Christina is doing lots of teaching and 'pioneering' eurythmy as she puts it. Having recently joined the council of EANA, she is glad to feel more connected in a way that this member-at-large position facilitates. She has done some travel to do consulting and performing and she hopes that this activity will expand. She states that there will be another eurythmy position opening at the Emerson school. They need therapeutic eurythmy sessions covered, as well as, some classes taught. Finally Christina shares that Eve Olive is well and active within the literary scene in the area.

In Washington, D.C., **Susan Walsh** shares that she continues as therapeutic eurythmist and librarian at the Washington Waldorf School. Occasionally she has done brief eurythmy sessions with the Children's Garden faculty, as well as, carrying kindergarten eurythmy classes weekly at the Acorn Hill School in Silver Springs, MD. She is still the treasurer for ATHENA, but a 'replacement' is needed.

In Baltimore MD, **Noris Friedman** is still teaching eurythmy at the Waldorf School there and will not fully retire as previously planned. She will continue on a more modest level; confining her teaching to three days a week and eliminating all the various duties. She has been holding adult classes in addition to her teaching and has hosted a eurythmy student. Further, she has enjoyed mentoring, as well as, visiting other eurythmists and offering feedback and assistance. When fully retired she hopes to do more eurythmy mentoring and 'encouraging'. "Waldorf schools need eurythmy in the curriculum. Eurythmy needs eurythmy teachers and eurythmy performers." Noris reminds us that she has been teaching in Baltimore since January 1983! And she still loves her job! (I know the feeling!)

Virginia Efta continues with the therapeutic eurythmy work at the Baltimore Waldorf School. She and Noris hosted Eurythmy Spring Valley a year ago and look forward to hosting others as well when the budget permits!



At the Waldorf School of Philadelphia, **Anna Ziegner**, took full advantage of the crisp, cold snow on the ground by holding her classes outdoors. Here the sixth grade students

make forms in the snow as part of an applied eurythmy lesson. [Please watch her fourth grade in “Eurythmy: Creating harmony out of chaos” at <https://www.youtube.com/watch?v=UL7nRhvPxMw>.]

Susan Eggers teaches eurythmy and chorus at the Princeton Waldorf School, NJ. **Patricia Pierce** taught a block of eurythmy in the fall at the River Valley Waldorf School, Upper Black Eddy, PA.

Holly Kofsky continues her work as therapeutic eurythmist at Kimberton Waldorf School two days a week and at Camp Hill Soltane three days a week where she also teaches eurythmy classes. Holly is able to offer a great deal of assistance to young adults with special needs in identifying the direction they would like to take in life, and coordinates and oversees the supports they need here. Her insights and experiences in this area are invaluable.

The PA Eurythmy Ensemble has met with some bumps and hiccups in the past year, leading to a tour cancellation, and compromises in what could be shared. Our weekly ensemble rehearsal schedule is at best very modest and when members become incapacitated for a period of time it results in significant impediments. John Holmes had to step back most of this past year due to major health issues and only went back to work well into October 2014, reaching his full teaching schedule only this winter. The ensemble continued with practices as usual, working on new material for the next program. Modest eurythmy offerings for the Evening for the Dead and other Branch events have been ongoing with a much appreciated Candlemas collaboration with Peter Bruckner, local poet and artist.

A few words now to the ensemble members: **John Holmes** teaches early childhood classes through to sixth grade at Kimberton Waldorf School. He is on the Childcare committee and is also responsible for the first grade assessments. Is currently a backseat driver with the ensemble.

Carsten Callesen joins the ensemble for the tone practice and the add-on rehearsals we have from time to time. He is one very busy man being the overseer of the medical work at Camp Hill Special schools, and seminar teacher in the Camp Hill training at Beaver Run.

Gillian Schoemaker wears many hats quite deftly as she continues her very full therapeutic work alongside the teaching of a number of classes, seminar and the like. She is very instrumental in the yearly pageants that are put on at Beaver Run and last but not least, she continues to co-direct and guide the odysseys to Greece, Scotland, and Egypt.

Ute Heuser continues with the pedagogical work at Beaver Run, always looking for new ways to tailor the Waldorf curriculum to meet the needs of the special needs child. She is a vital member of the Color-light therapy, providing the eurythmy for this innovative work.

Raymonde Van Der Stok continues her teaching at KWS with a focus on the adolescent. This past September

she dipped down one grade to add the seventh grade to her tasks, which additionally include Drama in tenth grade and co-directing of the eighth grade play. A member of the Senior Project committee, she is very involved in helping the twelfth grade students with the presentation component of their projects and the subsequent evaluations. As she pens this report she is looking forward to the last and final of Euripides: Hippolytus, performed by the tenth grade at KWS! It has been quite an experience guiding these teenagers through the torturous tragic world in which gods and humans are inextricably intertwined.

This past August, **Laura Radefeld**, **Suzanne Zipperlin**, and **Raymonde** were the teachers at the pedagogical course in Spring Valley. As a teacher in this situation she found the work to be both enriching and deepening. Participants continue to be welcomed at KWS and mentorship is always offered by our department.

There may be many more in the region who would have liked to share and I beg their forgiveness for not being more timely in communicating with them.

Raymonde Van Der Stok

Gail Langstroth writes: Dear Colleagues,

I have just returned from Lima, Peru where I beat the dust, the heat, and the insistent drone from the 12-lane highway neighboring the Waldorf School. I managed to complete the three weeks of eurythmy classes with youth, teachers, trained eurythmists, and adult aficionados of the art. We met and moved through magnificent poetic works: “En el Centro del Alma” by Carlos Bousoño, “Estoy Viviendo...” “Esta Vida que Amo...” Juan Ramón Jiménez, and “Proverbios” by Antonio Machado.

Now I prepare for my premiere in Madrid, TIER-RADENTRO – TURFINFINITE. This performance hopes to be a staged composition inspired by poems and guitar scores which indicate the infinite earth within and the path/s of entry into that space.

Horse Hay Simple
when
you step solo—turfinfinite

& you in-body swallow flames
that no fire wants—

you shed
ash that is left

emptied—
you write

light

(©gail langstroth)

The planned performances for Madrid and Lugo, Spain,

are framed by courses in both Lugo and A. Coruña. (April, May, and June, 2015). At the same time I am preparing my performance for La Ciudad de La Cultura, Santiago de Compostella, Spain. There, on the 12th of July, I will present a homage to the 20th-century Galician poet, Manuel Antonio. The challenge is that the ministry of culture has asked that I perform his poetry in Gallego, the language of Galicia. Presently I am using various Spanish translations of Señor Antonio's work in order to select the poems to be included in the homage.

My best wishes for inspiring research and discoveries. Eurythmy is the most magic of all the arts.

*Warmly, Gail Langstroth
Pittsburgh, PA*

REGIONAL REPORT UPPER MIDWEST

Illinois

Susanne Zipperlen is departing from Chicago, where she spent almost 13 years, and moving to Sweden to see her mother. There she will be waiting for a work visa to New Zealand. If she gets a work visa, Susanne will work in an outpatient clinic with an anthroposophic physician outside Auckland. If the work visa does not through, then Susanne will stay in Sweden. She sends warm greetings and best wishes to all, especially the Q's and all the Chicago eurythmists that she met over her 27 years in the USA!

Alla Bikchurina is the eurythmist at the Chicago Waldorf School. She is currently preparing to teach early childhood classes for the next school year and continues with the elementary grades through grade six. She is also very active artistically with the Mid West performance group and she and Susanne Zipperlen did a special midnight Christmas Eve performance for the Chicago Branch last year. Alla practices therapeutic eurythmy with the children as well as adults, and has taught in the Arcturus teacher training program the last two years. She is hoping to have another eurythmist join the faculty soon.

Johanna Rohde: After almost seventeen years (!) in California, last April I relocated to Chicago where I'm teaching full-time grades 1-5/6 and practicing therapeutic eurythmy at the Urban Prairie Waldorf School, a young and vibrant school, not far from the city center. I am looking forward to working more closely with the Drs. Rentea in cultivating the School/Doctor relationship, as well as, to integrating eurythmy into the faculty, parent body, and school community.

Also, a group of five eurythmists here, in the Chicago area, are meeting once a week, working artistically together and in preparation for Branch festivals; we also hope to prepare a program to take to the Waldorf schools in the area, sometime next year. We are **Alla Bikchurina, Peter Vine, Barbara Bellg, Alison Biagdi,** and myself.

Sadly, we had to say farewell to Susanne Zipperlen, who has recently moved to New Zealand, where she hopes to take up the therapeutic eurythmy work there. Her departure is a great loss to her colleagues and to the Chicago area. Her depth of substance and her integrity will be missed. She has passed on to me her work in the Arcturus Teacher Training Program.

Cheryl Henley, in Evanston, sends her greetings. She was a participant in the Frontier Eurythmy Course in Chicago and continues to practice when she sees her fellow colleagues. Cheryl is an enthusiastic supporter of eurythmy and has been grateful for the eurythmy experiences she has had.

Wisconsin

Mary Ruud is teaching eurythmy classes to kindergarten through fifth grade classes at the Tamarack Waldorf School in Milwaukee. She has two mornings a week devoted to therapeutic eurythmy at Tamarack. Mary also spends two mornings a week working with therapeutic eurythmy at Prairie Hill Waldorf School near Milwaukee and her work is supported by Dr. Mark Kamsler at both schools. She is grateful for the support of ATHENA for the work at Prairie Hill Waldorf School.

Mary is also busy with her work in therapeutic horsemanship. She works at two area therapeutic barns, where she is able to work with adults and children with a wide variety of special needs and to get to know so many different horses with their individual eccentricities and their gifts. The highlight of the fall was a visit from a group of teenage girls from the Wisconsin School for the Visually Impaired. Their enthusiasm and bravery was contagious.

Mary was able to work with many teachers and teachers-to-be through her work in teacher training institutes in Milwaukee, Kentucky, Idaho, and Pennsylvania. She has been teaching courses in child development, the inner life of teachers, and Anthroposophy. And, of course, eurythmy. She has worked with nearly 100 teachers in 16 schools over the course of the year, bringing as much eurythmy as possible and encouraging them to make sure the children they teach will have an opportunity to experience eurythmy.

Diane Mamroe in Viroqua, Wisconsin, sends her greetings to all! As per reported in our phone conversation, she has had to give up her professional occupation as a eurythmist due to Parkinson's disease. She still does eurythmy on her own and observes her own movement quite objectively from the standpoint of her condition. It was inspiring to talk to her as she proceeds in life with true valor and steadfastness. Annette Conlon is presently teaching at the Pleasant Ridge School.

Minnesota

Lynn Stoll writes: 2014 included writing and producing an

online home-study program: Easing Grief, Finding Meaning by Serving Loved Ones Who Have Died. One of the six Modules, both the content and activity videos, is completely dedicated to eurythmy. I continue to bring eurythmy to adults through speaking engagements, workshops, and classes. Some of 2014 highlights included leading eurythmy at the The Human Heart Conference, with Dr. Armin Husemann, speaking about eurythmy importance for today's world at the Theosophical Society's Educational Conference: Education for a New Humanity, and bringing the benefits of organizational eurythmy to the community of Camphill Village Minnesota. Kind regards, Lynn

Michigan

Claudia Fontana in Ann Arbor is traveling regularly to China where she has her assignments in various schools across this vast country. She writes: "I only agree to teach in the schools if I can also have adult classes. I love the work with the children but my real love is the work with the adults. Their response to the enlivening and enriching power of Eurythmy is so rewarding. Their dedication and their focus, I think, will soon ensure that we will have more trained Eurythmists also in China. In fact, one of my students from Chengdu is now studying Eurythmy in Spring Valley. On February 21 of this year, I am returning to Chengdu for a three-week teacher training seminar and will mentor the two full-time Chinese eurythmists at the school for another four weeks. Besides the big segment of the year that I am now in China, I also have a public course here in Ann Arbor. Also I am asked by the Anthroposophical Society here in Ann Arbor to give classes for conferences and festivals."

Ohio

Julie Hoehnen from Cleveland, Ohio is a graduate from Eurythmy Spring Valley. She traveled for a number of years before settling down again in Cleveland, her hometown. She is now married and a mother of a four-year-old daughter! She is currently teaching fall and spring blocks to Homeschoolers and young children at the Waldorf School Initiative in Cleveland. In the interim years she taught blocks at the Spring Garden Waldorf School in Akron, Ohio.

Constance (Connie) Michael is teaching Nursery-Grade to eighth grade at the Cincinnati Waldorf School. Since 1983, she has served as a founding member of the grade school and has taught eurythmy for adults and children as well as building and maintaining a full elementary school program. She is delighted to have a recent addition of a hygienic group for students with Asthma. Another recent and equally pleasant adventure was the initiation of a Foundation Studies Program, i.e. a foundation year in the study of Anthroposophy. She taught eurythmy to Foundation Study students, mainly parents and interested

adults, while also, participating in many of the courses. She enjoyed the special bond with the adults that developed as the group began their journey into the study of anthroposophical themes and topics. She also enjoyed working with such interesting and experienced teachers who came to teach and support the program.

Another highlight was hosting Eurythmy Spring Valley for an adult evening as well as a children's performance. The performance was breath taking! ESV is also launching a much needed public workshop on Eurythmy in Waldorf Education as well as offering an artistic workshop experiencing the art of Eurythmy through poetry. It was all very lovely and the group worked so well together and so very hard! She also taught a course at the Central Regional AWSNA conference with fellow colleague Lori Kran. This year The Cincinnati Waldorf School is hosting the regional AWSNA conference. Connie also enjoys being part of the Eurythmy Mentoring group, as they tackle challenging issues for eurythmists and eurythmy as well as developing a network of support for eurythmists. They also are developing this work with AWSNA.

She is now the new Mid-West Representative for EANA. Though she is completely satisfied with work, she is looking to expand the eurythmy program to include a second eurythmist, as the demands are increasing beyond the capacity of one eurythmist, and it is always nice to hope for and to have collegial support! Warmest greetings to all!

Peace,

Constance Michael

REGIONAL REPORT MOUNTAIN

Denver, Colorado

Robin Mitchell has had health issues for quite some time now, and he is collaborating intensively with his doctors and therapists. In the meantime, he has stepped down from most of his beloved activities, and hopes to slowly re-engage as he regains strength. He continues to hold everyone engaged in eurythmy in his heart and thoughts.

Marguerite McKenna is enjoying teaching anthroposophy and Steiner's Mystery Dramas in the Sound Circle Eurythmy training, and is taking on increasing responsibilities as part of the Sound Circle Eurythmy team. Performing and touring work with Sound Circle Eurythmy Ensemble continues to be a source of rejuvenation and joy for her.

During the summer Marguerite was fortunate to walk the Camino de Santiago from St. Jean Pied de Port in France to Santiago, Spain. She enjoyed offering eurythmy Hallelujahs in many churches, cathedrals, and sanctuaries along The Way, as well as with fellow pilgrims from around the world and upon arrival with her Camino family in front of the Grand Cathedral of Santiago.

Prarie Adams is teaching eurythmy in the practicum weekends in Colorado for the Rudolf Steiner College Hybrid Teacher Training course. She has also been working as an evaluator and mentor in various schools. On a personal level eurythmy continues to serve as a daily personal practice.

Boulder, Colorado

Thyria Ogeltree and **Cristina Geck** are working together at Shining Mountain Waldorf School splitting between them the odd and even grades from kindergarten through twelfth grade. Shining Mountain has expanded their eurythmy program and upgraded their eurythmy room with a new sprung floor! They both participate in the Sound Circle Eurythmy performing ensemble as much as their intensive teaching schedules allow.

Cristina Geck also teaches social dancing in the middle school and folk dancing in the fourth grade. She is enjoying working with adults within the Foundation Studies program in Denver conducted by the Center for Anthroposophy.

Audrey Wiebe: Having been part of the first graduating class from Sound Circle Eurythmy training (2014), Audrey is reconnecting with her incredibly supportive family who cheered her on throughout the beautiful and demanding journey of completing a eurythmy program and teaching private adult eurythmy classes in the Boulder area.

Terryann Stillwell-Masotti is enjoying with great humility her first year of eurythmy teaching serving both Shepherd Valley Waldorf School and Tara Performing Arts School.

David-Michael Monasch has concentrated most of his work into the Sound Circle Eurythmy Training, Ensemble, and Intensive in Boulder. He also continues his connection to Mexico with occasional visits to various cities to give short courses.

Glenda Monasch also continues her work with all aspects of Sound Circle Eurythmy, as well as her teaching and hygienic/therapeutic work at Shining Mountain Waldorf School, and her private therapeutic practice. Further afield, she continues as the therapeutic eurythmy teacher in the US version of the International Post-Graduate Medical Training (IPMT). Her current passion is to develop 'baby eurythmy' for mothers and very small children, as suggested by Michaela Glöckler.

Carbondale, Colorado

Carla Beebe Comey writes: At this time, we have two eurythmists at our school here in the Rocky Mountains. I am teaching in the preschool and kindergartens and Ana Cardoso is teaching grades 1-8. We are fortunate that Ana is also a therapeutic eurythmist. She has also offered eurythmy for the parents and parent council. I spend the rest of my

time as the Faculty Administrator.

Eurythmy has been a part of our school since its inception, and we continue to feel its value. I feel confident in saying that in general the community (especially the faculty) recognizes eurythmy as an essential subject in our school and in Waldorf Education. We have two annual eurythmy assemblies in which our students perform. The first is one in which grades 1-7 share pieces from the curriculum. In particular, the sixth grade moves into the realm of humor, and the seventh grade performs poems of their choice in small groups. In the second assembly the eighth grade performs a fairy tale or fable dedicated especially to their first grade buddies. As we do not have a Waldorf high school in the area, this experience brings their eurythmy experience to a certain culmination.

In addition, we host Sound Circle Eurythmy and the Tara high school seniors for two eurythmy performances. When the Tara students come, we have a sort of festival/workshop with them. After the Tara performance, the 6-8th grade students have a question and answer session with the seniors in which we encourage the middle school students to be frank in their inquiry; it is often a lively conversation. The eighth grade then performs an in-progress version of their fairy tale followed by the seniors asking them questions. Then the eighth grade students are paired with the seniors depending upon their roles in the fairy tales, and the seniors mentor the eighth graders. It is wonderful to see the seniors helping the eighth grade; they often say the same things to them as their eurythmy teacher, but they hear differently when it is spoken by a high school student! The other benefit is that the male students have a chance to work with a male in eurythmy and this has proven especially potent. In addition, the faculty has often worked together in eurythmy as a group to perform a fairy tale for the students. The faculty loves to do eurythmy together.

Spicewood, Texas

Kathryn King: In response to my inquiry to Kathryn about her colorful and inspiring journey with eurythmy, she shared with me the following. I find her account delightful and informative and so include it here for others to read. I hope this candid telling of her past and present experiences with eurythmy serves as a glimpse into the variety of ways that a eurythmist can carve her career. In addition I hope it serves to illuminate the wealth of experience and leadership we have among us as eurythmists on this continent.

Marguerite McKenna, Regional Rep.

Kathryn King writes: My path has taken me from teaching eurythmy in Waldorf schools into working more directly on Development and Administration of Waldorf Education in various communities. I first trained as a class teacher back when Sunbridge College was the Waldorf Institute at Mercy College of Detroit, Michigan. Then I went to eurythmy

school in London, England, for four years. My group was 12 trainees, each from a different country, and we were the last group to have Marguerite Lundgren as our teacher for all four years. Directly after graduating I came back to Texas and taught eurythmy at the Austin Waldorf School for five years, as well as once per month in Dallas. I also taught eurythmy blocks at different school for a couple of years before going back to Europe.

After spending ten years outside Texas, I returned home in 2008 and have started a three-year teacher-training program here in Austin. We meet on Saturdays from mid-August to mid-May and take off one Saturday a month, more or less. We are about to graduate nine trainees this May! Most of this faculty are veteran teachers of 30+ years, and most of us trained in Detroit around the same time. I actually operate the program administratively as a private business, but we are fully integrated with Austin Waldorf School otherwise.

I lived in Paris for three years from 1990-1993, and took master classes part of that time with Helene Oppert at the Chatou Eurythmy School outside Paris. I worked at RSC for two years and took Consciousness Studies with Dennis Klocek during that time. I was President of the Eurythmy Association for two years around 1985-87 or so. We had wonderful big summer eurythmy conferences back in those days bringing two master teachers every summer for two weeks. My experiences in school administration took place at Waldorf School on the Roaring Fork, CO, Rudolf Steiner College, Woodland Star Charter School in Sonoma, CA, Marin Waldorf School in San Rafael, CA, and Westside Waldorf in Santa Monica, CA.

I have been on the Board of Austin Eurythmy Ensemble since I returned to Texas, but I am sad to say that Markus and Andrea Weber, wonderful eurythmists who had the Impulse Eurythmy Training and Austin Eurythmy Ensemble, just left Austin after ten years in this locale. Markus has taken a teaching position at the Basel Waldorf School and plans to operate a performing studio in downtown Basel, Switzerland. It's a big loss for our community. We are lucky, however, to have other working eurythmists. Jacob and Marie Helene Harlow are doing a wonderful job at the Austin Waldorf School. Beth Usher and Barbara Bresette-Mills work together as Chaparral Eurythmy Ensemble at anthroposophical festivals and other venues.

Austin Waldorf School: **Jacob Harlow** has been teaching eurythmy since 2003 and holds a BA in Eurythmy and Pedagogy from the Norway Eurythmy School. He has worked in several Waldorf schools and also teacher trainings. In collaboration with his wife, Marie-Helene, he works in the middle school and high school's eurythmy programs and also, in artistic performance where possible. His primary artistic focus is the extension of the artistic possibili-

ties of eurythmy, particularly in the fields of music and color. Otherwise, he studies, writes and lectures on various anthroposophical topics and also teaches in the Las Estrellas teacher training based in Austin.

*Jacob Harlow
leads
Pleiades
Initiative
Teacher
Trainees,
Austin,
Texas
Jacob and
Marie-Helene
(on left)*



REGIONAL REPORT NORTHWEST

Vancouver, BC

Each year, under the direction of Ruth Tschannen, the Cascadia Society puts together a full scale eurythmy program, with a fairy tale as the main feature. Last November our fairy tale was "Mother Holle," which we performed three times in one day at a lovely community theater. The eighth grade class of the Vancouver Waldorf School took part in the project, as well as several high school students. These young people joined our companions to bring to life images from the story such as the 'Well' and the 'Bread'; they took on lead roles and created the shower of gold with a twinkling of tossing rods. Some members of Seattle's Eurythmy Northwest also joined us, bringing a special depth to our story through their movement and presence. Lorna Fortin composed original music especially for The Cascadia Bell Choir, which accompanied our fairy tale. In addition to "Mother Holle," the co-workers and companions presented EVOE, with 18 enthusiastic movers in all. This piece is well suited to our companions as they connect genuinely to the gestures. ENW also presented a few tone pieces from their repertoire, one of which included two companions from Cascadia! This was a special highlight of the program: to experience companions moving on the stage alongside the eurythmists in a beautiful and dramatic Vivaldi piece. And this is really what our project is all about: to bring people of different ages, abilities and experience together onto one stage, united by the magical combination of eurythmy and the Fairy Tale. As we left the theater after our final performance, a light snowfall began to cover Vancouver, seeming to reveal a blessing from Mother Holle herself.

Laurel Loughran and **Jason Yates** have been living and working in Vancouver, B.C. Laurel currently teaches eurythmy at the Cascadia Society for Social Working, a

Camphill-inspired day program for adults with special needs and abilities. As part of her work, Laurel assists Ruth Tschannen in the yearly production of Cascadia's Fairytale in eurythmy. This project includes participants from the Cascadia community, students from the Vancouver Waldorf School, and eurythmists from Eurythmy Northwest of Seattle. Highlighting the work of over seventy participants of all ages and abilities, last year's production of *Mother Holle* was very well received. Jason received his Therapeutic Eurythmy diploma from the therapeutic eurythmy training in Unterlengenhardt, Germany in the spring of last year. He currently works therapeutically with private clients, teaches a weekly eurythmy class for older persons, and works on the board of ATHENA. Jason also teaches eurythmy at Sunhaven Waldorf School for the children (preschool through grade four) and faculty. In addition to their eurythmy work, Laurel and Jason work part-time for Cascadia, supporting the fiber arts workshop and the gardening program respectively. They also became house parents in September 2014, caring for a special-needs adult in their home.

Seattle, Washington

Eurythmy Northwest (ENW): In the Spring of 2014 the troupe performed the Italian folk tale "The Magic Box" to Waldorf school students at four Waldorf schools, and at our second annual public evening performance, which included the Whidbey Island Waldorf School students. At the same time, ENW prepared an Advent/Easter-oriented performance, at the Seattle Waldorf High School, and as the second act at our Seattle public evening performance and at ENW's first ever senior performance, at the Aegis Senior Community in Seattle. Members of ENW participated in the 2014 Summer Intensive Eurythmy Course with Michael Leber – which was supported by a grant from EANA (Thanks EANA!). In the fall of 2014, ENW performed at the community All Soul's celebration and in the fairy tale for Vancouver, B.C., including additional pieces by ENW (two daytime shows for school children and an evening show for the community). Work for "The Dreamsong of Olaf Åsteson" also was begun in the fall of 2014. ENW is currently working on a new fairy tale for touring in the Spring of 2016, and will continue to work on Olaf for performances in the Winter of 2015/2016.

The members of ENW are: **Maiko Canard, Jason Canard, Esther Chase, Jenny Foster, Bonnie Freundlich, Melissa McCall, Catherine Padley, Linda Povinelli, Andrea Preiss, Kirsten Sogge, and Pam Boulding** (intern); artists worked with include Speaker: Richard Jacobs, Pianist: Sheila Weidendorf, violinist: Brian Kenny, and pianist Wolfgang Wortberg.

Melissa McCall is in her twelfth year as full-time eurythmist at the Bright Water School. She enjoys partici-

pating as a longtime member of Eurythmy Northwest and adjunct faculty for Sound Circle's parenting courses. Her favorite extracurricular project is directing the Bright Water Student Eurythmy Ensemble, which is comprised of fourth-sixth graders. The ensemble puts on an annual performance of a folktale from a variety of cultures. This year's tale, "The Boy with the Moon on His Forehead," comes from Bengal and will be shown in the spring, complete with accompaniment on harmonium, viola, and a variety of percussion instruments.

Maiko Canard is in her second year teaching at Seattle Waldorf High School. Her seniors just performed their fairytale project and are looking forward to bringing her juniors to Portland for a Eurythmy Jam. In April there will be a Eurythmy Concert (sixth grade - eleventh grade) in collaboration with **Bonnie Freundlich** in the grade school.

From **Kirsten Sogge**: I teach eurythmy at Tacoma Waldorf School, a small school which goes through fourth grade, as well as a homeschool group of seventh graders. A freestanding Waldorf kindergarten called Birdsong in Olympia just hired me for a block of eurythmy, and I teach the Rosebud parent and child class at the Olympia Waldorf School. As well as these, I find myself bringing eurythmy with me into other venues. For example, in a weekend workshop led by Joanna Macy, I led the group of 75 in 20 minutes of eurythmy related to the subject matter we had been experiencing. Then there was the kindergarten eurythmy story at the Love our Local Festival last August in Olympia. I also have several adult and adolescent individual clients who come to me for movement sessions including Eurythmy and RMT. Eurythmy feels like a well-polished tool or a familiar song to share when I go out into the world.

Andrea Marquardt-Preiss, therapeutic eurythmist, is part of the learning support program at Seattle Waldorf School and she works individually with children from kindergarten through grade twelve with therapeutic eurythmy. Andrea also enjoys working with human beings of all ages out of her private practice. As board member of ATHENA, she is connected with colleagues of North America and Europe, and feels blessed to be part of such a vibrant community. She has been part of the ENW performing group and especially enjoyed the collaboration with the Camphill Community Cascadia in North Vancouver last autumn to present "Mother Holle."

Jenny Foster Fawcett is happily back at Three Cedars Waldorf School teaching full time and she has just started an after-school eurythmy program for 20 enthusiastic students, grades second through eighth, as the students are eager to create pieces to perform for the larger community. Jenny continues to work with Eurythmy Northwest and will be director for the story of "Banyon and Branch," which includes tone pieces by Grieg and Debussy. ENW will tour this story in the spring of 2016. Jenny is also working to

offer eurythmy for adults in her area that can reach a wider audience.

Catherine Padley enjoys being a mother to her one-year-old son, Hugh David Padley. Catherine is in her third year as a board member of the Anthroposophical Society of Seattle and is continuing her eurythmy development through personal study and artistic work with ENW.

Linda Povinelli continues to work full time as a paralegal, and is happily rehearsing and performing with Eurythmy Northwest.



Hugh David Padley

Portland, Oregon

Portland Eurythmy (www.portlandeurythmy.org), under the direction of Reg Down, had a productive year. We performed our “Tangle of Tales” program ten times in 2014, with a mix of schools, pro-bono and public shows. We performed for over 1600 people and spread eurythmy beyond just the Waldorf community. Members in 2014 included **Francine Adams, Meta Bruner, Shannon Foby, Jolanda Frischknecht, Margaret Kerndt, James Knight, Don Marquiss, Carrie Mass, Maya Neumann, and Sarah Rem. Amanda Leonard**, from the Boulder training, joined in the fall, while **Margaret Kerndt** stepped back. We also successfully formed a 501c3, including a board of directors, which will begin full operation in January 2015. And, finally, we are in the midst of planning an annual children’s festival set for Sunday, June 28, at Portland Waldorf School, which will be used to financially sustain the group long-term. See more information here: <http://www.portlandchildrensfestival.org/>

Francine Adams, who is a member of Portland Eurythmy, continues to bring therapeutic eurythmy, as well as, academic support to the children of the Portland Waldorf School. In addition she is part of a group of eurythmists who are working together on the Foundation Stone Meditation, including Carrie Mass and Jolanda Frischknecht.

Carrie Mass is in her seventh year teaching in the grades at the Portland Waldorf School. Additionally, she continues to teach the community and alumni eurythmy classes at PWS.

Jolanda Frischknecht continues to teach eurythmy in the grades at the Michael School and Shining Star Waldorf School. She is enjoying teaching adults at the Michael Institute and her Foundation Course. Her therapy work is growing, especially with children.

From **Maya Neumann**: This is my second year here in

the beautiful NW. Since coming to town, my activities with eurythmy have been focused around my work with truly fabulous colleagues at Portland eurythmy and in building experience and a knowledge base as EC and grades eurythmy teacher. I bring eurythmy to the kindergarten at Shining Star School and into local in-home Waldorf based pre-schools –it’s a lot of fun! The story of “Peter” and the hungry animals is a big hit by the way –have a look in Estelle Bryer’s Eurythmy for the Young Child. Warm wishes! Maya Neumann

Susan Strauss continues to teach eurythmy at Cedarwood Waldorf School and has plans to take her eighth grade class production of “The Wolf’s Eyelashes,” to a couple of public venues in the spring in addition to the upcoming Children’s Festival in June at the Portland Waldorf School. The production was enthusiastically received at the school’s recent music concert.

Sarah Rem continues to teach in the high school at the Portland Waldorf School.

Catherine Padley

REGIONAL REPORT N. CALIFORNIA

John Hinkle writes: I am in my fourth year teaching eurythmy at Credo High School, a Waldorf-inspired charter high school in Sonoma County. This year I am also teaching grades 5-8 at Stone Bridge School in Napa. Credo High will be graduating it’s first twelfth grade class in June. Shortly after that, Rose Cross Eurythmy, Credo’s after-school Eurythmy Performing Group will be touring Greece, Turkey and the Republic of Georgia. Prior to this in January we perform at Rudolf Steiner College at the Charter School Teacher Conference. In spring we plan to perform in various venues in California in preparation for the trip to Europe.

Bonnie Maffei writes: I am a therapeutic eurythmist living in Soquel, California in the Santa Cruz area. I have close ties to Camphill Communities California in Soquel. In the past, I’ve worked therapeutically with several of the residents there, as well as holding Eurythmy-Painting workshops during the festivals. At present, I am offering therapeutic eurythmy to the wider anthroposophical community of Santa Cruz County. I am a member of the Anthroposophical Society, the First Class, and I am one of the original founders of ATHENA, having served as its first Secretary.

Michaela Bergmann writes: The Waldorf School of the Peninsula is launching their first year of their Student Performing Eurythmy Group. The group has twelve participants, who have been working on a Grimm’s Tale, “The Devil with the Three Golden Hairs” and several modern and classic pieces. They will perform for a community outside the School in March. We also had a visit in the fall from the Bay Area Eurythmy Ensemble, which performed “Jack in

the Beanstalk". The children were delighted and excited to see their teachers perform.

Isabella Guardia Ferragutti writes: This is my second year teaching at the Waldorf School of the Peninsula and at a start-up school called Singing Stones School in Walnut Creek. This year I also began teaching at another start-up school called Golden Bridges School, and to a group of homeschool children in San Francisco. I'm very much enjoying my work with the children and feel very fortunate to be where I am. I'm also part of the Bay Area Eurythmy Ensemble, which got to perform at our different schools in November 2014. It was delightful to see the children enjoy the program so much! And lastly, I'm attending the BA program which keeps me busy practicing my chosen pieces. It is very enlivening and inspiring to work on new pieces. Sunny California is bringing lots of new opportunities and growth for my pedagogical and artistic work.

Miyoung Schoen teaches at the Sacramento Waldorf School, Fair Oaks, California. She joined the faculty in 2012. "I have a deep connection and appreciation toward eurythmy, therapeutic eurythmy, and anthroposophy through my work and family, including four children. It's been a true blessing, best education, and I am devoted to this sacred work. This is my seventh year of teaching eurythmy, currently teaching K-7th at Sacramento Waldorf School. I have a private therapeutic practice and building connections with anthroposophical doctors in the area. The more I work, the deeper wisdom I find of the vast application of eurythmy. I also find the great need of on-going education, collaboration and support among eurythmists, especially in therapy."

Alice Stamm thought that she would retire to Northern California some six years ago. "And that means for eurythmists or anthroposophists, time to volunteer! Or find projects that were somehow lingering in the background of life. However, these years in the north have of course, flown by. I have made it a new policy to do some work-teaching at the Rudolf Steiner College or on a weekend with our hybrid program for public teachers in Waldorf Charter schools; or in several kindergartens in this area, keeping up a love for the little children, as well as some squiggly older ones in various schools. But then I go home at night! Or do something special culturally, keeping up with what is happening. So I spent a wonderful weekend in Austin, Texas, with Kathryn King and her teacher trainees doing some eurythmy with them and then seeing Kathryn's town, Austin. I could also see Beth Usher and Barbara Brisette Mills, and Marine Kojanyan who works in Houston. It was a real celebration meeting old friends. In addition I have been thrilled with the new Bay Area Eurythmy Ensemble; and being able to mentor colleagues here on the West Coast.

I still enjoy being President and Corresponding Secretary of our Association, but I feel that this must slow-

ly morph into another person's area of expertise and of a younger age. Our Council is so outstanding (Council members are listed on the front page) and I hope that you will encourage colleagues to join and receive this beautiful newsletter.

Jeane Schwarzkopf writes: In this last year, I turned 76 years old. I feel wonderful! I traveled to England, Ireland, and Switzerland, and explored many mystery places of Ireland...burial grounds older than the pyramids, connected on energetic plans to Mount Saint Michael, as well as, Stone Henge. This year I have already booked our plane travels taking us into Sicily, with the expectation of visiting the best of the Greek temples on the Earth, along with other antiquity. Life is generous and graceful at this time in my life, that I have been able to travel to all parts of our beautiful planet.

It is true that which Rudolf Steiner said, after 63...7x9 karma is paid and we can, if so fortunate, ride and create freely...work for the love of it!

In this time, I have written a book called, *Short Stories And Small Miracles*. It is now being edited and will be available with Amazon in some months time. All fun and wonderful times with grandchildren, aged two and six years. Life is Good and I am grateful to be able to live it so fully.

Dale Robinson writes: I still do eurythmy therapy work out of my home studio in the San Francisco Bay Area with adults and children. I also schedule two or three seven-week series throughout the school year at different Waldorf schools within driving distance. The day at a school, during such series, doing one-on-one sessions with children, mostly, but sometimes also with teachers and parents, can be quite full. Workshops and evening talks on eurythmy therapy are given whenever I am asked. As president of ATHENA I am busy with whatever can support and bring therapeutic eurythmy more into the world. Right now it is administrating the Glenmede grant for therapeutic eurythmy in Waldorf schools and preparing for the ATHENA summer conference in Chicago (July 30-Aug.2) with Ross Rentea and Jean Schweizer: "Impulses – Working through Therapeutic Eurythmy to Address Stress and Anxiety in our Time." I am also already looking forward to the Second World Eurythmy Therapy Conference in Dornach during Whitson of 2016, where I have been asked if I would be interested in holding one of the six-hour courses over the three days.

A lot of my time is taken up in doing preparation for the lessons of the First Class of Spiritual Science, since I was asked to be a reader over the summer. In my spare time I participate in a singing group once a week and do gardening around my house.

Szilvia Budai writes: In August 2014, I began my third-year offering eurythmy at Camphill Communities

California, near Santa Cruz. I work with a diverse group of people; friends with and without special needs, young and old, seasoned anthroposophists and fresh students of the Camphill Academy. With interested members of the Santa Cruz/Monterey Bay Branch, we have just completed exploring the full cycle of the eurythmy forms for the Calendar of the Soul. This experience was one of the highlights of my year! We are working on artistic pieces with two other eurythmists in the area, and regularly perform at festivals and cultural events. We also have made a few “outside the comfort zone” presentations at downtown Santa Cruz, at a modern dance event and at the local cultural center, which turned out to be well-received and exciting experiences.

Cynthia Hoven writes: I have been very busy with all aspects of eurythmy this past year. My homebase (and favorite work) continues at Rudolf Steiner College, where I teach eurythmy in very many of the programs throughout the year. I also have a robust therapeutic eurythmy practice, seeing 4-10 clients a week. In addition, I teach two days a week at a local public Waldorf school, which I enjoy very much. I have 32 children in each of eight classes, grades 1-4. The children come from all different income brackets and ethnicities, which provides for a beautiful and rewarding work. In addition, I travelled to Asheville, NC, in both May and November to teach at the local Waldorf school there, and give workshops to the public. In autumn every year, I spend four weeks in Alaska, teaching at the school there and escaping the Sacramento heat. My husband Harald and I are also beginning to offer workshops together. In May we did a two-week series of joint workshops on Biodynamics and Eurythmy in North Carolina. We then travelled together to China for three weeks, and expanded this work there, on a farm and then in the school in Chengdu. In November, we both taught 600 participants at the National Biodynamic Conference in Louisville, Kentucky. We really enjoy sharing this work together. I also enjoy seeing my books sold throughout the country, and am tending the eurythmy website that I created. In all that I do, I am working to expand my eurythmy work into ever larger circles.

Kristin Ramsden writes: I’m a — what should I say...well-seasoned? — eurythmist (began my training in 1975; finished in Stuttgart ’79) now on the Monterey Peninsula, taking a break at the moment to care for my 84-year-old (healthy) mother. So I have nothing much to report, other than the fact that I’m starting a public class here this month just to keep active with the work. And otherwise, I have travelled to China each year since 2008 to teach in the Kindergarten Teacher Training or the Teacher Training in Chengdu, but this year I’ll be in Guangzhou for both, and spending a few weeks at a school north of Beijing.

Roger Lundberg has been working on the deepening of meditative work through eurythmy, particularly in regard

to the Rose Cross Meditation.

Ruth Bucklin writes: I am enjoying teaching at Camellia (prekindergarten through eighth grade, with a fairy tale group, as well). I am excited about working with the Bay Area Eurythmy Ensemble, and looking forward to bringing more fairy tales to the surrounding community.

Jazmin Hicks writes: I am in my sixth year of teaching at East Bay Waldorf School, K-8. The program is healthy and joyful most of the time! Grades 4-8 are preparing for our Spring Concert on March 21. In the fall, the Bay Area Eurythmy Ensemble (myself and four eurythmy teachers from local schools) toured “Jack and the Beanstalk” at five S.F./Bay Area (and in Sacramento) schools. It was exhausting to rehearse, perform and teach at the same time, but totally worth it. I truly enjoyed choreographing and creating magic for children. We work with an amazing storyteller and pianist. We are planning our next project for fall 2015, and received a grant from EANA. Thanks! I also have a small project I am working on called “Eurythmy for the Dogs” with Satie and poems planned for this May.

Anne Cook continues to see a few children for therapeutic eurythmy in Santa Rosa and is otherwise engaged in full-time administrative work.

Robert Powell is the founder of the Choreocosmos School. As a deeply committed anthroposophist, Robert has been a member of the First Class since 1974. He is affiliated with three sections of the School of Spiritual Science: the Mathematical-Astronomical Section (Robert has a Master’s Degree in Mathematics and a PhD in the History of Astronomy); the Medical Section (as a therapeutic eurythmist); and the Performing Arts Section (as a graduate of one of the four-year trainings in artistic eurythmy in Dornach, Switzerland). The founding of the Choreocosmos School of Cosmic and Sacred Dance in the year 2000, came about in response to what Robert has described as a “destiny calling.” Initially, it was a matter of responding to requests coming from participants who had been working together with Robert for a long time to do such training. Choreocosmos is a development arising from eurythmy, a development that focuses primarily on the cosmic aspects of eurythmy. Following upon this original intention, eurythmy is the basis for the forms and gestures practiced in the Choreocosmos School of Cosmic and Sacred Dance. In particular, the planetary forms that are used are standard forms given by Rudolf Steiner for eurythmy. Choreocosmos, which means ‘cosmic dance,’ encompasses both cosmic and sacred dance. Through the beauty and grace of eurythmic gestures and forms sacred dance enables participants to fully embody the great prayers and sacred texts of humanity. Cosmic dance is focused on bringing an experience through movement of the four elements (Fire, Air, Water, and Earth), the seven planets (Saturn, Sun, Moon, Mars, Mercury, Jupiter, and Venus), the twelve signs of the

zodiac, and the seven planets in the twelve signs of the zodiac (a cycle of 84 cosmic dances). Robert travels all around the world to give workshops. For more information about his work and coming up workshops, please visit www.sophiafoundation.org

Monika Leitz writes: My work is full-time at the San Francisco Waldorf School, as a eurythmist for grades 1 to 7 and the preschool. I enjoy sharing the eurythmy department with Astrid Thiersch and Maria Helland-Hansen. Work as a school eurythmist is demanding and still fun. In addition I have offered evening classes for the community and participated in the Bay Area Eurythmy Ensemble production.

*Submitted by Isabella Guardia Ferragutti,
Regional Representative*

REGIONAL REPORT SOUTHWEST

Elisabeth Beck and Regional Representative **Kurt Faeber** are still busy carrying the full eurythmy program in the Waldorf School of Orange County. As it is a tradition now at our school to study the “Old Spanish Christmas Carol” (Molly von Heider) in second grade. Elisabeth prepared the students, who beautifully performed for the parents of this class and the younger students just before Christmas. It became another tradition that the seventh grade works on a fairy tale in eurythmy, instead of a class play. So, this year Kurt worked with the students on the funny story in rhyme about two rascals, “Max and Morry” by Wilhelm Busch. It was wonderfully performed in the end of January in our school and in the San Diego Waldorf School.

Kurt is also more involved in the high school Arts Festival that will take place in the middle of May. There will be on display as an exhibition, what the students accomplished in the Applied Arts during the year, and the Performing Arts will show a two-hour program on stage with mostly eurythmy and mixed with choir and orchestra. Besides, Kurt is also teaching monthly Foundation Studies/Adult Education classes and has a weekly adult course. He participates in this year’s BA eurythmy course. Elisabeth will be on sabbatical in the school year 2015-2016 after teaching eurythmy for 27 years, 15 thereof in Orange County.

Truus Geraets is still working therapeutically with the students at the school and also with adults.

Amy Shick writes: “I continue to enjoy teaching eurythmy at The Sanderling Waldorf School in Carlsbad, California, to the N/K classes and grades 1 - 6/7th. In November, Johanna Laurelin and I presented our yearly eurythmy performance at the “Festival of the Dead”, which is sponsored by The San Miguel Anthroposophical Society – San Diego Area Branch.

Johanna Laurelin continues teaching at Waldorf

School of San Diego K-8 and a block for twelfth grade. She is preparing again for the annual All School Eurythmy performance in March and is also working on the Grimm’s Fairy tale, “The Donkey Cabbages” with her seventh grade. She also conducts the middle school orchestra and is one of the three co-directors for the Teacher Training in San Diego (WISC). Johanna very much appreciates her annual artistic collaboration with Amy Schick on a program for “The Day of The Dead.”

From **Michael Hughes** and **Sheri Reiner** in Hawaii
A big highlight for us was going to the Mystery Drama Conference in Spring Valley. This was due to the great generosity of friends. The experience of the dramas echo on. We were also ‘gifted’ to re-connect with many friends, after years of living in the middle of the Pacific!

On the ‘homefront’, we especially try to continue sharing the anthroposophical studies and arts (predominately eurythmy and painting) with adults, which we have been doing these last years. Michael is also doing some therapeutic eurythmy, eurythmy with pre-school children and special-needs adults. Sheri, in addition to giving art classes, continues her own painting, too. Sheri is maintaining her health due to diligence. She has done several series of paintings since she was first diagnosed: two large veil paintings of the Phoenix bird, and more recently a whole sequence of butterfly paintings. Transformation and metamorphosis!! We are so very thankful for all the help and love, which has flowed to us! We are also glad that Andrea Marti is at the Waldorf School here, so that the children benefit from regular eurythmy lessons. Imagine, three eurythmists on the small island of Maui!

Andrea Marti writes: Aloha all,
From the beautiful island of Maui and the Haleakala Waldorf School! Our eurythmy program is growing and thriving, much like the glorious nature that surrounds us here. The students are enjoying their weekly classes and I am enjoying all of the wonderful opportunities for collaboration in class plays and festivals. Tradition is growing now in our Advent assemblies with grades 4-6 sharing eurythmy to the school community while the third grade bring their Christmas gift to the kindergarten with a beloved Nativity play. The middle school students are full of ideas and delight in making ‘improvements’ to our work with copper rods. I am fully supported by our faculty of teachers as I pursue my Bachelor’s Degree in Eurythmy this year. Working artistically brings me such joy! With the end of the year approaching, I am hoping to create an evening of eurythmy and poetry with the help of our middle school. Blessings abound!

Andrew Dzedulionis: After 17 months teaching at Westside Waldorf School in summer of 2014, I was invited to be eurythmy specialist and faculty member at WISC in Northridge, where I taught at summer courses for the last

two year and since September of 2014 teaching eurythmy for WISC students three Saturdays a month. In addition since fall of 2014, I teach eurythmy at Tivoli Rainbow Garden Preschool run by Ilka Sternberger C.L.E., PCD (Owner/Director/Teacher). Her vision is to create a platform for German-speaking families to sustain their heritage within the next generation by teaching their children the German language and culture in a playful environment. Every other week I teach eurythmy in German and the other two days of the month in English. Children embrace eurythmy with love as it is first time Tivoli Rainbow Garden Preschool has a eurythmy program on a weekly basis through the school year. I can see the change and shift in their growth and their personal and social skills enfolding since they started to do eurythmy. Besides Tivoli Rainbow Garden Preschool, I have alternative eurythmy classes for early childhood children held at one of the parent's house here in Culver City, CA. In the fall of 2014, we started with only a few kids and by today, I have 12-15 children joining the class.

For three years now, I give adult eurythmy classes at Pasadena Anthroposophical Society, LA Branch, which I took over from Lynn Stull who wonderfully led the classes before me. As a musician I do play piano and, in that way, the class participants have an opportunity to explore and experience also tone eurythmy. As well, I give eurythmy performances at the Anthroposophical Society, LA branch for various events hosted.

On February 10, 2015, I put together a Second Annual Eurythmy performance for Ocean Charter Waldorf School community. It is a wonderful opportunity to be able to give the art of eurythmy not only to the children, but as well to a community in the big, spread-out city of Los Angeles.

EURYTHMY IN ITALY

A refreshing and nurturing summer Festival at La Fabbrica, in the beautiful Piedmonte, Italy, with Gia van den Akker

Last summer, I was fortunate to spend 'Eurythmy Summer Week' with Gia at La Fabbrica, her beautiful space she created for 'Euritmia' in the village of Cortiglione, Italy. 2014 was the 'octave year' for this annual two-week summer festival of intensive and joyful workshops, one week for lay people and children, and the second week for eurythmists.

We were an international group of women, spanning several generations and a wide range of eurythmic experience. All of us were hosted at Gia and her husband Florian's "Azienda Agricola Incisiana," a most charming vineyard estate, which I highly recommend for a visit!!! For the summer weeks, Gia keeps all the beautiful rooms they rent reserved for her visiting eurythmy colleagues!

On our first day together we each brought thoughts, questions and intentions to the circle, sharing where we are

on our eurythmy path and practice. A common wish was to rejuvenate after a long school year, and nurture eurythmy through the shared practice of the basic elements of our art.

In the fresh mornings, we moved and explored together till mid-day and in the late afternoon, after a long siesta when the gentle heat eased and the sun slowly set over the Monferrato hills, we were back in the studio for another 4-5 hours, working with Gia on our Soli which varied greatly in language, style and choices from Bach to contemporary composers.

One of the unspoken questions I held on our first day had to do with what I notice in my students in recent years, a growing difficulty in making a conscious step, and how challenging it is for many of them to move with awareness in their feet. When we move in the "eurythmic ether", so to speak, I experience it as essential to be well-footed and grounded in our steps, so that we can be free, expressive, strong and light in our feet and gestures. How can I keep this work with my students exciting, and never let them get bored by threefold walking?

The answer to my silent question was met on our first morning with 70 fast flying minutes doing solid footwork. We allowed our feet to be free from socks and slippers, allowing for honest observation and precision in our step. All we did would be too much to mention here.

Throughout the week, Gia brought classic and new ways to work through our physical "Gestalt" and into the etheric stream, with the awareness of the movement in space and its "counter movement". We also focused a lot on harmonious independence between feet, head and arms. We practice for many hours the well-known exercise to the Goethe Poem, "Am erspfiesslichsten ist", moving with our feet: dactyl; with our head: Apollonian forms; with our arms: vowels in anapest, small for short and large on long. In tone eurythmy, we spend much time with beat, rhythm, pitch, major and minor scales with steps and skips (inspired by the first indications for tone eurythmy shared by E. Zuccoli).

In our afternoon solo sessions with Gia, all participants were always present, witnessing and supporting each other as we worked through our pieces – and all that arises in this highly creative and personal space. Gia's authenticity and warmth combined with her deep insight into eurythmy, and her great skill to listen and see what wants to become visible through the movement is truly encouraging, refreshing and healing. Out of the eurythmic elements and her many years of performing and teaching, she offered a free and artistic perspective, which created a framework of trust and an entry into modern materials and qualities.

Gia's deep foundation in the eurythmic elements from her many years of performing and teaching, and her ability to hear how speech and music (classic to modern) wants to become visible, opened an artistic and free perspective for

us to enter into our solo work. Her heartfelt and joyful nature transcends into her sincere teaching style, and the artistic framework she creates makes for a safe space to receive her honest and constructive feedback, which was welcome by all. She is a master in “collegial pedagogy”.

Every year, at the end of this summer week, the villagers of Cortiglione look forward to a “colorful evening” (“bunter Abend”) at La Fabbrica, when the group and solo work is shared. This evening attracts half the village and the joy with which eurythmy is celebrated by people, who just found out about eurythmy when la Fabbrica opened its doors, gave me great hope that eurythmy will continue to thrive in the world. After our sharing we continued our celebration on the street with the locals, playing music, singing and dancing their heartfelt Italian songs into the wee hours of the night.

Needless to say, it was a fabulous week and I wish it for everyone to some day make it to the charming village of Cortiglione and move with Gia at la Fabbrica!

The Ninth Summer Festival is coming up!

Sunday 26 July 2015 18:00 - Saturday 1 August 2015 12:00

Check it out: www.giavandenakker.com/en

*Alexandra Spadea ,
Rudolf Steiner High School, NYC,*

BIRTHDAY CELEBRATION FOR KRISTIN HAWKINS

Early last November, friends of Kristin’s received invitations, headed by a charming childhood photo, announcing “An Afternoon Tea for Kristin Hawkins’s 80th Birthday”, to be held at the Camphill Village Café in Copake at 2:30 and followed by an eurythmy performance.

On that day, over sixty friends and family gathered in that inviting space, with its high ceiling, large windows, and fireplace. It was a surprise party, but although surprised, Kristin remained quite poised. There was ample time to enjoy refreshments while renewing old acquaintances, making new ones, and catching up on news. The guests were treated to a spirited account of Kristin’s biography, delivered by different family members and friends.

Toward 4:30, the company moved to Fountain Hall, and received programs announcing Kristin’s “Eurythmy Birthday Bouquet,” for “Eurythmy Spring Valley’s First Student – the One who Started it All.” Probably quite a few of those present had not known what an important role she had played in the formation of the school.

The “Birthday Bouquet” turned out to be a whole splendid garden, heartily enjoyed by the guests as well as all the Villagers. Pianist Marcus Macauley and speech artist Jennifer Kleinbach were the accompanists as Eurythmy Spring Valley performed the richly varied program, begin-

ning with selections from Chief Seattle’s Speech and including the poems “Wild Geese” by Mary Oliver and “Sweet Honey in the Rock” by E. Ethelbert Miller. Musical numbers included compositions by Ethelbert Miller, Bach, Shostakovich and Chopin [Ballade in C Minor]. Schubert’s Impromptu, Number 4, which preceded the eurythmy program, had special meaning since Kristin had choreographed it years ago.



Kristin Hawkins

gentle, beautiful Andante by J. S. Bach and a brilliant, humorous piece on the trials of ageing.

Camphill Copake provided the perfect setting for this celebration. Many people worked together family, friends, colleagues, Eurythmy Spring Valley – to create this occasion, allowing all of us to share in this full, long, remarkable life.

Christiane Marks

A CONSPIRACY OF LOVE

A conspiracy does not always have to be a serious matter, leading to dire consequences; it can be a matter of joy and festive celebration. That is what a considerable number of Kristin’s friends discovered when they arrived at the Copake Camphill Cafe on the afternoon of December 14, 2014, to celebrate Kristin’s 80th birthday.

We had been invited weeks before with the request, “Shh... please don’t contact Kristin!” And all of us were able to keep that secret, although how the family managed that, considering the amazing, preparatory arrangements, I will never comprehend. Kristin was truly surprised; she had no clue, therefore everyone’s delight was complete from the beginning of this wonderful occasion. First, on the spur of the moment, we tried to sing a birthday song led by Channa Seidenberg, with good-willed enthusiasm, if lacking in musical perfection.

As you can imagine, the delectable goodies offered with coffee, tea, birthday cake, etc. and the lively conversations, connecting with old and new friends, were very enjoyable but most of all were the family's and friends' wonderful contributions to the celebration. David (her husband) began by telling us about Kristin's childhood during the Second World War, which was very adventurous, happy, sad, dangerous and yet secure through her mother's caring actions. It was well told, with David's love of and appreciation for Kristin shining through every word. Other family members and friends followed, speaking from their hearts and together arriving at a rich and colorful picture of a life that found meaning in Anthroposophy and Eurythmy. As Dorothea mentioned in her introduction, Kristin was the motivating impulse which brought the School of Eurythmy and Eurythmy Spring Valley into being.

There had already been numerous highlights on this happy afternoon when we were asked to move to Fountain Hall for a Eurythmy presentation. Some of us thought; "Oh, that's nice, some of her Eurythmy friends are showing a couple of pieces in her honor." Well, never mind the couple of pieces! What we saw instead was Eurythmy Spring Valley at its best, with a full program, wonderful group pieces, music and speech, executed with the ability to move together smoothly and beautifully, as if all of them were one being. We also saw impressive solos, including Dorothea's unforgettable Bach and an exquisitely hilarious humoresque about all her constant companions "Will Power and Arthur Itis". In both pieces one could see her mastery of Eurythmy, the fruit of many years' work, making spiritual truth visible on stage.

Lisa Regelmann, ESV
Class of 'I' Course, 1985,
and past co-worker at
Camphill Village Copkay
Lisa performed as solo:
J. W. Goethe's "Vanitas"
("Legacy" or "Bequest")
and "Vermächtnis"
by Robert Hamerling in
the original German.



We were also treated to some eurythmy pieces in German by Lisa, Kristin's daughter; her fresh energy was captivating! In addition to her performance, Lisa was the mastermind behind this celebratory event, having pulled everything together from across the ocean.

We went home feeling richly blessed by all the gifts we had received, realizing that a celebration like this was possible because love and gratitude were the motivations.

*Hanna Kress
Hillsdale, NY*

BAY AREA EURYTHMY ENSEMBLE

FALL TOUR

"Jack and the Beanstalk, a Eurythmy Fairy Tale" was our first children's program! Our group is made up of five dedicated and committed eurythmists from around the Bay area and Sacramento: Michaela Bergmann (Waldorf School of the Peninsula), Ruth Bucklin (Camellia Waldorf School), Jazmin Hicks (East Bay Waldorf School), Monika Leitz (San Francisco Waldorf School) and Isabella Guardia Ferragutti (Waldorf School of the Peninsula).

We began to work together last year, performing the Calendar of the Soul verse for the Michaelmas Festival at the Bay Area Center for Waldorf Teacher Training. For All Soul's day, at the San Francisco Waldorf High School, we also shared the Calendar of the Soul verse for that week and a music piece by Bela Bartok. Last summer we began working on our new children's program, which we shared with each of our respective schools plus a few extra schools in the area.

The introductory part of the Fall program had short eurythmy pieces woven with music. It began with the Morning Verse by Rudolf Steiner, followed by three short and lively animal pieces, including a quick mouse, the sleek cat and an airy butterfly, and closed with a short tone piece (Kabalevsky). The main part of the program, "Jack and the Beanstalk," was received with delight and excitement, as the children were drawn in by nimble Jack, his hand-wringing mother, a graceful harp, a mooing cow, a two-headed giant and a very dramatic egg-laying hen!

Our fabulous pianist, Tomoko Sakai, and our exquisite speaker, Fritz Brun, were an essential part of this program, moving the children to wonderment and glee. It was so much fun to be able to share our work with so many; all the driving and practicing and extra time were well worth the effort, not to mention the added enthusiasm the production generated for our regular eurythmy curriculum, in the following days and weeks. We are inspired to keep going and do even more this next year.

*Isabella Guardia Ferragutti and Ruth Bucklin
California*

REVIEWS

"Jack and the Beanstalk, a Eurythmy Fairy Tale, and Other Pieces" Performed by the Bay Area Eurythmy Ensemble
At the Alice Birney Magnet-school in South Sacramento, I was privileged to watch a eurythmy program for the children. The main content was the story of Jack in the Bean Stalk. This delightful tale was ably and artistically performed by the Bay Area Eurythmy Ensemble. These are all teachers in Waldorf schools in the Bay area and Sacramento. Working on this program since the summer, they were able to bring it to all of their schools and the Alice Birney school.

Being in the audience of children, well behaved and captivated by the performance, was such a treat. The sixth graders, who saw the second show, were quiet as mice and totally with the program. There was movement that was merry and joyous, catching the attention of the children, as the ogre husband comes home and smells the blood of the young man.

I was especially grateful for the worked-throughness of all the pieces, the sounds and words bringing forth wonderful imaginations. This was the first such performance of this group and one hopes that it will soon be followed by many more.

Alice Stamm



*Katherina Woodman, Photographer
for the Waldorf School of the Peninsula*
The students at the Los Altos campus

were captivated by a rare treat: a fairy tale set in eurythmy! The show started with a rendition of the Morning Verse in flowing yellow silks, and many of the enchanted children spoke the verse along with the storyteller. Next, the children followed the antics of various animals: the mischievous mouse, the sleek cat, and the fluttering butterfly, followed by a beautiful music piece.

Last, the fairy tale: Jack and the Beanstalk.

In gracious movement, the tale unfolded, enhanced by beautiful costumes and accompanied by piano music. The children engaged in the performance, leaning forward, moaning, holding their breath and releasing it in joyful laughter. The players brought the story to life with a two-headed ogre who stomped about the stage, a nimble Jack, thinking up ever new tricks to fool the ogre, a graceful harp and a clucking chicken!



At the end, the students clapped vigorously until they filed out of the eurythmy room. What a precious gift to the children this was! They clearly delighted in the performance, and they have gained an insight into where their own eurythmy lessons could take them.



SOUND CIRCLE EURYTHMY UPDATE

We began the 2014-15 school year still flush with the success of celebrating our first graduation, including a trip to the Goetheanum to the Graduation Meeting last summer. Though we did not have enough applicants to begin a new First-Year group in September, we began instead an Intensive Course, which meets three afternoons a week. A few participants come to all three days; others come to just one or two. This group consists of local teachers and parents coming from their busy day's work to participate and engage creatively with each other through eurythmy. It is truly lively and refreshing! For several of them, we see this as a possible beginning of a three-year Part-Time Training, similar to the one we did in Seattle, providing roughly the equivalent of the first two years of a Full-Time Training.

Currently, in addition to the Third-Year Training group and Intensive Course, we just premiered our new children's program *Of Stones and Waves, Wind and Flame*, which, as the name implies, is an exploration of the four elements, with music and poetry reflective of all four, separately and together. The cast consists of the SCE Ensemble plus the Borealis students as apprentices. Stanford Paris is our speaker, Kevin Lufkin our pianist, and Robin Mitchell our lighter. Our first performance was at the Waldorf School on the Roaring Fork (Carbondale), a triumphant return to this lovely community in the mountains, and where the whole fourth grade joined us to do Grieg's *In the Hall of the Mountain King* with choreography and direction by eurythmist Ana Cardoso. Now, we are looking forward to return visits to our other long-time venues of the Denver Waldorf School, the Bas Bleu Theatre (Fort Collins), and our home theater, the Nomad (Boulder).

At the same time, we find ourselves struggling to know how long we can go on. For some time, the ongoing difficulties of running a eurythmy training in this area has given us cause to wonder whether this is the right place to continue our work. We are, of course, committed to our wonderful current Third-Year students, the Borealis, who will graduate in June 2016. Our Board of Directors has been enormously engaged and supportive through this time as we look earnestly together towards the future. The ongoing survival of the SCE Training is contingent on a minimum of ten students committing to form a healthy new class to begin this September. We have set an enrollment deadline for May 15, at which time we will decide whether to go forward or not. So with this in mind, we ask your help in two ways: first, please send prospective training students our way as soon as possible; second, please let us know whether we might be of use in your area, beginning in fall 2016.

*David-Michael Monasch,
Boulder, CO*

SPRING VALLEY

Annual Report

A unique event took place on March 5, 2015, that was brought into being by four younger members in our Ensemble. In a beautiful performance space at Boston's Isabella Stewart Gardner Museum, Sea-Anna Vasilas, Elsa Macauley, Virginia Hermann, and Cameron MacArthur, performed Mozart's Adagio and Fugue in c minor For Strings with A Far Cry, a highly acclaimed, Grammy award nominated string orchestra. This event, which was a three-part collaboration between these ensemble members, Director Dorothea Mier and A Far Cry, gave a true picture of what it means to work in a "multi-voiced" endeavor. Later in this report, Sea-Anna Vasilas will sketch out more details on the performance and the work leading up to it.

The abundant, eurythmically full life at Eurythmy Spring Valley continues to be both vibrant and challenging. One ever-present reality that continues to challenge us is that we live in a time when eurythmy is struggling to remain accessible in most countries, including ours. Since the late 1990's, our ability to survive as a eurythmy training has depended, each year, on developing fresh insights into the forces affecting the development of art and eurythmy around the world. It is only through sustaining a balance between our daily eurythmic activities, and developing new solutions to meet these forces, that has allowed us to continue our work. Interspersed between an inside view into our classrooms and stage work, are projects and activities that have been developed to meet these barriers to our of work training future eurythmists.

Like the Boston performance, our daily work at Eurythmy Spring Valley is a much like a multi-voiced fugue, with each distinct area of our work vigorously developed, yet continuously blended through our festivals and community life. With our daily activities so diverse, sharing our progress is surprisingly complex, as it is being written, continuously, in the lives of each of our students, performers, faculty, and staff. To provide a glimpse of the diverse elements active in our work this year, we have interwoven contributions from Barbara Schneider-Serio, Laura Radefeld, Sea-Anna Vasilas, Elsa Macauley and myself, Beth Dunn-Fox. We would like to share with you the multifaceted picture of our life at Eurythmy Spring Valley, filled with the rich unfolding of eurythmic development, while also engaged in tackling the serious challenges that keep testing our ability to continue.

Eurythmy Spring Valley Training – 2014/2015

Looking back at our school opening in September, this beginning moment held a palpably different quality, unlike any other year. Most of our students, faculty, and stage group members had taken part in the Mystery Drama

Conference in August, 2014. The experience of witnessing the four Mystery plays of Rudolf Steiner, over those nine days, with such a receptive audience and memorable performances by cast members, was an indescribable journey that couldn't help but set the tenor of our year. As we welcomed all of the new students into our opening circle, we were very excited to see a new mixture of nationalities and languages. Our 25 full- and part-time students in this training year come from Taiwan, China, Korea, Canada, Germany, Peru, and the U.S. For the first time in our history, Chinese is the most prevalent foreign language spoken in our school! The following is a report by Barbara Schneider-Serio, building a picture of the life within the training.

ESV's Professional Four-Year Training

Barbara Schneider-Serio

Students: We always look forward to the events of student presentations. Our thirdyear students have the task of preparing biographies as their first public presentations. This year's biographies, again, were highlights; one student presented the life of Kandinsky and the other Marie Steiner. The other students in the class had previously done their presentations. With eloquent descriptions, pictures, quotes, slides, and music, each personality came to life in the context of their times and in connection with their contemporaries. Both students had delved thoroughly into their chosen biographies, and were able to lead the audience inside the lives of their subjects, bringing them before us with intimations of their karmic gestures. These were memorable evenings, boding well for their next tasks in the fourth year, presenting talks on "What is Eurythmy?"

At the beginning of the first term, the fourth-year students gave their talks on "What is Eurythmy?" In this assignment, which is a requirement for graduation, each student has to find her very own path for bringing eurythmy to life via a short lecture given to the faculty and classmates. Again, it is fascinating to see how differently each student tackles these subjects, some starting with the windswept forms of the rock formations in the western park lands, others with the art world in the teens of the 20th century, and others with Rudolf Steiner and the conversation with Clara Smits. Over the years, I have heard dozens of talks and it is remarkable how varied and interestingly different they can be in dealing with a rather vast subject. How challenging it can be to speak about visible speech and visible singing!

After the students complete these talks, they begin to prepare their lecture-demonstrations, which take place at the beginning of the second trimester. This year's themes encompassed major, minor, dissonance in tone eurythmy, Apollonian forms and the world of the consonants. The students are asked to lead their classmates in demonstrating these elements, as well as to prepare an artistic piece that is

based on their subject. Every year we experience new approaches and find new insights in the given elements, with the younger classes catching glimpses of what awaits them in the future. For two weeks, the fourth-year class prepares on their own and has to learn quite a few poems and music pieces rather quickly. Each year they discover their new-found appreciation of what it means to be in charge, to direct, to correct, as new vistas for their eurythmic lives open up.

Graduation: The fourth-year students are working very hard on their graduation pieces and are all keen and excited. In speech eurythmy, they have started the monumental task of a Czech fairytale, Neverfull, replete with devils and beautiful maidens. They are also preparing a verse by Rudolf Steiner, alongside Soul Calendar verses, poetry by William Blake, Wilfred Owen, and a few others still to appear. In tone eurythmy, they have been working on a trio for flute, violin, and cello by Haydn, a humorous piece by Bartok, a Fugue in c minor by Bach, and are now in the midst of preparing Rhapsody by Brahms, with a few other pieces pending. As part of the performance, they are readying speech solos in English, Levertov and Dunbar, and Spanish – Lorca, and tone solos with different instruments, ranging from Mendelssohn to Amy Beach, via Tchaikovsky. They are full of good cheer and have defied the ongoing snowstorms and arctic temperatures.

Visiting Faculty: Each year we are very lucky to experience various visiting teachers, and have recently finished a block with painter, Hans Schumm, of The Arteam, in Harlemville, NY. The students were skillfully led into a deep experience of color, and could have painted for hours a day, so it was hard to tear them away to do anything else; it was such a rich and absorbing experience. We can't wait to have Hans join us again! We have just finished a block with John Wulsin, his second-to-last course after teaching for decades at ESV, as he is leaving the area to retire. John has been masterful in opening up for our students inspired vistas of the poets and poetry of the ages, from the old Greek dramas to modern American poetry. Each week he has taught, the students have ended up writing terrific poetry, and Shelley, Milton, or Whitman have come to life in ever new ways. Michael D'Aleo also brought us his insights into projective geometry and Christian Boehle gave a workshop on Verbeck singing. The first- and second-years experienced gardening with Mac Mead in the Pfeiffer Garden, hearing insights from his many years of working in biodynamic agriculture.

Festival Life in the Eurythmy Spring Valley Training

Elsa Macauley

Eurythmy Spring Valley has a long-standing tradition of

students caring for the school building and creating a festival life. Through this work the students own their relationship to the school and carry social life and seasonal rhythms in a deeper, more meaningful way. The festival life is cared for by the second-year students, who have the responsibility of creating festivals for our winter and spring End of Terms. This includes studying a lecture of their choice that supports the work of the season, as well as organizing and participating in the End of Term festival, creating and holding the space for the whole school to enter into the seasonal mood. This allows the students to practice organizing and holding the mood of the season, which will help them in their future work as eurythmists. This past fall and winter, the students studied “The Christmas Imagination” from “The Four Seasons and The Archangels” by Rudolf Steiner. Each Advent Monday, we came together as a whole school, carried candles and gathered round an advent wreath. Some students sang, the advent verse was spoken and we worked with Christian Morgenstern’s poem, “The Washing of The Feet”. The culminating festival included a performance of this same poem by members of Eurythmy Spring Valley’s Stage Ensemble as well as a lecture by painter Hans Schumm. We are looking forward to the next festival that the second-year class will bring!

ESV Eurythmy Teacher Training

Laura Radefeld

The latest cycle of Pedagogical Eurythmy at ESV began August, 2014, with guest teachers Susanne Zipperlen, formerly of Chicago and the Chicago Waldorf School, now headed to New Zealand to work primarily as a therapeutic eurythmist, and Leonore Russell a consultant to many Waldorf schools and adult education centers in North America. Susanne led ESV students through an overview of eurythmy in Waldorf Schools – highlighting physical and soul development and how the students are met through eurythmy at each grade and Leonore supplemented this picture especially of the older students. A second week was led by Brigida Balzun, again child development through the eurythmy curriculum grades one through eight, primarily looking at copper rod exercises and the development of capacities through these exercises.

A March 2015 course will include an in-depth look at eurythmy pedagogy for early childhood through second grade students led by Hilary Alexanian, and accompanying studies with Adola McWilliam, on seeing and understanding children. In April, a week-long seminar will focus on the Study of Man by Rudolf Steiner, led by Jon McAlice and Laura Radefeld. The summer 2015 course will continue with eurythmy pedagogy for grades three through eight with Cristina Geck of Boulder, Colorado, and the Shining Mountain Waldorf School, John Holmes of Kimberton Waldorf School in Kimberton, PA, and high school

pedagogy with Laura Radefeld. The summer block will also include a day and a half with Jane Swain, focusing on the development of movement capacities, birth to adulthood. The year is a full and multifaceted look at school-age children, how to understand what we see in their movement, and how to develop eurythmy lessons to help them unfold their own capacities. In the fall of 2015, students will have a three-week teaching practicum, and then a concluding block in the summer of 2016.

Alanus University Master's Degree in Eurythmy at ESV in Chestnut Ridge, NY [Please see page 51.]

Eurythmy Spring Valley Ensemble

Looking forward from last summer's Mystery Drama Conference, it has already been a very full year at ESV with our ongoing performance activity, including festivals, tours and special projects. By the time this report is published, our ensemble will have performed twenty-three times, both locally and on tour, with more to come. In recent years, special performance projects have become a growing part of our work. This year we engaged in three projects, beyond the initiative of our members in Boston performance, which have molded our activities; the four fairy tales of the Mystery Dramas, the Foundation Stone Meditation, and our parent/teacher education project for Waldorf schools. We have shared a short glimpse of all projects, performances and upcoming tours below.

ESVE Festival Work – Fall 2014

Each fall, the ensemble places an intensive focus on festival work for our local community, developing program pieces for Michaelmas, All Soul's Day and Christmas. This year, the preparation for the All Soul's Festival paved the way for a short conference on the Lord's Prayer in Latin, Pater Noster. In collaboration with our local Christian Community priests, a conference was developed to explore this prayer from many sides, which took place on December, 7, 2014. Since the early years of the ensemble, Pater Noster has been a part of the repertoire of ESVE, as well as a particular focus of research for one of our faculty members, Annelies Davidson.

ESV Ensemble – Performances 2014-2015

Aug. 8-17 – Mystery Drama Conference – four fairy tales and individual characters performed, Chestnut Ridge, NY
 Sept. 28 – Michaelmas Festival, Joint festival between ESV and Pfeiffer Biodynamic Gardening Center
 Oct. 25 – Ensemble Evening Performance, The Tide is Turning, Chestnut Ridge, NY
 Nov. 1 – Festival for Those Who Have Crossed the Threshold of Death, Chestnut Ridge, NY
 Nov. 3-11 – Fall Tour ESV Ensemble, Programs Performed:

The Donkey, Sir Gawain and The Loathly Lady, The Tide is Turning, and Parent/Teacher Education Event at CWS – Performances: Cincinnati and Detroit Waldorf schools
 Dec. 4, 11, 18 – Joint Study of the Foundation Stone Meditation with the Green Meadow Waldorf School Faculty – Three performances at GMWS, Chestnut Ridge, NY
 Dec. 7 – Conference Performance on the Lord's Prayer in Latin, Pater Noster, Chestnut Ridge, NY
 Dec. 12-13 – The Foundation Stone Meditation, two performances as part of a conference weekend
 Dec. 14 – Evening Performance at Camphill Copake, NY Honoring Kristin Hawkins, first student of ESV
 Dec. 20 – Community Christmas Festival
 Jan. 17 – Evening Performance for the Mid-Winter Agricultural Conference, Chestnut Ridge, NY
 Jan. 25 – Studio Performance, Chestnut Ridge, NY
 Feb 11-13 – Winter Tour ESV Ensemble
 Four performances, Programs Performed: The Donkey, Sir Gawain and The Loathly Lady, The Tide is Turning. Tour venues: Camphill Kimberton, Camphill Special Schools and Camphill Soltane in Pennsylvania
 Mar. 5 – A Far Cry with Margot Rood, Soprano and Eurythmy Spring Valley, performance included four ensemble members, Boston, MA.
 Mar. 14 – Ensemble Public Performance: The Tide is Turning, Chestnut Ridge, NY
 Mar. 18-19 – Green Meadow Waldorf School Performances: The Tide is Turning and Sir Gawain and The Loathly Lady, Chestnut Ridge, NY
 May 2 – Studio Performance, Chestnut Ridge, NY
 June 22 - Ensemble Evening Performance, Program theme to be announced, Chestnut Ridge, NY – To be confirmed.

Reflections from an Audience Member – Susan Weber

I was the fortunate guest at Eurythmy Spring Valley's eurythmy gift to the WECAN (Waldorf Early Childhood Association of North America) conference in February. I know from the eurythmists how much they enjoy offering their work to this audience. But the gratitude and joy for the audience is far greater, this I know! Filling the Threefold Auditorium to overflowing in the midst of cold and snow, expresses the relationship of early childhood teachers to the arts, and especially the art of eurythmy. We know the power of the arts in our own work: as puppeteers, as color artists in our classrooms, as musicians with the children – the arts weave through our days. And to receive the gifts of color, movement, and music is nourishment that carries us home with joy and sustenance for our daily activities.

This program brought us a fairy tale to ponder, "The Rock Spring Wonder" from Rudolf Steiner's Mystery Dramas. As teachers, we are embedded in the world of fairy tales, but this adult fairy tale was a different experience which aroused our consideration of our own journeys

through adult life and the sources of our nourishment. Humor, can we ever have too much of it when it is presented through eurythmy? I don't think so! The humoresque pieces brought us the warm breathing and laughter for which we all long, whether it was a creature out of the Yorkshire moors or strange beings luring one into holes over and over. And then there was the tone eurythmy. I must mention that as I left, I met a friend and we simultaneously exclaimed, "that Chopin!" My mother played this when I was a child! What is it to revisit the living music of one's childhood? I felt it as pure sacred memory awakened once again in the realm of luminescent colors alongside the familiar melodies and moods of indigo, carmine, magenta.

An added treat for me was to sit with several eurythmists (both performers and not) after the performance in the dessert cafe and hear more background of some of the performance and the world of eurythmy in a broader context. I felt doubly blessed!

Mystery Drama Conference Project, August 2014

The work of the Eurythmy Spring Valley Ensemble began early this year with in July, 2014, with the rehearsals commencing in July, 2014, in preparation for the Mystery Drama Conference, August 8 – 14, 2014. As part of this conference, we performed the four fairy tales in Rudolf Steiner's Mystery Dramas; The Rock Spring Wonder, The Fairy Tale of Imagination, The Fairy Tale of Good and Evil, and The Fairy Tale of Love and Hate. Half our ensemble members also carried major eurythmy roles, including Lucifer, the Guardian of the Threshold, the Double, the Soul Force, Astrid, along with others. Our performances of the four Mystery Drama fairy tales represented a culmination of many months of work last year, alongside all of our other programs. This conference, which was attended by people from all over the world, was the only time in which all four dramas have been performed together in the English language. From the accounts of many participants, it was a life-changing event that brought inestimable value to those who participated. The new pieces in our repertoire from the Mystery Dramas were also offered at festivals and conferences this year; The Tale of Good and Evil for The Michaelmas Festival and The Rock Spring Wonder, for the national WECAN conference of early childhood educators.

Foundation Stone Meditation Project

This year, again, brought a deep exploration of the Foundation Stone Meditation in two different settings; an Advent study with the faculty of Green Meadow Waldorf School and a conference on the Foundation Stone Meditation for the public. We were very excited to return to Green Meadow for a second year, to work collaboratively with the faculty on the Foundation Stone Meditation. For three consecutive Thursdays, as part of the GMWS

Faculty Advent Study, we performed the Foundation Stone Meditation, accompanied by a eurythmy class with Dorothea Mier. This project was conceived and shepherded by Laura Radefeld, and has inspired in all of us new insights for collaborative possibilities with colleagues of different disciplines. Our Ensemble also performed the Foundation Stone Meditation twice in a public conference that explored the Mantram through creative speech, led by Barbara Renold and Jennifer Kleinbach, in December, 2014.

Parent Teacher Education Project

Eurythmy Spring Valley is working on a project to develop new understanding for what eurythmy actually does, each school-year, for the developing child, and how it works in concert with other subjects in the Waldorf curriculum to support each aspect of the child's journey toward adulthood. Beyond a video series that will arise out of the work of the project, we are preparing interactive events for Waldorf schools that take parents and teachers into the growth journey through movement. We are very grateful to Connie Michael in the Cincinnati Waldorf School for inviting us to launch our first pilot event of this series. Through guidance from Laura Radefeld, support from Maria Ver Eecke and helpful feedback from Connie Michael, we are continuing to develop these events, which are intended to give parents, teachers, or community members a direct experience of the ongoing conversation between the curriculum and unfolding development of the child. As part of these events, we also have a segment on eurythmy for the adult, so participants can experience the value of this art for their own development. We will be taking these events around the country with our performance programs on tour, starting in the fall, 2015.

Stir: A Far Cry with Margot Rood, Soprano, and Eurythmy Spring Valley – Sea-Anna Vasilas

Through a seed grant and individual initiative, four members of the Eurythmy Spring Valley Ensemble, **Sea-Anna Vasilas, Elsa Macauley, Virginia Hermann, and Cameron MacArthur** have been working on Mozart's Adagio and Fugue in C minor as an independent project. Although the conception of the project arose in the Spring

of 2013, they have been working on this piece throughout the past year with artistic director and collaborator, **Dorothea Mier** and pianist,



Marcus Macauley. The eurythmy form (choreography) for the Fugue was developed by Lea van der Pals and performed by the Goetheanum Stage Group in Dornach (Basel), Switzerland when Dorothea was a member in the 1960's and 70's. The form for the Adagio has been created through a collaborative process between the eurythmists and Dorothea.

Isabella Stewart Gardner would have loved eurythmy! I am so convinced of this because of the incredible legacy that she left behind in her home and museum bearing her name in Boston, Massachusetts. A patroness of the arts, she created a true dwelling place for great masterpieces and unknown treasures alike, a place where artists in residence have been creating and sharing their work since 1903.



Impressions from the Project – Sea-Anna Vasilas

Beyond an exquisite courtyard flooded with natural light falling on ferns and mosses, and the crystalline sound of a Florentine fountain, are rooms filled with paintings and drawings by Rembrandt, Boticelli, Degas, Michelangelo, and Sargent, to name a few. Hand-woven tapestries from Persia, vases from Japan, stained glass windows from medieval cathedrals in Europe, and marble statues from ancient Greece, fill the rooms. Tucked in a case near Beethoven's death mask are personal letters to Mrs. Gardner from R.W. Emerson and T.S. Elliot.

After our rehearsal with A Far Cry (a self-conducted chamber orchestra of artists in residence at the Gardner Museum), Cameron MacArthur, Dorothea Mier, Elsa Macauley, Virginia Hermann, and I were astonished to behold these treasures which were just down the hallway from where we would be performing eurythmy that same evening.

As if the riches within the museum were not enough, the dazzling gems of musical wonder that the musicians from A Far Cry (AFC) bestowed upon us made us feel like royalty! We found ourselves moving Mozart's Adagio and Fugue in C Minor with 18 talented musicians bearing violins, violas, cellos and basses, whose artistry and musical sensitivity invited a profound connection with the art of eurythmy. The listening and breathing quality, that a conductor-less orchestra requires, provided a rare opportunity for the eurythmy. Both musicians and eurythmists actively participated in this co-creative process.

Within the 360 degree, four-story venue at the Gardner Museum, we adapted our relationship to space to accommodate the audience around and above us on all sides. We developed our forms in such a way that the frequent changes in harmony and structure in the music were made visible with dynamic turns or rotations in spatial orientation. These adaptations brought a whole new and exciting dimension, as well great challenges to our movement. This was developed with the help and musical brilliance of our pianist, Marcus Macauley, and Dorothea's intrinsic artistic sense, along with the wonderful insights from members of the orchestra,



It was very clear that what this one woman, Isabella Stewart Gardner, created in space and time was a true convergence of artists from the past, present, and future; our performance with AFC at the Gardner Museum was a unique opportunity to be included in this rich community of artists, and I could even imagine that Isabella herself was there in the audience witnessing this new collaboration.

Links: (gardnermuseum.org) and (afacry.org)

Eurythmy Spring Valley Ensemble Goes West and East! Fall & Winter Tours – 2015/2016

The Eurythmy Spring Valley Ensemble is excited to be bringing their touring programs westward to Colorado, California, and Oregon for their Autumn Tour from October 13th-29th, 2015. We will be offering three different programs at various Waldorf schools, public venues, and Camphill communities. The Tide Is Turning, an evening program for adults and high school students weaves sacred colors of identity, spanning from the depths to the heights of humanity. For middle school students, the knights of Camelot are on their grand adventures in the story of Sir Gawain and the Loathly Lady, and The Donkey, by The Brothers Grimm, is a magical tale for early childhood. There are still openings for performance dates, so if you are in the area, please let us know as we would be delighted to visit you. During the winter of 2016, they are planning a European Tour, which is currently still in the works!

If you are interested in a performance in your school or community, please contact Sea-Anna Vasilas at esvtour@eurythmy.org or call 845-426-2606.

LETTERS FROM FRIENDS

Greetings from Eurythmy School Taiwan!

This new school year [2014] was a turning point for us; through much help and searching we have finally found and moved into a new office building. This new place is located in the city which is convenient in terms of the life function and yet less quiet. But we are so fortunate and thankful to have finally our own space as our home base for at least few years. Having our own space, we are all very excited and happy to finally have a place for changing dresses, an area to sit down and chat, and also a small office for the admin works. Surely, we are still on the way getting used to being on our own, working hard in eurythmy, as we continue going forward.

I myself, besides teaching in Taiwan, am traveling to teach in other countries. My life has been enriched with all the meetings and friendships with people on the journey, and the exchanges through these encounters, which give the School of Eurythmy Taiwan and me tremendous support, for which I am deeply grateful and thankful. I was able to do my work in Taiwan and other places without feeling alone!

*Hsin-Shih Lai,
The School of Eurythmy Taiwan*



An Important Message from AWSNA

Some AWSNA member schools, especially in Canada, are having difficulty hiring eurythmy teachers. This is partly connected to laws in hiring non-nationals. For eurythmy teachers looking for work in schools, please review AWSNA's job opening pages at [whywaldorfworks.org](http://www.whywaldorfworks.org) (See NewsEvents/jobs.php). We recently added a separate category for subject teachers; some job postings may be listed in that category, others by the grades groupings.

Recently AWSNA and the Eurythmy Care Group held a conference call to discuss ways to support schools in understanding the importance of having a eurythmy program; and what that might look like. We hope this collaboration is the beginning of more joint efforts to support our member schools and institutes.

*Sincerely, Melanie Reiser
Leader of Programs and Activities
Association of Waldorf Schools of North AmericaSM
612-870-8310 x105*

Message for all those deeply connected with the Waldorf school impulse

We have one Waldorf school in our midst, which for now, is only geared for Native American parents and children. The friends in the Lakota Waldorf School have received much help over time in the training of their teachers. Some Waldorf schools also have assisted or are assisting. The two daughters of Isabel Stadnick, the heart and soul of the LWS, are now doing the Waldorf Teacher Training in Dornach.

After much struggle under very difficult conditions – they basically operate in Third World conditions, meaning that no parent can afford to pay tuition – they have now come into a new phase. There is a Master Plan for future class room buildings in the form of tipis.

I describe more about their situation in this big effort in GoFund Me.

We hope that you will spread the word by asking teachers and parents to go to <http://www.gofundme.com/g5n4ig>

It is not just the school which we hope would help, but people in and from your school community. It would be great if more 4th grade teachers could make this connection to the Lakota Waldorf School when they are teaching about the Native Americans.

Waldorf education is an Education toward Freedom, for everyone.

*With collegial greetings,
Truus Geraets
truus.geraets@gmail.com*

ANNOUNCEMENTS AND EVENTS

Annemarie Ehrlich, Founder of Eurythmy-in-the-Workplace was interviewed by Leo Stronks, President of the Association of Waldorf Schools in the Netherlands, speaking about eurythmy and the place of eurythmy in Waldorf Education. Free Schools of the Association made a series of interviews with leading figures from Waldorf Education and related childcare. The series is titled, “The homework is not done yet.” Published on May 13, 2013 and nicely translated from the Dutch, it may be found on YouTube. <https://www.youtube.com/watch?v=TVrm4ntlfds>



Gabrielle Armenier has established the American Eurythmy Company. She has published her research paper for the Master's Program online at <http://www.american-eurythmy-company.com/>

Other articles include “The Geometrical Polarity of the Round Head and of the Linear

Limbs in relation to Apollonian tone eurythmy and Dionysian speech eurythmy” and “So Eurythmy is an Art of Movement!” and “An Incredibly Modern Art.” She gave an Open Thesis Presentation at the Eurythmeum, Stuttgart on Friday, July 11, 2014, entitled, “Eurythmy – A Support in Movement to the Apprenticeship of Freedom in Waldorf High School Education.” Congratulations to Gabrielle!

Celebrating Twenty Years of Eurythmy! The San Francisco Youth Eurythmy Troupe (including 26 students from grades 10-12) tour Thailand, with their program “Here and Now” and Artistic Director, Astrid Thiersch. They will perform for the Panyotai and Tripat Waldorf school communities, and sight-see in Bangkok! Tour dates: Feb. 11-19.

Dates of performances in San Francisco: Feb. 3 & 4, 2015

View a recent video of the program on YouTube at <https://www.youtube.com/watch?v=mQDAxXYwQZY&feature=youtu.be> [SFYET pictured below]



GERMANY: YOUTH EURYTHMY PROJECT “YEP!”

Encouraging eurythmy after “What moves you?”

Founding members Sonnhild Gädeke-Mothes and Aurel Mothes have now started their own youth eurythmy project called yep! Or... “young eurythmy performance”.

The project is aimed at young adults between school and further education who want to deepen their knowledge of eurythmy without necessarily studying it.

Reprinted in part from Anthroposophy Worldwide, 11/14

“We want to offer young people, who are between school and further education, the possibility to get to know eurythmy better – to be closer to the work of a professional eurythmist – without having to study eurythmy. We want to work with young people without time pressure, prepare a performance and take it on tour. The performance aspect is very important for us! It is meant to be “time out” for those who embark on it. The programme will be developed from questions that are of interest in our time, in the sense of the Russian songwriter Vladimir Vysozky, “Who said the earth has died? It hasn’t! – It is just holding its breath for a

while!” This existential involvement with eurythmy as an art allows young people to find out together with their peers what kind of difference they want to make in the world. With vigour and open awareness

We want to enthuse young people for this wonderful and future-oriented art form by giving them the opportunity to experience it in an existential and experimental way. Their work with yep! Is accompanied by artists and experts who are interested in taking new routes with and inspired by anthroposophy. The goal is a production shaped by young people for young people and presented to the public during a tour. A similar initiative for drama exists already in Germany: “Theater total”. Working with light, costumes and especially with the question “what is the role of choreography in eurythmy” will be part of our project. It is encouraging to see the vigour and open awareness young people bring to this project and to witness their interest in the continuation of eurythmy as an art.

The project takes the form of a “foundation course”. We have guest lecturers, such as Eckart Böhmer (drama) and Steffen Hartmann (music/anthroposophy), who give courses and workshops. We have asked a young successful quartet to accompany us on tour.

Conditions: Age: between 18 and 24, good knowledge of eurythmy, physical fitness, German and English.

Participation in the taster weekend on 8 to 10 May 2015 (70 Euros).

The project runs from: 12 Sept. 2015 to 12 March 2016 (1000 Euros).

Registration (by 25 May 2015):

yep!, Ahnatalstraße 182, 34128 Kassel, Germany, phone +49 561 602 75 97, www.yep-eurythmie.de

Closer to professional eurythmy:

Sonnhild Gädeke-Mothes and Aurel Mothes

A FILM THAT PUTS EVERYTHING IN MOTION AND OPENS UP NEW PERSPECTIVES

With more than 12.500 visitors in Germany and Switzerland, “WHAT MOVES YOU – Jetzt kommt alles in Bewegung” has brought the art of Eurythmy to cinema for the first time. Christian Labhart, award-winning documentary filmmaker from Switzerland, took a detailed look behind the scenes of a special movement art.

The film “WHAT MOVES YOU” shows the development of an artistic process during four weeks, it captures moments of success and setbacks, hopes and disappointments on the way to the performances.

It is now available on DVD. With already more than 3500 copies sold in just a few months, it has been a best-seller in the field of publications about eurythmy.

Total running time: 82 minutes, 75 minutes bonus track (eurythmy performance), PAL or NTSC for DVD players.

Documentary film for “What Moves you?”

Order at: www.whatmovesyou-film.com/dvd/en

Announcing the Third International Youth Eurythmy Event “WHAT MOVES YOU” in 2016

Subscribe to the mailing list; applications begin 15 October 2015. <http://goo.gl/qVsu6X>



HALLELUJAH FOR FUKUSHIMA

One thousand four hundred people are invited!

On the 11th of March 2015, it will be four years since the devastating earthquake, tsunami and nuclear meltdown in Fukushima. Since then, about 300,000 liters of radioactive water flows into the Pacific Ocean every day. While outwardly it seems that humanity is helpless to stop this catastrophe, what we do or create from our spirit, has a reality in this world.



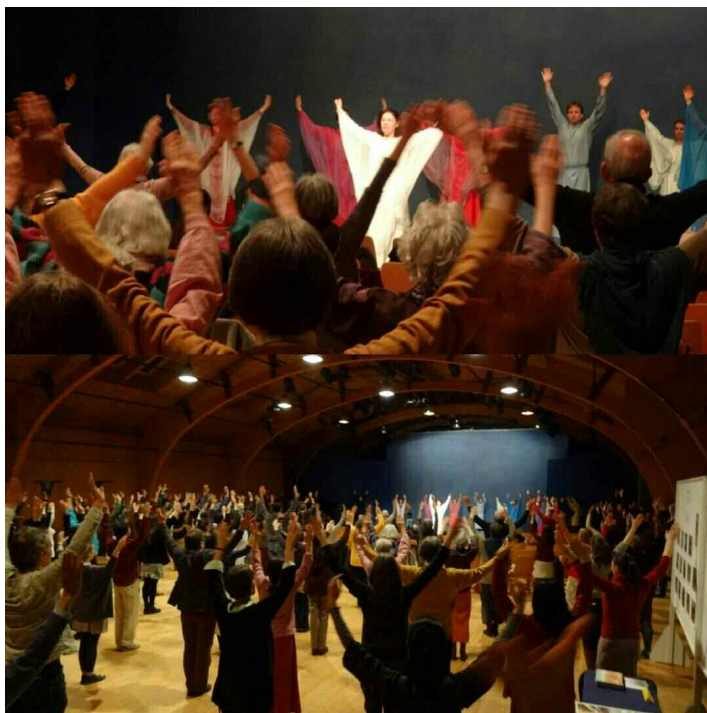
Hallelujah on March 11, Camphill California with Szilvia Budai

As part of a memorial event organized by members of the community here in Dornach, we invite you to do a ‘Hallelujah’ in eurythmy with us (while keeping Japan and also the World as a whole in mind) on March 11, Wednesday from wherever you are on the planet! [The one in Dornach will happen at 7:30pm at the Goetheanum Schreinereisaal, after a lecture at 5:30pm by Johannes Greiner.]

Please join us – you need not be a eurythmist or student of eurythmy. Come together as a group with others in your area, preferably at 7:30pm (your local time), so that the ‘Hallelujah’ can make a wave around the globe. Then, we

invite you to post a note on this Facebook page, [*Remembering Fukushima - “Hallelujah” (Eurythmy) for Japan & the World*] once you've done it, and perhaps also include a message for Japan and the World. It's a date and we hope you can make it!

Thank you very much and warm greetings,
Nicholas White



Hallelujah at the Goetheanum, photos by Katrina Ann Tan

PROGRAMS OF CHAPARRAL EURYTHMY

Chaparral Eurythmy is preparing two eurythmy outreach programs. Both events will be part of the Noontime Concert Series at the Central Presbyterian Church at 8th and Brazos in downtown Austin, Texas. This project is supported in part by the Cultural Arts Division of the City of Austin Economic Development Department, and the Waldorf Educational Foundation through EANA.

The first program, March 26, features the music of J.S. Bach, Felix Mendelssohn, Claude Debussy, Toru Takemitsu and Paul Hindemith. Eurythmists Barbara Bresette-Mills and Beth Usher will join Melanie Richards, piano, Amy Casper, flute, and Natalie Naquin, cello. Poetry by Kathleen Raine will be recited by Stephen Usher.

The second program, June 25, is part of the Texas Strings Camp, now in its second year. Artistic Director, Pasha Sabouri, violin, who has joined Chaparral Eurythmy for several performances in recent years, has invited Chaparral to join this recital. The program, to be announced, will include students working with eurythmists Barbara and Beth on pieces from the Chaparral repertoire.

MASTER'S DEGREE IN EURYTHMY, USA**September 2015**

In September of 2014 a part-time MA Program in Eurythmy was launched in English in the UK. This course is currently attended by 16 students who are now in their first phase of research work in one of three fields of specialisation: performance, education/social art, and therapy. We have had two inspiring blocks so far, with guest teachers for Master Classes in eurythmy, specialists to introduce research methods, and eurythmy tutors focusing on specialisation expertise. The students are engaged in projects that are wide-ranging in focus and take place in the context in which they live and work.

This degree program is offered by Alanus University and co-directed by Shaina Stoehr and Coralee Frederickson. The aim is to enable people to deepen their own work in eurythmy, while also generating research and development in the profession as a whole. The Alanus University Master's Degree is internationally recognised and has already proved to be an award that gives eurythmists higher qualifications, supporting and extending their practice in a range of settings worldwide.

As a next phase we plan to extend this opportunity to eurythmists working in North America. We will begin a new course in September of 2015, which will take place in Spring Valley, N.Y. This course will be structured in blocks over two years; each year will consist of one block of two weeks and two blocks of one week. The following are the dates for the first year:

September 28 – October 10, 2015**January 25 – 30, 2016****May 2 – 7, 2016**

This course is open to any qualified eurythmist already working in the field of eurythmy. For a Masters in Eurythmy Therapy you must already have a diploma in Therapeutic Eurythmy recognised by the Medical Section of the Goetheanum. For a Masters in Eurythmy in Education/Social Art you need to have had some work experience in this field and have a context in which to carry out your projects. For a Masters in the Performance specialisation you should have performing experience and have opportunities to both perform and direct eurythmy within a public setting.

The course aims to deepen eurythmical capacities, expand expertise in the area of specialisation, and develop the understanding and skills needed to engage in contemporary research. It is not necessary to have a BA at the outset, but if you need to complete this within the framework of the MA it will entail extra work during the first six months.

The fee for the Master's Degree will be \$10,000 for the whole course, with an additional cost for accommodation at

Spring Valley. Fees can be paid on a quarterly basis and student loans may be made available by applying directly to Alanus University.

Students will be officially enrolled with Alanus University and as this is a lengthy process with an interview/entry exam (in Spring Valley), we recommend that if you are interested in participating in the program you get in touch with us as soon as possible. The submission of an entry application can be done on-line. The forms and details are available on the Alanus University website, which is also in English.

There is no fee for applying to the Master's course. If you are accepted there is an enrolment fee of \$300. We plan to limit the number to 20 participants, which will include eurythmists from the three different fields of specialisation: Performance, Education/Social Art, and Therapy.

If you would like to know more or would like information about the application process please do contact us at the following e-mail address: eurythmya@gmail.com

We look forward to hearing from you. Please let other colleagues know about the course if you think they might be interested.

Shaina Stoehr and Coralee Frederickson

If you are interested, please contact them at eurythmya@gmail.com or see the Alanus University site: www.alanus.edu/english/studying/study-programmes/eurythmy/masters-of-arts-eurythmy-in-english.

BARE BRANCHES

Know thyself.

From within your bare self out.

Release the melody
stored in your bones.

Song created me.

My purpose in life is
to excavate the score, to move its flow.

Share your tune.

What is it?

How does it merge with others?
The more vigorous the research,
the clearer the voice, the purer the soul.

Can humanity create music
fit for the Harmonies of the Spheres,
or will we drown ourselves in technological noise?

Marta Stemberger, 2015

EURYTHMY SPRING VALLEY EVENTS

Weekend Intensive — Public Eurythmy Course

Once more, there is an opportunity to make or renew your acquaintance with eurythmy, the art of movement inaugurated by Rudolf Steiner. With it we can become 'visible speech and singing' and express our inmost relationship with the Word in movement. The course in speech eurythmy will be lead by Annelies Davidson again. This time she will explore the foundation of Spoken Sound in gesture and has chosen Samuel Menashe as the poet-guide. Elsa Macauley will lead the course in tone eurythmy, in which is mirrored the human soul by means of melody, rhythm and beat. Enrich the season with refreshing and meaningful encounters meeting fellow participants and Lady Eurythmy herself...! Everyone is welcome as always.

Friday–Sunday, March 20-22. School of Eurythmy
 Fee: \$225 (sliding scale available). A deposit is required by registration deadline of March 13, 2015.

Spring Benefit Recital with Edmund Graziani and Susan Buffington — ESV Fourth Year Dornach Fundraiser
 Join us to celebrate the beginning of the spring with an enchanting program, performed by tenor Edmund Graziani, accompanied by pianist Susan Buffington, featuring Robert Schumann's best-loved song cycle, *Dichterliebe* and songs by Henry Purcell, arranged by Benjamin Britten.

Saturday, March 28, 2015, 8:00 p.m.,
 Threefold Auditorium, Chestnut Ridge, NY.
 Suggested donation: \$20/\$10 students and seniors
 This recital is a benefit for the Fourth Year students of Eurythmy Spring Valley

School of Eurythmy—Winter End-of-Term Festival

Since the beginning of ESV's winter term, our students have been immersed in learning the many elements at each stage of the training. It is always remarkable to see the clear steps of development and refinement inherent in the training by watching our student presentations from all of the years of training. We invite you to join us in celebrating their work at our Winter End-of-Term Festival.

Wednesday, April 1, 2015, 7:30 p.m., Threefold Auditorium, Chestnut Ridge, NY. Donations welcome.

Inquiries on God: Indian Thought and Anthroposophy

— Talk by Joe Serio

Bringing fruits from his years of research, Joe Serio will present thoughts arising out of both East Indian thought and Anthroposophy, leading to a conversation. Friday, May 1, 2015, 7:30 p.m., School of Eurythmy, Chestnut Ridge, NY. Suggested donation: \$15/\$9 students and seniors.

This talk is a fundraiser for the Dornach trip of the Fourth Year students of Eurythmy Spring Valley.

Eurythmy Studio Performance

A few times a year at Eurythmy Spring Valley, we welcome our friends behind the scenes to experience the work being done by individual eurythmists which rarely has the opportunity to be shown. Our studio program offers a wonderful inside view of these solos and duets performed by members of the Ensemble and other colleagues in the community. Join us for an evening of new works, as well as seasoned favorites.

Saturday, May 2, 2015, 8:00 p.m., Threefold Auditorium
 Tickets: \$15 / \$9 students and seniors.

The Brownings — A Poetry Course with John Wulsin

Rarely has a pair of poets been partners in marriage. Elisabeth Barrett became in her time perhaps the most recognized woman poet since Sappho, being nominated as Poet Laureate of England. Her younger husband, Robert, emerged gradually from her shadow to become recognized in his own right as a pioneer of certain streams of modern poetry. What a pair of poets, not well known in our time.

All Welcome! Monday – Friday, May 11-15, 2015,
 11:15 a.m.-12:25 p.m., School of Eurythmy
 Course Fee: \$75.

Graduation Solo Performances

We warmly invite you to join us, as the students of the Graduating Class of 2015 present their solos in preparation for the graduation performance on May 30th. Each student will perform a speech and a tone solo as her first experience on the stage. It is a festive event, and the whole community is invited to share in this special first step toward graduation. Donations welcome.

Sunday, May 17, 2014, 4:00 p.m. Threefold Auditorium,
 Information: 845-352-5020, ext.13, or info@eurythmy.org.

Graduation Performance

On May 30, our fourth-year class will present their graduation performance at the Threefold Auditorium for family, friends, and all who have supported them on this incredible journey! Our three students in the "JJ" Class are from the U. S. and Peru. Their graduation program will include works by Haydn, Brahms, Bach, Bartok, Wilfred Owens, William Blake, a Czech fairy tale, and many other surprises. Seating is limited, and tickets must be reserved in advance from the Eurythmy School office.

Saturday, May 30, 2015, 8:00 p.m.,
 Threefold Auditorium, Donations welcome.

Save these Dates for other Graduation Festivities

- Children's Performance by ESV Graduates — Tuesday, June 2, 2015, 4:00 p.m., Threefold Auditorium, Chestnut Ridge, NY.
- Excerpts from the ESV Graduation Performance of the

Class of 2014 - Wednesday, June 3, 2015, 4:30 p.m.,
Location to be announced, Chestnut Ridge, NY.

Spring End-of-Term Festival

As another school year comes to a close, our students are pleased to share with us the fruits of their labors. It is here that we glimpse at their culminating work that has prepared them to step into the next year. Please join us for a demonstration of their work during the spring term, at the close of our training year. Thursday, June 4, 2015, 7:30 p.m., School of Eurythmy, Chestnut Ridge, NY. Donations welcome.

Exploring Soul Gestures – Summer Eurythmy Week ‘15

Spend a summer week in Spring Valley moving with others who, too, enjoy the width, depth and pleasure eurythmy can bring. In this course, we will delve into the nature of Soul Gestures, as they are the very essence of eurythmy when it comes to making visible the dramatic content of mood and feeling. Eurythmy has opened the hearts of many with its simple, direct and potent gestures and movements. Learning and doing these gestures encourages us to 'know' in our depths where our center is and what it is; the gestures strengthen us and teach us about ourselves. During this week we will take a dramatic poem and intensify the experience of it through working with Soul Gestures. This exploration through speech eurythmy will be enhanced by sessions in tone eurythmy, creative speech and singing. Our Summer Eurythmy Week faculty members include: Annelies Davidson and Elsa Macauley in eurythmy, with other faculty still to be announced. Come join us for this week-long course focused on giving a direct experience of the refreshment and depth that eurythmy can provide. Contact us for a complete brochure on our Summer Eurythmy Week 2015.

Sunday-Friday, June 21-26, 2015, School of Eurythmy
Course Fee: \$400

Summer Studio Performance

Save the Date for a Performance by the Eurythmy Spring Valley Ensemble! This performance is still in the planning stages, so keep checking the ESV website for details.

Proposed date: Monday, June 22, 2015, 8:00 pm,
Threefold Auditorium, Chestnut Ridge, NY

Summer Refresher for Eurythmists on Waldorf Pedagogy

In our upcoming Pedagogical Refresher Course, in summer 2015, we will continue to deepen our work with major/minor/dissonance, led by Dorothea Mier. This tone study is not focused primarily on Waldorf pedagogy, but is there for our deepening as foundational work for all of our teaching. The eurythmy pedagogy sessions in this course will take up the middle school grades with course leaders,

Cristina Geck of Boulder, Colorado, and the Shining Mountain Waldorf School, and Laura Radefeld, Director of the ESV Eurythmy Teacher Training Program and high school eurythmy teacher at Green Meadow Waldorf School. The refresher course will also include time for sharing curriculum questions and ideas, especially around the theme of building the musical capacities of students through the grades.

Monday through Friday, August 17-21, 2015, School of Eurythmy, Chestnut Ridge, NY. Course Fee: \$400.



The Eurythmy Spring Valley Ensemble in performance

CALENDAR FOR EURYTHMY SPRING VALLEY

- March 20-22: Weekend Intensive – Public Course
- March 28: Spring Benefit Recital – Fourth Year
Fundraiser for Dornach
- April 1: School of Eurythmy – Winter End-of-Term
Festival
- May 1: Inquiries on God: Indian Thought and
Anthroposophy – Talk by Joe Serio
- May 2: Eurythmy Studio Performance
- May 11-15: Victorian Poets II – The Brownings –
with John Wulsin
- May 17: Fourth Year Graduation Solo Performances
- May 30: Graduation Performance
- June 2: Children’s Performance – ESV Graduates
- June 3: Excerpts from ESV Graduation Performance
- June 4: School of Eurythmy – Spring End-of-Term
Festival
- June 21-26: Summer Eurythmy Week – Weeklong Course
for the Public
- June 22: Summer Studio Performance
- August 17-21: Pedagogical Refresher Course for
Professional Eurythmists

For information on all events and courses: 845-352-5020,
ext. 13, or info@eurythmy.org. Please check our website
for updated information: www.eurythmy.org.

SUMMER EURYTHMY WEEK IN CANADA

Have you ever been to Forum Eurythmie in Witten-Annen, Germany, where people from all over the world come for a week of sharing eurythmy with each other, to see and be seen? Can you imagine five nights of *Eurythmy, Eurythmy, and more Eurythmy*? An absolute amazing experience. Not that you are just bathed in the artistic outpouring on stage, but also in a social experience, where just being in this cloud of Eurythmy-loving people your heart is lifted up, and you are in a constant state of bliss.

Going through the BA program offered in Norway, I had a similar experience. We had two times where all of us came together, each time prepared with two solos, culminating in unbelievably amazing evenings of sharing our work with each other. Special to those evenings were the little introductions we gave on highlights in our research and work. For me it was as if history opened up, and I could see a whole timeline of music and poetry in movement and colour. Having 21 solos shared in one evening, classic and modern became a complete new experience. What a celebration! Where would I have met 20 other eurythmists, if not for the BA Program?

A Celebration in Eurythmy and also for Eurythmists

This Summer Eurythmy Week is inspired as an opportunity for eurythmists on this side of the world to meet, create, share, and be with each other, to celebrate and create, from which future collaborations and projects can flourish, to connect and feel connected.

SUMMER EURYTHMY WEEK OPEN DOORS AUGUST 7-14, 2015

Camphill Communities Ontario
7841 4th line Angus, Ontario, CANADA
summereurythmyweek@yahoo.ca
canadaeurythmyweek@yahoo.com

OPEN DOORS

For this year's Summer Eurythmy Week, I would like to open my doors to all inspired eurythmists waiting for an opportunity to meet and work together. We will move eurythmically in tone and speech, open a door into our own working-life by sharing something special with each other (free workshops for participants to share from their work), and culminate our experience in an artistic performance open to the community. Everyone is invited to take the opportunity to work artistically at a solo to be shared here. All solos are a blessing to one's own performing life, but also become what can be visible as artistic eurythmy in the world.

And of course there will be cooking, cleaning, fires, stories, and all the good things of the 'open doors.' The summer week will be held at Camphill Communities Ontario, where Novalis Hall, the cultural center of the community, will be available for us to work and to perform. Novalis Hall has a wonderful stage, a big community space, a commercial kitchen, and extra rooms for individual activities.

Surrounding the hall are 300 acres of forest and green land with interlaced trails for hiking, biking, a vegetable garden, a farm with highland cows, and a community with a wood workshop, pottery, and a herbery.

Accommodations will be : Camping onsite, living with families or in rooms from the community (onsite or in town), or at the local inn in Angus or Barrie.

Fee for the week will be \$150 (including food, musician for the morning, and art supplies), and all of us will help with cooking, cleaning, to keep it affordable.

To register or for information, please contact me via e-mail (above). This will be the quickest way of communicating. If you call my phone, I will call you back possible, 1-705 229 4072.

If you like to make it possible for someone else to come, please donate into our Summer Eurythmy Week Travel Fund.

Costumes are available for improvisations, but please bring your own eurythmy costumes for your solo work. If you need a dress or a veil, or you are happy to lend one, please contact me. Please bring something funny for our fun evening before we leave.

If you are preparing to share eurythmy that is close to your heart in a workshop session, please write it up, so we can make copies for everyone.

If you are preparing a solo, please send the music or poem in beforehand, so it can be practised by the pianist, or the person speaking or playing for you.

If you are offering to speak or play for someone, or happy if someone from the group speaks or plays for you, let me know, and also what instrument

I hope the Summer Eurythmy Week is exciting to many of us. It would be so nice to move again in a big group.

Looking forward to meeting all of you,
Gabriele Schneider



HIGH SCHOOL STUDENTS OF THE WALDORF SCHOOL OF ORANGE COUNTY PERFORM AT ART FESTIVAL, COSTA MESA, CA (ABOVE)

EURYTHMY NORTHWEST PERFORMS CHILDREN'S PROGRAM, SEATTLE, WASHINGTON (BELOW)



PORTLAND EURYTHMY PERFORMANCES IN OREGON, PORTLAND CHILDREN'S FESTIVALS



