



Movement for Musical Renewal
**LYRE ASSOCIATION
of NORTH AMERICA**

Lyre
Notes
Fall
2007

Announcements

The New Song of the Heart: A SANA Conference

The Singing Association of North America (SANA) invites you to a conference on **February 21-23**, 2008 at the **Rudolf Steiner College** in Fair Oaks, California. (SANA represents The School for Uncovering the Voice, based on the principles of Valborg Werbeck-Svärdström.)

The organizers write: "In the terminology of the mysteries, 'The New Song' means a new step of development in the realm of the social. A new awareness and sense for the needs of all the creatures around us can arise out of the warmth and depth of our hearts, when they awaken through the sound of the new song, the power of pure love.

How can singing in the sense of 'The School of Uncovering the Voice' teach us this? Can we bring this quality into the world through our song?"

The conference will include lectures by Dennis Klocek, singing exercises and lectures with Thomas Adam, and choral singing with Eva Cranstoun, as well as workshops designed for those of varying experience, of interest to amateur and professional singers, instrumentalists, teachers, and therapists.

For information, contact Robin Elliott at 707-829-2409 or songlyre1@aol.com (Attn: SANA conference).

Toward Genuine Tuning: Second Annual Conference

The second annual Toward Genuine Tuning conference will take place **May 8-11**, 2008, in **Spring Valley, N.Y.** (See the report on the first conference on page 3 of these Lyre Notes.) Participants will experience and work with the new way of tuning developed by Maria Renold on the basis of suggestions by Rudolf Steiner. There will be sessions devoted to supervised practical application. Bevis Stevens will again lead the conference, collaborating with Paul Davis and Daniel Hafner.

A special highlight of the second conference will be a performance by The Light Eurythmy ensemble from Dornach, Switzerland. This ensemble specializes in working with a different way of lighting and with plant dyed gowns, veils and curtains, as well as with this new way of tuning musical instruments.

For more information, contact Daniel Hafner at dhafner1964@hotmail.com or Laura Langford-Schnur (845-469-2227 or langfordschnur@frontiernet.net).

Courses by Manfred Bleffert in California

Many of you have experienced the work of Manfred Bleffert through the tones of the gongs and other instruments he has created. For the last thirty years, he has also been working throughout Europe as a composer, musician, painter and sculptor.

In the summer of 2008, Manfred will offer artistic courses in the United States for the first time. From **July 28 to August 16**, four courses will be held in **Santa Rosa**: a three-week *Music Training* and three one-week courses, in *Instrument Building*, *Painting and Sculpture*, and *Peda-*

gogical Study through the Arts. This innovative artistic work will serve as a vehicle for developing new experiences of the world and one's own humanity. Through contemplative work, each participant will gain deeper insights into the processes and products of the arts. Each course will be a transformative experience!

Registration begins in January 2008. For details, see www.manfred-bleffert.net, or contact Tim Allen at timothyallen1@mac.com or 707-332-3432.



An Invitation To Join LANA

If you are not a member, we warmly encourage you to join the Lyre Association of North America. Members not only support the work of the Lyre Association but also receive an annual subscription to *Soundings: A Lyre Review* (published twice a year) and a discount of at least 10% on our conference fees. The annual fee is \$50 for supporting members, \$35 for regular members. See the membership form on the last page.

Not sure whether you are (still) a member? Just check the address label on these Lyre Notes. If you are a current or recent member, you should see the expiration date of your membership. If you are not a member, the label should state “non-member.”

LANA Music Sales Service

During the Lyre Conference this past summer, we sold about \$1000 worth of music to participants, and we will try to continue making a selection of our inventory available at future conferences. However, even more music is available through our mail service, especially since we have recently received a huge shipment of music from Wega in Holland that contains some very popular collections. See www.lyreamerica.net (or page 7) for more information.

If you would prefer to receive these Lyre Notes by e-mail in the future, please let us know (sembrey@verizon.net)!

Host a Regional Lyre Workshop!

Members of the Board of the Lyre Association are available to present weekend workshops. All that's needed is an invitation and a person or group to coordinate the event and generate local enthusiasm! (A large number of people is *not* needed.) Would you like to work with a few local friends to improve your technique? Is there a specific aspect of lyre playing that you would like to explore? Or would you like to experience the deeper qualities of tone or learn more about the planetary scales or broaden your experience of improvisation? Think about it! Contact any board member to explore the possibilities.

Reports

In Search of New Hearing: Lyre Conference, July 17-21, 2007

Last summer's annual lyre conference in Ann Arbor, Michigan, was for me somewhat like a homecoming. The last conference I attended was the international one in Keene, NH, where I had picked up a new alto-soprano lyre that Murray Wright, a lyre maker from Australia, had made for me. In the time between that conference and the one in Ann Arbor much work had been done to ensoul this new lyre and use it in my work as a music practitioner in the Burn Center, Bone Marrow Transplant Unit, and the Medicine Intensive Care Unit at the UNC Hospital.

It was a wonderful, confirming experience to play the lyre within a group setting during the conference as well as with a smaller setting of two other lyre players for sounding the tone of the day improvisationally one night and morning, using my new lyre. With the many long-time lyre players who came this past July, I was able to catch up on news, ask specific questions about therapeutic music, and review some of the insights that had been heard during the formal sessions of the conference.

Moving into the lyre conference right after the conclusion of the First Class Conference of the national Anthroposophical Society was a tremendous preparation for listening and creating musical tone. Sleeping, eating, working in the Steiner House, the headquarters for the national Anthroposophical Society, was an even deeper immersion into the spiritual mood engendered at the First Class conference at the University.

Christof-Andreas Lindenberg took us all on a journey each day weaving together threads of wisdom about the nature of the single tone. The mystery of it is that melody is in the single tone. In the single tone we can hear where we have come from, where we are going and who we are right now. Who is the being with the sole commission to hold each human being's story from lifetime to lifetime? Our Guardian Angel. This being knows our secret of the past, present and future. The final words by Christof-Andreas sent us all home with the ringing message: "There is Hope! We can try to hear the tone of the other person and enter into an angel consciousness." This was the same message of the First Class conference—that of learning to enter into the consciousness of the hierarchies—and it was thus an astounding experience to be fortified in two ways for breaking out of the old egotistical, self-centered consciousness.

The conference was expertly organized by and equally shared in the carrying out of the content by Jean Anderberg, Samantha Embrey, Diane Ingraham Barnes, Deborah Barford, Robin Elliot, Channa Seidenberg, and Sheila Johns who faithfully keep alive the lyre impulse in this country. Thank you, to you the Board of LANA, for this gift of the summer conference, and to everyone who generously shared with me in conversations and gave me encouragement to continue on with my palliative work.

—Suzanne Mays, CMP

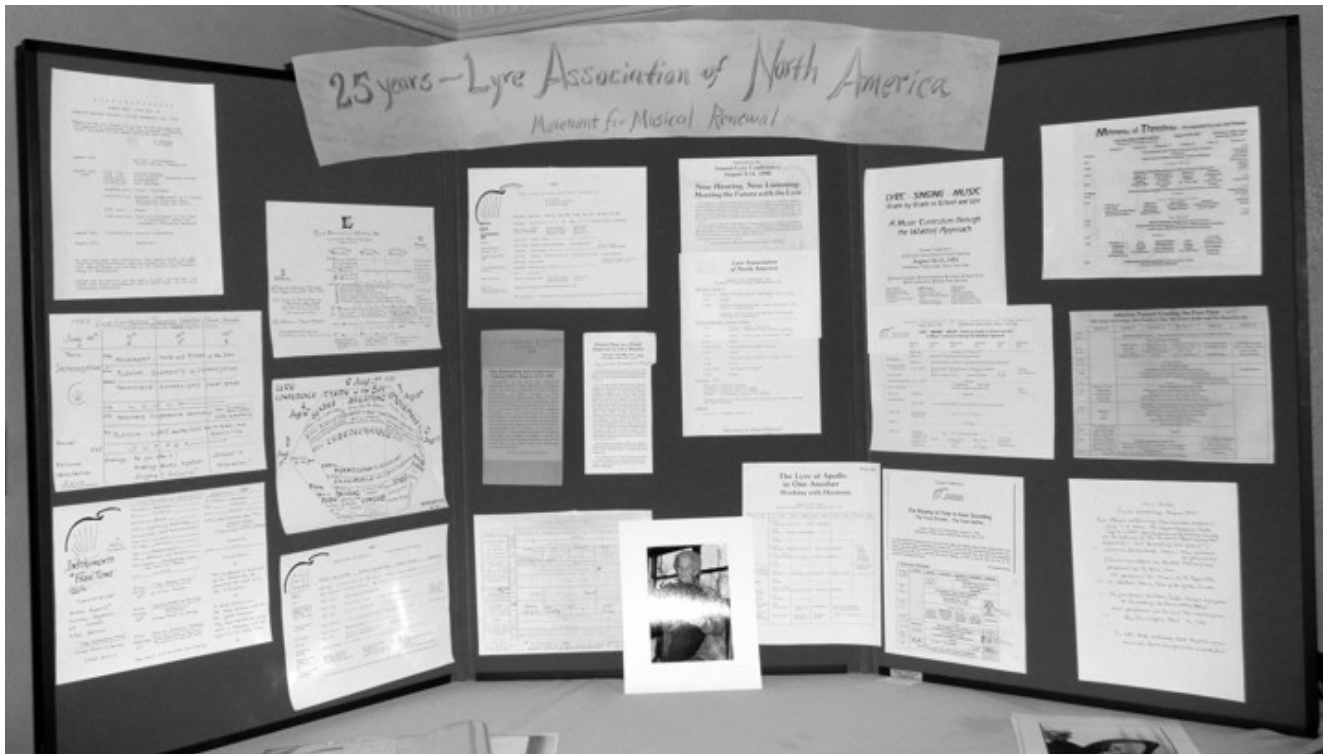
2007 Lyre Conference: An Overview

This past summer, 21 people—ranging from complete novices to real "old-timers"—came together in Ann Arbor, MI, for one of the Lyre Association's most special conferences, as indicated in the preceding article.

The opening evening featured a performance by the board and guests of Julius Knierem's *After 40 Days* and inspiring recollections by Channa Seidenberg and Christof-Andreas Lindenberg of the first 25 years of the Lyre Association, to mark the 25th anniversary of its founding. The three full days included a morning "talklet" by Christof-Andreas, group conversation about a reading that had been distributed the previous evening, listening

work, improvisation with various instruments, Spatial Dynamics®, and playing the lyre in small groups. Central to the work of the large ensemble was Christof-Andreas's new work "Summer's Call of Thunder" and Colin Tanser's *Everyman*. On the final morning, Christof-Andreas presented a longer talk on "Melody in the Single Tone" and we shared with friends and family the music that both the small and large ensembles had worked on.

On the afternoon of July 17, we held our **Annual General Meeting**, in which we re-elected Jean Anderberg and Samantha Embrey two three-years terms on the Board and heard membership, financial, and regional reports.



This display of conference programs gave a glimpse of the journey of the Lyre Association through its first 25 years.

Toward Genuine Tuning

On May 10-12, 2007, a conference on tuning according to the principles developed by Maria Renold took place at the Christian Community Church in the Spring Valley, NY area. At least 50 people attended the lecture on the opening evening and most stayed for the entire weekend. Participants had a wide range of backgrounds (not all lyrist!) and came from as far as California, Texas, Toronto and Virginia.

There were three principal presenters. Bevis Stevens, a eurythmist from New Zealand, residing in Switzerland, guided us through comparisons between pianos and lyres tuned with the Renold and other tunings. He also gave practical instruction for tuning. Paul Davis's fairly technical presentation in-

cluded a fascinating explanation and demonstration of the "difference tone." Finally, Daniel Hafner, a Christian Community priest, spoke about the special characteristics of each of the major and minor keys, which are enhanced with the Renold's tuning. His talks were interspersed with a multitude of musical examples, valiantly performed by three extremely skilled pianists in our midst, Graham Jackson, Sheila Johns, and Helvi McClelland.

The conference fulfilled a long-time vision of its principal organizer, Laura Langford-Schnur.

—Samantha Embrey

Youth Lyre Workshop 2007

On September 14-16, lyre students and teachers gathered at Kimberton Hills Camphill Community in Pennsylvania for our sixth annual LANA Youth Lyre Workshop. The 12 students ranged from fourth to twelfth graders and from beginners through more intermediate lyrists. Teachers Kerry Lee and Sheila Johns welcomed the students on Friday afternoon and they all enjoyed supper together. The majority of the students knew one another from previous youth workshops, and it proved to be a harmonious and enjoyable social mix, with everyone pitching in to help as needed.

After some basic listening activities and musical games on Friday evening, the young people retired to local homes for the night. Saturday was filled with music making, including work in two smaller groups in which the students deepened their

technical skills and learned some pieces of their own as well as rehearsed their sections of the larger group pieces. In addition, they did some rhythmical movement work, sang together, and participated in an improvisation session with many different kinds of instruments. There was time for bountiful snacks and delicious meals provided by LANA member and Kimberton Hills house-mother Veronika Rohmer as well as for playing in the beautiful outdoor surroundings of the village. On Sunday morning, we focused our work on refining selections to be shared later in the morning.

To conclude our workshop, parents, friends, and members of the village community joined us in the beautiful Rose Hall to enjoy a variety of lyre music and singing. Large group offerings included the

Pachelbel Canon, which the Youth Conference participants had played at Lyre 2006 in Belfast. With everyone singing along, our intermediate group played the instrumental parts on their regular lyres while the elementary group provided the ostinato part on bordun lyres. We were honored to have Christof-Andreas and Norma Lindenberg present for this sharing and to feel through them the support of our larger lyre community for this important ongoing work.

This annual Youth Lyre Workshop will be held once again on the second weekend of September in 2008 in Kimberton Hills Camphill Community, and we warmly invite all young lyrists from fourth grade up to start planning now to join us then for another fun-filled and satisfying weekend of music-making together.

—Sheila Johns

Mary Thienes-Schunemann: October 7, 1960 ~ August 30, 2007

Although singing—and the song—formed the heart of Mary's work, she was a member of the Lyre Association for a number of years and was especially interested in promoting the use of the kinderharp in the kindergarten and early grades. She had even secured a grant for this purpose and had been working with Channa Seidenberg and Sheila Johns on the creation of a booklet about how to work with the kinderharp, with appropriate music.

One week before she passed from cancer, she completed her newest CD, entitled *I Still Have Joy*.

A memorial service was held at the Prairie Hill Waldorf School on October 7, which would have been her 47th birthday. She is survived by her husband Sven Schunemann and her daughters Aurora and Allegra. Donations in Mary's memory can be made to the Education Scholarship fund for Aurora and Allegra, payable to Sven Schunemann (3026 South St, East Troy, WI 53120, with memo "Education Fund") or to the Rafael Foundation (same address) to help finance a new, third edition of Valborg Werbeck-Svärdström's book, *Uncovering the Voice*. She had raised funds to make the re-publication of the second edition of this book in 2002; it is now out of print. See www.naturallyyoucansing.com for more information.

Veronika Roemer, who knew Mary both in England and Wisconsin, shared the following with us:

We met first at Emerson College, England, in the late 1990s. Before her marriage she traveled in Europe for a while, connecting with and taking lessons from Werbeck singing teachers. She had a lovely soprano voice. She taught music at Prairie Hill Waldorf School for several years, and she also published several books and tapes to help mothers learn songs that are suitable for small children.

I had the great honor to see her once more a few weeks before her death and play my viola for her, her two lovely girls, and her husband. She still was the gracious, kind, and warm-hearted person I had known earlier, although very ill. She and her family had just returned from a trip to Hawaii, a place she had always wanted to see. They told me about the trip, which clearly had left a deep impression on them. At that time, she was still planning events and things she wanted to do with and for her family and the wider community that she was so deeply imbedded in, and that carried her very strongly, particularly during her last months.

Regional Reports

Detroit Area

★ On the beautiful afternoon of April 1, the Christian Community of Detroit was filled with the sounds of lyres, violins, and voices. **The Greater Detroit Lyre Ensemble** (Nancy Carpenter, Mary Lynn Channer, Sandra McClure and Barbara Patterson) acknowledged the Passiontide season by beginning the concert with a chorale from Bach's St. Matthew Passion. A children's chorus of seven students from the Detroit Waldorf School and Toledo area home-schooler's group, along with 2 student lyrists, joined us in performing **Colin Tanser's Everyman**, which had been commissioned for Lyre 2006 in Belfast. The children's voices added a special quality to this beautiful piece of music, which was a highlight of the concert. The program also included five pieces by the 18th-century blind composer, Turlough O'Carolan, sometimes called the last of the great Irish bards. Many of our audience of about ninety adults and children were previously unfamiliar with the lyre and let us know how much they enjoyed the music.

★ It was with great joy that the lyrists of the Christian Community of Detroit (named above) learned that **Michael Brewer** would become our new priest. At a **welcoming party** for Michael and his family, our quartet performed a number of pieces and then Nancy and Sandy surprised him by playing his composition "The Five-Legged Dance." Since then, Michael joined Nancy and Barbara to play for the branch Michaelmas Festival. We're looking forward to many more opportunities to play together.

—Nancy Carpenter & Barbara Patterson

Harlemville-Copake Area

★ An extraordinary convergence of creative talent occurred on Saturday evening, **October 20**, at the **Hawthorne Valley School Hall**. **Laurie Portocarrero** and **Diane Ingraham Barnes**, realizing that they had independently booked the Hall on consecutive evenings, decided to combine their programs. Laurie had for years been planning an evening of **poetry by Christy Barnes**. Diane had been longing for an opportunity to sing songs by Vaughan Williams and perform on the lyre. Laurie had asked Jonathan Talbott to create music to accompany the poems, and Diane had asked **Dorothy Haller, Kerry Lee,**

and **Randolph Seifert** to accompany her.

Thus, the evening came alive with poetic and musical creativity. Christy Barnes' poetry provided the central theme. Through Laurie, the poems seemed to take on new meaning as they conveyed the free spirit of youth, the transformation of pain into awakening insight, or the serenity of old age. Diane Barnes, accompanied by Dorothy Haller on the piano, launched the artistic program with songs by Vaughan Williams, immediately lifting the audience on the intimate but powerful wings of song. Later in the program, Jonathan Talbott's moving compositions were performed on violin, cello and piano. In between the poetry, and especially in the Bach and Knierim pieces at the end of the program, the lyres brought a pure, starlike quality to the evening.

—John Barnes

★ On Sunday, **November 4**, 70 people were on stage, with bells, bordun lyres, trumpet, flutes, violins, clarinet, cellos and lyres for a program to celebrate the opening of a house in the town of Hudson, NY, as an extension of **Camphill Village Copake**. There was also a small group of singers comprised of children, villagers and co-workers. Featured on the program was **Colin Tanser's Everyman**, a large-scale three-movement work for lyre ensemble and voices. It was a very wonderful occasion for people of different backgrounds. We even had a hip-hop group on the program!

—Channa Seidenberg

Chapel Hill, NC

★ With great anticipation did I make my way down from New Hampshire to North Carolina, lyre in hand, to meet with three other colleagues for a weekend of work and play. Suzanne Mays from Chapel Hill, Samantha Embrey from Charlottesville, VA, Theresa Konomos, who had just moved from Sacramento to Boone, NC, and I met at Suzanne's home on **September 21-23** with the intention to share from our work and experience and to sing and play the lyre together.

The weekend turned out to be a gathering beyond expectations. To find ourselves together as music therapists, singing therapists and music practitioners, drawing and sharing from our different personal and professional backgrounds, and uniting in our search for a deeper un-

derstanding of the healing elements of music, with the lyre as our main instrument, brought a tremendous richness.

This search led us to explore, through playing and listening, the phenomena of specific tones and intervals and to share our observations. The need for and the value of this work as an inner preparation for being able to enter into the inner life household therapeutically became ever clearer to me. Our conscious striving to discern the qualities and effects of the tones, intervals and scales, seemed to bring us closer to grasping the immense and complex world of the etheric realms.

Words by Rudolf Steiner on the meaning of Apollo and the lyre, in connection with St. George and the Michaelic impulse (*Christ and the Spiritual World*, Dec. 30, 1913), offered a substance to our playing and to our explorations especially suited for this time of the year.

—Juliane Weeks

Maryland/DC Area

★ When a large tree in their yard had to be removed because of lightning damage, **Pat O'Connor** and her husband invited neighbors to a farewell ceremony for the tree. Among the attendees was the garden editor for **The Washington Post**, which on **June 28** published a article with several photos. An excerpt: "We read poetry about trees, and Pat O'Connor provided musical interludes, playing her lyre. I couldn't help but think of Orpheus, with his lyre, trying to breathe life into the dead Eurydice. No such miracle was expected with the tulip poplar, but it didn't seem sappy or childish to honor a tree that had been such an anchor in these people's lives and itself had been around when neighboring landmarks . . . were built."

★ On **September 30**, the **Aurora Lyre Quartet** (Samantha Embrey, Nancy Foster, Sheila Johns, and Pat O'Connor) presented a program that formed the core of the Branch **Michaelmas Festival**. Framed by improvisation on metal gongs, the lyre program began with Nilsson's "Musik zu Michaeli" and included other original music for lyre as well as works by Bach and Michaelmas songs.

The program seemed to touch many of the listeners quite deeply and set a true Michaelmas mood.

—Samantha Embrey

Resources

Instruments and Accessories

Solartone Forks & Flutes

Tuning forks tuned to the twelve fifth tones scale can be purchased through Solartone, c/o Kerry Lee, 518 Arch Street, Spring City, PA 19475; 610-948-5026; musiklee@verizon.net. You can purchase a set of 7 forks tuned diatonically or a set of 13 forks tuned chromatically.* In addition, the following can be purchased individually: A 432 Hz, Gelis 362.04 Hz, C 256 Hz, and C 128 Hz (the tuning fork that can be used for therapeutic purposes).

Kunath flutes and recorders available include the Sun flute pentatonic, Sun flute diatonic,* Star recorder diatonic, Alto recorder, Tenor recorder,* Bass recorder* Contact Kerry with questions or orders.

**These items need to be specially ordered and will take a little longer to arrive.*

Used Lyres for Sale

Choroi soprano, large model, 1994, very fine condition. \$1100. John Carlson, 518-329-2222.

Choroi soprano, small model, built 1980s in Holland. \$750. Nicole Furnee, 518-672-4944.

Choroi large soprano lyre. \$1000. Juliane Weeks, 603-878-5031, juleweeks@surfglobal.net.

Gartner alto, made 1983, tall string variety, very fine, new strings \$3500. Hannah Lloyd, 508-993-2163.

Rose Lyre, early 1990s. \$800. Marcia Becker, 518-325-5204.

Gärtner soprano, 1926, owned by Janet McGavin, excellent condition. \$1000. Maria Belva, 603-924-2055, mbelva@verizon.net

Klangharfe (see article in Lyre Newsletter Vol. 47). Paid \$1000. Offers considered. Patricia von Petner, 916-989-6010, pvonpetner@comcast.net.

New Lyres for Sale

Currently, most new lyres must be purchased directly from the builders, although we are exploring the possibility of having a US representative for some of the builders. Contact Sheila Johns (301-681-6546/sjohns123@earthlink.net) with questions. Choroi lyres may be purchased through Mercurius (see www.mercurius-usa.com).

Lyres for Rent

The Lyre Association has Choroi and Gärtner lyres available for rent. These include small and regular size sopranos, solos, and an alto. Monthly rent is \$25-35, depending upon the size of the lyre. Contact Samantha Embrey, 240-353-4139/sembrey@verizon.net.

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informationbeaverrun.org

The Board will be meeting on January 18-21.

We welcome any suggestions from you for how we can better serve the needs of the lyre community. Contact any of the board members.

Lyre Instruction

| Region | Area | Teacher | Phone | Email |
|----------------------------------|------------------------------|----------------------------------|--------------------------------|------------------------------|
| West Coast | Sebastopol, CA | Robin Elliott | 707-829-2409 | songlyre1@aol.com |
| | Fair Oaks/Sacramento | Andrea Pronto | 530-637-5970 | jpronto@hotmail.com |
| | Portland, OR | Marion Van Namen | 503-956-4046 | marion_van_namen@hotmail.com |
| Midwest | Detroit/Ann Arbor, MI | Barbara Patterson | 248-543-2032 | barbarajpat@earthlink.net |
| | | Nancy Carpenter | 313-886-4863 | necarpenter@hotmail.com |
| | | Mary Lynn Channer | 734-856-5380 | bdchanner@hotmail.com |
| Northeast | Central Maine | Jean Anderberg | 207-293-2673 | jeananderberg@yahoo.com |
| | Temple, NH | Juliane Weeks | 603-878-5031 | juleweeks@surfglobal.net |
| | Boston, MA | Joanna Carey | 617-418-5064 | joannapcarey@gmail.com |
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| | Laura Langford-Schnur | 845-469-2227 | langfordschnur@frontiernet.net | |
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| Chapel Hill, NC | Suzanne Mays | 919-929-1073 | suzannemays@yahoo.com | |
| Canada (East/Central) | Angus, Ontario | Veronica Jackson | 705 424 2409 | veronica@biz-zone.com |

Miscellanea

We'd love to hear from you!!

For the **Winter 2008 issue of the Lyre Notes**, send news, announcements, and reports on events in your area to Samantha Embrey (PO Box 7745, Charlottesville, VA 22906; 240-353-4139; sembrey@verizon.net) by **January 15**.

For the **Spring 2008 issue of Soundings: A Lyre Review**, submit articles or music to Catherine Read (1112 General St. Claire Rd, Washington Crossing, PA 18977; 215-369-8749; ceread@rci.rutgers.edu) by **February 15**.

Letters to the editor are welcome for both publications!

Visit our website: www.lyreamerica.net for the latest information about activities of the Lyre Association. It was recently updated!

Back issues of the Lyre Newsletter are available for \$3.00 each (pre-1997) or \$4.00 (post-1997) plus mailing fee. Contact Samantha Embrey, 240-353-4139, sembrey@verizon.net.

Music available for sale: A list is available on our website. Contact Samantha Embrey to order.

The Fall 2007 Lyre Notes were edited by Samantha Embrey.

If you want to be removed from our mailing list for these Lyre Notes and other announcements or
 → if you want to receive these Lyre Notes as an e-mail attachment, ←
 please notify Samantha Embrey (sembrey@verizon.net).



Upcoming Events

- February 21-23: SANA Conference, Rudolf Steiner College (page 1)
- May 8-11: Toward Genuine Tuning, Spring Valley, NY (page 1)
- July 28-16: Manfred Bleffert Courses, Santa Rosa, CA (page 4)
- September 12-14: Youth Lyre Workshop, Kimberton, PA (page 2)
- Summer 2009: International Lyre Conference in Sweden (stay tuned!!)

Lyre Association Membership Form

Name _____ Date _____

Address _____ City _____ State/Zip _____

Phone _____ Fax _____ Email _____

_____ Regular membership, \$35

_____ Supporting membership, \$50

_____ Additional contribution: =>=> _____ Financial aid

_____ Total enclosed _____ Lyre builders' fund

_____ _____ Whatever is needed

***Please make check payable to "LANA" and send with form to
LANA, c/o Embrey, PO Box 7745, Charlottesville, VA 22906-7745.***

Members receive a subscription to Soundings: A Lyre Review (containing substantive articles and a music supplement) and a discount of at least 10% on fees for all conferences and workshops sponsored by LANA. Membership runs for one year from the time dues are received or one year from the expiration of current membership, whichever is a later expiration date.

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