



Movement for Musical Renewal  
LYRE ASSOCIATION  
of NORTH AMERICA

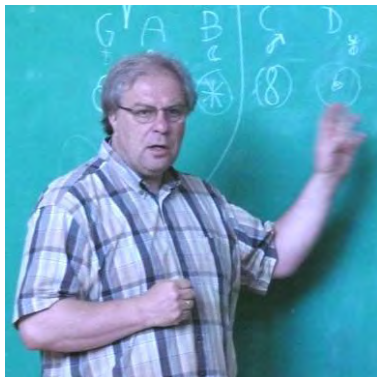
**Lyre  
Notes**  
*Fall*  
**2010**

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## Reports

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### **The LANA Summer Conference: Lyres and More!**



Thirty-one Lyre Association members took part in this special conference on June 27-July 2 in Hawthorne Valley, NY. All of us were together for the programs on the opening evening and closing afternoon; and we were united first thing each morning to hear the tone of the day and to experience **Manfred Bleffert's** presentation about that tone, late in the afternoon for more work with Manfred, and in the evening to play in the large lyre ensemble. However, for the rest of the time—most of the morning and part of the afternoon—we were divided into two groups with different activities. Seventeen participants (along with four students from the Alkion Center) worked in the forge with Manfred, each making four pairs of iron rods sounding the Tao tones. During those times, the remaining fourteen participants did eurythmy and listening work with **Ulrike Bleffert**, played the lyre in small groups, and explored music through various instrumental and vocal work, mostly improvising.

In this issue of the *Lyre Notes* are articles by Brigitta Witteveen and Elyce Perico describing their experiences in the forge work and non-forge work, respectively. There is also an article by Robin Elliott about the public concert at St. Mary's Catholic Church in Hudson on July 3, following the conference. Quite a few of us stayed to take part in this concert, which was, in a sense, the culmination of the conference.

To summarize or characterize our experiences with our principal presenter, **Manfred Bleffert**, is a task I have found nearly impossible. Much of what I learned was from experiencing his presence and example. "**The Musical Forging Process and the Development of Michaelic Impulses**" was the conference theme, and some participants suggested that the latter part of the theme had not been directly addressed in the conference. However, when I reflected on the man who had been the heart of the conference, remembering the quiet, centered manner in which Manfred stood before us, the way he always seemed to be "listening," his courage and integrity in following his own path among his celebrated musical colleagues, his profound connection to the iron and other metals from which he forged his instruments, his openness to combining lyres with his instruments for the first time, the artwork he shared with us and in which he explored the depths and relationships of the festivals, the hierarchies, and the Christ—when I contemplated all this, I realized that we had experienced a living example of the cultivation of Michaelic impulses.





In the content of his talks, Manfred brought us some quite new ideas. Many participants had spent years, even decades, working deeply with the mirrored scales built on the planetary scales and with developing their listening capacities. Manfred revealed to us new perspectives on these tones and new touchstones for listening. Surely, this points to our work for the future.

A highlight of the conference was **Christof-Andreas Lindenberg's** presentation one evening, when he developed aspects of Manfred's presentations in a most remarkable way.

A new and welcome addition to this conference was the presence of a **lyre builder, Alan Thewless**, who lives in Pennsylvania. Not only is Alan building kinderharps and lyres of his own design, but he is trying to obtain the rights to make lyres based on designs of the late German builder, Heinz M. Derscheid. In addition, we can now order strings for most lyres from Alan (see page 10).

It is noteworthy that participants came from a larger area than at any recent national conference: eight states and two Canadian provinces were represented. Moreover, two participants were from the West Coast, five from the Midwest, and one from the South.

In keeping with our three-year conference rhythm, the 2010 conference was intended to focus on the broader principles of the Movement for Musical Renewal. The LANA Board is already working toward the **summer conference in 2011**, which will center on the lyre. We hope to be able to share information about the dates, location and guest presenter for this **lyre intensive** quite soon. It is expected that in 2012 there will be another international lyre conference, most likely in Germany.

—Samantha Embrey, Piney River, VA

### **Tuning the Rods, Tuning Ourselves**

Summer is over, and a new school year is underway. Before it fades further with the summer sun, I would like to offer a reflection from the lyre conference that took place in Harlemlville.

When I first heard about the annual lyre conference, I signed up for the metal instrument-making course. I had experienced the instruments in The Christian Community in Boston. Christiane Boogert used them during the service and festivals. At times I helped her.

I was very happy to meet Manfred Bleffert, the artist, and to make an instrument for myself. Having no idea what to expect and no background in metal working, I was open to anything. I was eager and ready to work in the forge.



In the first class, we were introduced to the materials: a long round metal bar, a hammer, and an anvil. During Mr. Bleffert's introduction, he talked about working together, the balance of the hammer, and listening.



We began by working in small groups. One person held the uncut iron rod at one end and turned it slowly. At the other end, several students took turns hammering on the metal as it was rotated. By yielding to gravity and allowing the hammer to do its natural work, we found ourselves to be in a neutral place. Thus, the equilibrium of raising and lowering the hammer was established, rather than forcing the movements through our will and ego. In my experience, this actually made the hearing of the "noise" from the hammering possible.

After we each had an opportunity to try all aspects of that initial work, the large bars were cut into smaller sections. That way, the group had already worked on the individual iron rods. Then we worked by ourselves on our own instrument, each participant taking up the task of turning and hammering his or her own iron rod.

Because of the sounds created while we worked, it seemed easier to go into my own rhythm. Yet, it felt good to be aware of the whole, and this became less tiring.

Every day Mr. Bleffert talked to us in the morning and afternoon sessions. These short introductions were profound, revealing the connection between what we were doing and the spiritual counterpart in ourselves. He likened the tone bar to ourselves and spoke of how, through life, we are each continually purified, just as the hammering does for the bar.

He talked about what was happening physically within the iron rod as we hammered. We had to work with measurements for the lengths of the bar. A hole was made with a drill where the string would be placed. This way we could hold and play it without inadvertently dampening the resonance.

Then came the part where we had to listen and tune our iron rods. When the tone was too low, we needed to hammer more. If it was too high, we had to file it. "Hammer it down, file it up."

In his final lecture, Mr. Bleffert was asked, "When will we be done with tuning?" He answered, "You are never done with tuning."

And so, I thought, it is with ourselves.

Thus, at home I keep on with the work of tuning. And I have inspired the 4th grade teacher to make iron rods with her class. We are looking for a piece of train rail. Those long metal bars would be excellent for several students to work on together!

—Brigitta Witteveen, Chelmsford, MA

### **A Sounding from the Future**

The 2010 Lyre Conference was an immersion in tone, gesture, vibration, and warmth—it was hot! (And I wasn't working in the forge!) From the opening ensemble offering, beautifully played by the Board of LANA, to the inspiring improvisatory concert that filled the lofty space of a gothic cathedral at the final performance, this was a time to develop further a relationship with the music of the future—which is here right now!

With his gentle, expressive presence and an ability to create a listening space that invited participation, Manfred Bleffert opened the door to artistic musical explorations that were enriching to experience. Each evening gently closed with an improvisation moving from the tone of the present day to the next. Each morning began with the tone of the day leading us further into the cultivation of a relationship with sound, which, as Manfred phrased it, was to ultimately realize the intention of music itself ". . . to help, to harmonize, and to heal."



I was grateful for this chance to play lyre, sing, explore and learn within such a large group. As a full group, we contemplated comprehensive pictures of tone's connection within the cosmos, from the anthroposophical viewpoint of Rudolf Steiner, that Manfred brought in the morning; and then our smaller group shared the joy of moving those same pictures through eurythmy with Ulrike Bleffert! Channa generously played the lyre for our movement, and Norma's rich voice beautifully recited poetry. Moving with Ulrike was a gift, as she radiated a depth of sensitivity and warmth that guided us lovingly—even through the new terrain of the "Bartok" scale! (A scale introduced by Manfred; it may take a while for my ears to "awaken" to this sound!) One evening, Christof-Andreas Lindenberg presented a way of hearing and working with the tones and scales that complemented what Manfred had been bringing. Another experience that was new for me was to rehearse a variety of pieces as part



of a full lyre orchestra. I have played music in many different situations, yet this was a refreshing challenge and fun!



An experience like this lives on, and I reflect often on these fertile gifts that continue to ripen in the soul. One day, in a quiet voice filled with reverence, Manfred said something that deeply touched my heart: "Every child is a being of spirit and art. Every human being is a gift."

Let us continue to work together in the world as we strive to "listen into the future," allowing the music that lives between us "to help, to harmonize and (ultimately) to heal."

—by Elyce Perico (Pelham, MA)

### Manfred Bleffert Concert in Hudson, NY

An evening concert on **Saturday, July 3**, followed the very fine conference in which Manfred Bleffert taught eighteen novices how to make metal instruments. He led participants to form a path of understanding to the element of Iron and the Michaelic Impulse as we worked in the forge. Along with Christof-Andreas Lindenberg, Manfred offered deeply moving lectures on music in the light of anthroposophy. During the conference, lyrists listened and played together, and Ulrike Bleffert offered eurythmy sessions on the TAO tones. Then a most amazing musical offering was presented to all who could stay an extra day. Many people from the community also attended.

The setting was **St. Mary's Catholic Church** in nearby Hudson. The spiritual life was awake in the atmosphere of the church, and this made it easier to breathe into and make music there. Many conference participants extended their stay in order to take part in this concert. Music of Channa Seidenberg, J. S. Bach, Christof-Andreas Lindenberg, and Lothar Reubke was performed by the lyre orchestra. Diane Barnes offered a vocal selection during the last part of the concert, and Ulrike Bleffert joined her husband on several pieces with metal instruments.

The musical content of Manfred's contributions was based on the festival time of the year—St. John's Tide. The way in which he wove the thought content with the musical content was masterful. Beginning with iron rods sounding from behind the pews and moving gradually forward, the sounds called out to those in attendance, "Awake! Something new is sounding!" Indeed, the first piece was based on "I am the voice of one calling in the wilderness."

The improvisation with lyres and various metal instruments directed by Manfred was truly a musical conversation between St. John and the Christ. "I baptize with water, but He will baptize with the fire of the Holy Spirit." Upon listening carefully with our inner hearts opening, we were lifted into a new space and connected to the spiritual realities unfolding around us.

The next section was based on the seven I AMs of the Christ interspersed with sections from Revelation. Using organ, glockenspiel, and gongs, he wove the words so skillfully with the music that you almost didn't realize what was happening: *I Am the Bread of Life... I Am the Light of the World... The Woman Clothed with the Sun.*

Then a most beautiful pure soprano voice, sounding from the back organ loft, offered to us "Adoro Te: Sacramental Hymn" by Jürgen Schriefer. These sounds were so ethereal that one felt able to enter into new spaces in the inner spiritual realm.

*I Am the Door... I Am the good Shepherd... I Am the Way, the Truth, and the Light... The moon beneath her feet... The Love, the Lightness, and the Light of the Beginnings*—these were played with gongs and glockenspiel. The evening closed with *I Am the Resurrection and the Life... I Am the True Vine... Crowned by Twelve Stars*, all played on the organ.

As the last organ tones faded away, we felt as if we had been taken into the depths of the apocalypse. The power of the music moved people from a very cellular level to the heights of Being. We were indeed blessed by this experience.

—by Robin Elliot, Sebastopol, CA



### **2010 LANA Annual General Meeting**

The majority of the conference participants **attended the Annual General Meeting of** the Lyre Association, held on the afternoon before the conference began. Catherine (Cate) Decker was elected as a new member of the Board and Samantha Embrey was elected to another three-year term. President Sheila Johns reviewed the work of the Association, membership and financial reports were given, and we heard from those present about much of the diverse and vital lyre work happening all over the continent.

### **LANA Board Retreat, July 3-4, 2010**

Following the summer conference, the Board of the Lyre Association met at the home of Channa Seidenberg in Philmont, NY for a "Board retreat". Such a meeting was greatly needed because the Board had not been able to meet together in person since January 2008. Most of our work together takes place in monthly conference calls.

On the afternoon of Saturday, July 3, between the concert rehearsal and the performance in Hudson, we reviewed the conference that had just ended. On Sunday, July 4, we were able to meet all day. After our President, Sheila Johns, reviewed our accomplishments during the past year, she asked us to address anew the question of our mission: What is the task of the Lyre Association now and in the future? How are we serving members on this continent and in the international movement? After each Board member had written down her ideas, we shared them, discovering that many of us had similar ideas. Here is a compiled summary:

- To foster a relationship to the Movement for Musical Renewal in all its facets (e.g., the singing work and metal instruments), recognizing that what is essential is the freeing of the tone, going beyond the material aspect.

- To carry inwardly this work as a Michaelic endeavor, communicating this to students of anthroposophy and beyond. To be aware of the deep esoteric aspect of this work and to seek to find a way to speak about it so that others can understand what is true.
- To counteract the negative forces and illnesses of our time through the enlivening forces of the lyre. To foster soul nourishment.
- To support the relationship of the lyre to educational and therapeutic needs, to eurythmy and the other arts, and to festivals and community settings.
- To build a network of musicians and therapists. To acknowledge one another's work and support other lyrists in a socially helpful way.
- To help bring the lyre to wider circles, beyond the anthroposophical world. To offer quality performances in varied venues. To consider how we present ourselves to the world.
- To provide dependable services to the lyre community.
- To be geographically inclusive—i.e., relevant throughout all of North America.

*We would welcome your reflections and suggestions regarding the task of the Lyre Association at this time! Please send an email or letter to Samantha Embrey ([sembrey@verizon.net](mailto:sembrey@verizon.net) / PO Box 96, Piney River, VA 22964).*

The greater part of our meeting on Sunday was concerned with reviewing and redistributing the responsibilities of Board members. As part of this process, Sheila was re-elected as President, Diane Barnes as Vice-President and Samantha Embrey as Treasurer. In addition, Robin Elliot volunteered to take on the duties of Corresponding Secretary. We assessed the current status of each of our member services and tried to distribute responsibilities among all members of the Board.

Toward the end of our meeting on Sunday, we began work on the conference we will sponsor in the summer of 2011, considering possible venues, dates and guest teachers. A wish to include programs for youth and people with special needs was voiced. Various possibilities will be investigated, with the goal of making a decision this fall.

By the conclusion of the retreat, it was clear that we had covered an enormous amount of ground and made an amazing number of decisions in the available time. However, it was also clear that we could have used more time to give all matters the full consideration they deserve.

### **An Evening with Masao Naka**



A beautiful lyre concert was held in the hall of Summerfield Waldorf School in **Santa Rosa, California** on **June 14, 2010**. Masao Naka was born in Japan, but has lived in Germany for the past 32 years. A professional musician, he has played the lyre for many years, both in concerts and as an anthroposophical remedial educator. He was a lecturer in the International Waldorf Association for ten years and has led many workshops about Waldorf education and therapeutic music in Japan and Germany. Recently, Masao recorded his fifth lyre CD of Russian classical music and produced the music for a puppet show for the anniversary of the Waldorf kindergarten in Japan.

"Kojiki" is an ancient creation story about Japanese gods and goddesses. In the first part of the concert, our guest performer narrated this story with his lyre music. Masao's voice and music were well-suited to the narrative, so that we were transported to the world of story. His sound was sensitive and warm, filled with love and respect. Every sound was lovely and deep. During the intermission, we experienced Japanese culture through green tea and delicious sweets.



As the sky darkened outside, the sound became more powerful and resonant while Masao played his favorite pieces from Bach, Handel, Schubert, and Russian composers.

This was his first visit to the United States, and the concert was well-received. I have a great appreciation for this memorable evening as well as the people who supported this event. Once again, I realized the power of the lyre, which can change the quality of our hearing and feeling and create peace within our physical body.

—by Rika Suda

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## Announcements

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### **Music Events at the Christian Community, Hillsdale, NY in November**

*Editor's Note: We regret we were not able to publish this issue of the Lyre Notes prior to the events announced here. We thought that some of our readers would want to know about them, nevertheless.*

A **music workshop** focusing on "**The Word, Rhythm, and Movement in song and the New Instruments**" will take place Friday, **November 12**, at 7:30 pm., and Saturday, **November 13**, 9:00 am-3:30 pm., lunch included. Sponsored by the Singing Association of North America and the Uriel Center for Music, there is a sliding scale for the fee, which also depends on the sessions attended, starting at the normal \$25 per session, \$100 for the complete workshop. Call Diane Barnes for info and to register (518-325-1113).

At 7:15 pm on Saturday, November 13, a Benefit Concert will be given. It will feature Diane Barnes (soprano, lyre), Dorothy Haller (piano) and Paul Hasse (clarinet) as well as workshop participants and will include music by Mozart, Strauss, Argento, Darke, Haller, etc. The suggested donation is \$15/10; families: \$20.

### **Singing Association Conference: February 23-26, 2011**

The Singing Association of North America of the School for Uncovering the Voice (SANA) is planning to hold its annual conference in California with the theme "The Development of Opera, as Reorganized by Christoph Willibald Glück and Demonstrated in his Opera *Orpheus and Eurydice*." Presenters will include Gayle Davis, Diane Barnes, and Robin Elliott. Participants will focus on parts of Act II. Sections of this opera are appropriate to use with grades 6-8, as well as with adults. There will be lectures on the theme, the inner connections of this opera to anthroposophy, choral singing, eurythmy, lyre choir, and work with the Bleffert metal instruments.

The organizers are hoping to hold this conference at the Rudolf Steiner College in Fair Oaks, CA. To do that, however, they need to have 30 people registered and are, therefore, asking people to commit to this conference earlier than usual. The full registration form will be available in a few weeks. (Check the LANA website.) The **deadline for early registration** with a conference fee of \$150 is **December 15**. If they do not have sufficient registration for the RSC venue, they have alternative plans, which will be available with the registration forms. For more information, contact, Diane Barnes (518-325-1113 / [DIngraham1@netzero.com](mailto:DIngraham1@netzero.com)) or Robin Elliott ([Songlyre1@aol.com](mailto:Songlyre1@aol.com)).

### **Courses and Workshops with Christiaan Boele**

Christiaan Boele, a leading teacher in the School for Uncovering the Voice, will be offering numerous workshops and courses in North America in 2011, beginning with workshops on the theme "The Meaning of Singing in Our Time" in Tucson, AZ on January 28-29 and in Corvallis, Oregon on February 2-3. Lessons and courses will be given in Northern California starting February 8. (See <http://theschoolofuncoveringthevoice.blogspot.com> for a full list of events and contact information.) Then, on March 5-6, Christiaan will present a workshop in Washington D.C. on "Healing through Singing"; contact Nevin Bender at [nevinoflp@aim.com](mailto:nevinoflp@aim.com).

## **Manfred Bleffert Workshop ~ Harlemville ~ June 2011**

Manfred Bleffert returns to Harlemville, NY on June 19-25 to offer a second metal instrument building/music workshop. In 2011 participants can make a glockenspiel or iron rods. Manfred would like to have 25 people to work with in the forge. Estimated cost: \$350 plus a \$35 supply fee. Contact Diane Barnes (518-325-1113 / [DIngraham1@netzero.com](mailto:DIngraham1@netzero.com)) or Robin Elliott (707-829-2409) to reserve a place.

## **LANA Youth Lyre Workshop**

Unfortunately, there will be no Youth Lyre Workshop this fall, as we had hoped. However, LANA will host a Youth Lyre Program for the first time in conjunction with our regular summer conference in 2011. If you know of anyone who might be interested, please contact Sheila Johns ([sjohns123@earthlink.net](mailto:sjohns123@earthlink.net) / 301-681-6546).

## **Are You Missing Out? Do We Have Your Current E-Mail Address?**

The *Lyre Notes* and announcements are now being distributed to nearly everyone on our list via e-mail. People for whom we don't have a current e-mail address receive the *Lyre Notes* and some announcements later by "snail mail." Unfortunately, those people won't receive a few announcements, because we simply don't have the time or money to post all of them.

**If we don't already have your current e-mail address, please send it to [sembrey@verizon.net](mailto:sembrey@verizon.net) so you will get the most up-to-date information.** If you don't have e-mail access, however, we will continue to send the *Lyre Notes* and any critical announcements by postal mail.

## **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 discounts on our conference fees and music sold through our service. There is a membership form on the last page of this publication. The annual fee is \$50 for supporting members and \$35 for regular members. Consider renewing for two years to make things simpler for you and us!

Not sure whether you are (still) a member? If you are getting the *Lyre Notes* by e-mail, you will get a periodic e-mail reminder if your membership is about to expire or has expired during the last year. Or, if you are receiving a hard copy of these *Lyre Notes* or any issues of *Soundings*, check the mailing label for information. Still not sure? Check with Samantha Embrey ([sembrey@verizon.net](mailto:sembrey@verizon.net) / 434-277-8180).

## **Our Publications: Transitions and Modulations**

We believe that, of all the services we provide, our publications—*Soundings: A Lyre Review* and the *Lyre Notes*—are probably the most important. During the last year, our publications have been undergoing major transitions in staff and less major transitions in format.

***Soundings: A Lyre Review*** contains articles of substance and lasting value, including installments of Christof-Andreas's Lyre Tutor and is intended to be issued twice a year. **Catherine Read**, who was the principal editor from the beginning, set a standard of quality that received praise from our members and drew attention from around the world. We are extremely grateful for Catherine's ground-breaking work on this publication and for her husband Richard's considerable help with formatting the journal and notating the music. After completing the Spring 2010 issue, they needed to pass on this work.

We are pleased to announce that **Margo Ketchum** has stepped in as the principal editor of *Soundings*. To this position, she brings years of working with the lyre and anthroposophical music, as well as exceptional editing and technical skills. In the midst of this transition, it has become apparent that it will be most feasible if we shift the publication



schedule of *Soundings* to late winter and summer. Therefore, the next issue of *Soundings* will appear this winter, not this fall.

In this regard, we want to mention that we are aware that we missed publishing two issues of *Soundings* in 2009. Because membership in the Lyre Association includes two issues of *Soundings* per year, we have been continuing to send *Soundings* to people after their membership has expired so that they will receive the appropriate number of copies.

Channa Seidenberg, who has been a co-editor of *Soundings* from its inception, will continue to assist Margo. Joining them will be Samantha Embrey.

Appearing three times a year, the *Lyre Notes* tells us about past and future activities in the lyre community, and it also provides useful information about lyres for sale, etc. In recent months, the editorship of the *Lyre Notes* has undergone further transition. With this issue, Board member Cate Decker and a new LANA member, Louise Drosse, from Amherst, MA, are working with the past editor, Samantha Embrey, with the expectation that Cate and Louise will be taking over the editing and formatting of the *Lyre Notes* in the future. Nancy Carpenter will continue to help with proof-reading. We are very grateful for their willingness to take on this work.

### *In Memoriam*

We thought that those of you who knew **Jean Anderberg** (the friend, colleague and long-time LANA Board member and Secretary who died on July 18, 2008) would want to know about the beautiful and meaningful memorial that has been created by her family. Her husband, Jim, engaged a sculptor to create a seat from a granite boulder that was removed from Jean's grave. Jim writes, "Mt. Phillip is the last hike Jean and I went on. The seat is placed at the spot after a steep climb where Jean rested and enjoyed the gorgeous view of Great Pond and the mountain range on the Maine coast." Recently, the completed seat was carried about a mile up the mountain by their three sons. (Pictured in the photo below right are Jim and Jean's grandchildren.)

The base of the seat is inscribed "Now I Walk in Beauty," the first words of the song sung at her graveside service. The family has added a bronze plaque nearby with Jean's name and dates as well as the LANA logo.



## Resources

### Instruments and Accessories

<p style="text-align: center;"><b>Tir-anna Lyres</b></p> <p><b>Soprano &amp; solo lyres &amp; Kinderharps</b> designed and built by Alan Thewless</p> <p><b>Strings for most lyres,</b> good quality, made by Pyramid Strings</p> <p style="text-align: center;"><b>Lyre repairs</b></p> <p>Alan Thewless: 610-970-3047 / <a href="mailto:tirannalyres@fastmail.net">tirannalyres@fastmail.net</a></p>	<p style="text-align: center;"><b>Close-Out Sale on Choroï Instruments</b></p> <p><b>Choroï C Flutes @ \$58.90, in lots of 30.</b> \$1767 for a box of 30 C flutes—place an order with one or two other schools to get this remarkable discount. Instructional material and accessories available too, and I am available (until December) to answer pedagogical questions. <b>Free Bonuses available with orders of 30 C flutes:</b> sets (pentatonic or diatonic) of Choroï Xylophone Blocks with stand and mallet, Choroï Artists' Model A Flutes, and Choroï Triangles/ Pentangles - up to circa \$300 value for the latter. Take your pick . . . supplies are limited.</p> <p><b>All other Choroï instruments, and accessories, are 50% off.</b> Please call for specific prices.</p> <p style="text-align: center;">Karen (Klaveness) Lien - <a href="mailto:karenlien30@yahoo.com">karenlien30@yahoo.com</a> - 972-834-0966</p> <hr/> <p><b>Weidler Alto Chrotta for Sale:</b> With bow and soft case: \$800. Contact Karen Lien (see above).</p>
<p style="text-align: center;"><b>Solartone</b></p> <p><b>Tuning forks tuned to the twelve fifth tones scale:</b> You can purchase a set of 7 forks tuned diatonically* or a set of 13 forks tuned chromatically* or the following individual forks: A 432 Hz, Gelis 362.04 Hz, C 256 Hz and C 128 Hz (the latter is used for therapeutic purposes).</p> <p><b>Kunath flutes and recorders</b> available include the pentatonic Sun flute, diatonic Sun flute,* diatonic Star recorder, alto recorder, tenor recorder,* bass recorder.*</p> <p>Contact Solartone, c/o Kerry Lee, 518 Arch Street, Spring City, PA 19475; 610-948-5026; <a href="mailto:musiklee@verizon.net">musiklee@verizon.net</a></p> <p><small>*These items need to be specially ordered and will take a little longer to arrive.</small></p>	<p style="text-align: center;"><b>Used Lyres for Sale</b></p> <p><b>Choroï large soprano lyre</b> in perfect condition, with wood case, tuning wrench and set of new strings. Please inquire about price. Contact Karen Lien (information above).</p> <p><b>Choroï large soprano lyre</b> in very good condition, \$1000 plus shipping, or may be picked up in Virginia Beach, VA or vicinity. Martha Giles, <a href="mailto:music@marthagiles.com">music@marthagiles.com</a></p> <p><b>Choroï soprano, small model,</b> built 1980s in Holland. \$750. Nicole Furnee, 518-672-4944.</p> <p><b>Gärtner alto lyre,</b> 1990. Beautiful medium dark wood in new condition. \$1800 plus shipping. Kay Vigiletti, 904-794-5205, <a href="mailto:KVtweet@AOL.com">KVtweet@AOL.com</a></p> <p><b>Choroï 12-string lyre</b> (\$439) and <b>Auris 7-string lyre</b> (\$129), plus shipping; both like new, tuning wrench included. Sandra, gladwood@gmail.com.</p> <p><b>Two 12 string Apollo lyres,</b> diatonic scale, for children or beginning adults. Joanna Carey, 919-403-7060 or <a href="mailto:joannapcarey@gmail.com">joannapcarey@gmail.com</a>.</p> <p><b>Seeking to Purchase Hofstedter Solo Lyre:</b> Contact Joanna Carey (information above).</p> <p><b>New Lyres for Sale:</b> Currently, most new lyres must be purchased directly from the builders, although we are exploring the possibility of having an American representative for some of the builders in Europe, etc. Contact Sheila Johns (301-681-6546 / <a href="mailto:sjohns123@earthlink.net">sjohns123@earthlink.net</a>) with questions. Choroï lyres may be purchased through Mercurius (<a href="http://www.mercurius-usa.com">www.mercurius-usa.com</a>). See ad above left for Tir-anna lyres.</p> <p><b>Lyre Rentals:</b> The Lyre Association has Choroï and Gärtner lyres of various sizes that are sometimes available for rent. Monthly rent is \$25-35, depending upon the size and quality of the lyre. Contact Debbie Barford: 773-561-7910 or <a href="mailto:dsbarford@yahoo.com">dsbarford@yahoo.com</a>.</p>

### LANA Board Members

<p><b>Sheila Johns, President</b> 1603 Tilton Dr, Silver Spring, MD 20902 Phone 301-681-6546 Fax 301-681-3266 <a href="mailto:sjohns123@earthlink.net">sjohns123@earthlink.net</a></p> <p><b>Diane Ingraham Barnes, Vice President</b> 321 Rodman Rd, Hillsdale, NY 12529 Phone 518-325-1113 Fax 518-325-1103 <a href="mailto:dingraham1@netzero.net">dingraham1@netzero.net</a></p> <p><b>Samantha Embrey, Treasurer</b> PO Box 96, Piney River, VA 22964 Phone 434-277-8180 <a href="mailto:sembrey@verizon.net">sembrey@verizon.net</a></p>	<p><b>Catherine Decker, Secretary</b> 1142 Route 203, Chatham, NY 12037 Phone 518-392-4692 <a href="mailto:catecharlie@fairpoint.net">catecharlie@fairpoint.net</a></p> <p><b>Debbie Barford</b> 934 W. Carmen #2W, Chicago, IL 60640 Phone 773-561-7910; Fax 312-926-7125 <a href="mailto:dsbarford@yahoo.com">dsbarford@yahoo.com</a></p> <p><b>Nancy Carpenter</b> 17155 Sioux, Detroit, MI 48224 Phone 313-886-4863 <a href="mailto:necarpenter@hotmail.com">necarpenter@hotmail.com</a></p> <p><b>Robin Elliott</b> 5580 Lone Pine Rd, Sebastopol, CA 95472 Phone 707-829-2409 <a href="mailto:songlyre1@aol.com">songlyre1@aol.com</a></p>	<p><b>Margo Ketchum</b> 13 E Morgan St, Phoenixville, PA 19460 Phone 610-608-9281 <a href="mailto:mketchum@verizon.net">mketchum@verizon.net</a></p> <p><b>Channa Seidenberg</b> PO Box 925, Philmont, NY 12565 Phone 518-672-4389 Fax 518-672-5323 <a href="mailto:channaseidenberg@yahoo.com">channaseidenberg@yahoo.com</a></p> <p><b>Christof-Andreas Lindenberg, Member Emeritus</b> 1784 Fairview Rd, Glenmoore, PA 19343 Phone 610-469-2583 Fax 610-469-9758 <a href="mailto:information@camphillspecialschool.org">information@camphillspecialschool.org</a></p>
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## Lyre Instruction

<i>Region</i>	<i>Area</i>	<i>Teacher</i>	<i>Phone</i>	<i>Email</i>
<b>Canada</b>	Quebec	<b>Audrey Paquin</b>	819-327-5075	audreyatdorion@yahoo.ca
<b>California</b>	Sebastopol	<b>Robin Elliott</b>	707-829-2409	SongLyre1@aol.com
	Fair Oaks/Sacramento	<b>Andrea Pronto</b>	530-637-5970	jpronto@hotmail.com
<b>Midwest</b>	Detroit/Ann Arbor, MI	<b>Nancy Carpenter</b>	313-886-4863	necarpenter@hotmail.com
		<b>Mary Lynn Channer</b>	734-856-5380	bdchanner@yahoo.com
	Chicago, IL	<b>Debbie Barford</b>	773-339-8707	dsbarford@yahoo.com
<b>Northeast</b>	Temple, NH	<b>Juliane Weeks</b>	603-878-2191	juleweeks1@gmail.com
		<b>Monika Amstutz</b>	518-329-0249	momusica@gmx.ch
	Harlemville, NY	<b>Diane Barnes</b>	518-325-1113	dingraham1@netzero.net
		<b>Channa Seidenberg</b>	518-672-4389	channaseidenberg@yahoo.com
		<b>Christiane Landowne</b>	914-425-8589	clandowne@optonline.net
	Chestnut Ridge/Spring Valley, NY	<b>Laura Langford-Schnur</b>	845-469-2227	jlls@optonline.net
		<b>Kerry Lee</b>	610-948-5026	musiklee@verizon.net
<b>Midatlantic/Southeast</b>	Kimberton, PA	<b>Veronika Roemer</b>	610-935-0309	vmroemer@gmail.com
		<b>Sheila Johns</b>	301-681-6546	sjohns123@earthlink.net
	Washington, DC	<b>Samantha Embrey</b>	434-277-8180	sembrey@verizon.net
	Central Virginia	<b>Joanna Carey</b>	919-403-7060	joannapcarey@gmail.com
		<b>Suzanne Mays</b>	919-929-1073	suzannemays@gmail.com
	Chapel Hill, NC			

## Miscellanea

### *We'd love to hear from you!!*

For the **Winter 2011** issue of the *Lyre Notes*, send news, announcements, reports (with photos) to Cate Decker, [catecharlie@fairpoint.net](mailto:catecharlie@fairpoint.net) / 1142 Route 203, Chatham, NY 12037 by January 15, 2011.

For future issues of *Soundings: A Lyre Review*, submit articles or music to Margo Ketchum ([mketchum@verizon.net](mailto:mketchum@verizon.net) / 13 E Morgan St, Phoenixville, PA19460).

**Letters to the Editor are welcome** for both publications!

- **Visit our website** [www.lyreamerica.net](http://www.lyreamerica.net) for the latest information about activities of the Lyre Association.
- **Music and LANA publications are available for sale.** Information can be found on our website, or contact Samantha Embrey ([sembrey@verizon.net](mailto:sembrey@verizon.net) / 434-277-8180).
- Publication in the *Lyre Notes* of announcements or reports regarding an initiative or event does not necessarily constitute an endorsement of that initiative or event by the Lyre Association.
- This issue of the *Lyre Notes* was produced by Samantha Embrey, Cate Decker and Louise Drosse.
- If you want to be removed from our mailing list for these *Lyre Notes* and other announcements, notify Samantha Embrey ([sembrey@verizon.net](mailto:sembrey@verizon.net)).



**2011 Events**

Feb. 23-26: SANA Conference in California  
June 19-25: Bleffert Workshop, Harlemville, NY  
Summer: LANA Lyre Intensive: 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 96, Piney River, VA 22964.***

*Members receive a subscription to Soundings: A Lyre Review (containing substantive articles and a music supplement) and a discount on fees for all conferences and workshops sponsored by LANA as well as on music bought through our service. 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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