



**Lyre  
Notes**  
*Spring  
2010*

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## ***Announcements***

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### ***The Musical Forging Process and the Development of Michaelic Impulses***

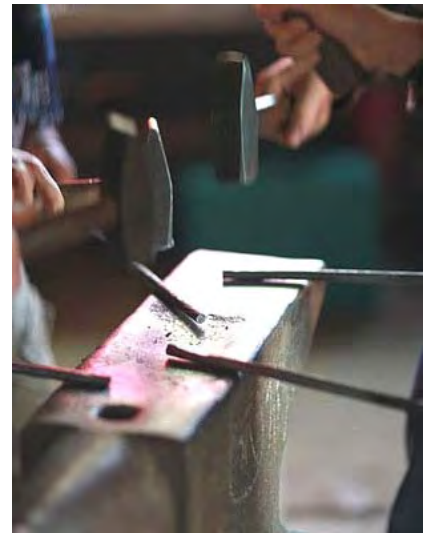
**LANA Conference ~ June 27-July 2 ~ Hawthorne Valley, NY**

In the previous issue of the Lyre Notes, we announced that the Summer 2010 Lyre Conference will be held in conjunction with an instrument-making workshop led by **Manfred Bleffert**, internationally acclaimed musician, composer, instrument maker, and artist from Germany. The workshop is co-sponsored by the **Alkion Center**, an educational center in Hawthorne Valley.

Now we are pleased to be able to share much more specific information about the conference. Accompanying these Lyre Notes is a **flyer** that contains many details as well as a **registration form**. Please note that LANA members receive a **discount for registering by May 25**.

At the time of registration, participants choose one of two alternatives:

- **To forge a metal instrument under Manfred's direction.** These participants will be able to sing and play the lyre in the late afternoon and evening.
- **Not to make an instrument, but to participate in lyre and eurythmy work** during the time the instrument-makers are in the forge. **These conference participants will still be able to experience Manfred's work** at a short session first thing in the morning and when he leads us all in both lyre and vocal improvisation in the late afternoon, as well as, possibly in other contexts.



For a picture of the riches to be experienced in a workshop by Manfred, see page 3 of these Lyre Notes for the account by David Adams of a workshop he attended last summer or read the fuller account on our website ([www.lyreamerica.net](http://www.lyreamerica.net)).

We warmly invite you to attend this very special conference in Hawthorne Valley this summer. (Note that beginners are welcome!) If you are interested, it is important that you read all the information on both sides of the accompanying flyer. For more information, particularly for updates, please check our website ([www.lyreamerica.net](http://www.lyreamerica.net)). You might also like to look at Manfred's site ([www.manfred-bleffert.net](http://www.manfred-bleffert.net)) and that of the Alkion Center ([www.alkioncenter.org](http://www.alkioncenter.org)).

Please understand that **space in the forge is limited** and, at this writing, LANA and the Alkion



Center have already received deposits to reserve at least half of the available spaces. If you want to make an instrument but aren't quite ready to register, it would probably be good to send a deposit of \$50 (payable to "LANA", addressed to LANA c/o Embrey, PO Box 96, Piney River, VA 22964) right away. If a space is available at the time we receive the deposit, the deposit will be non-refundable but will be applicable to your conference fee.

In keeping with our three-year conference rhythm, this conference is intended to focus on the broader principles of the Movement for Musical Renewal. It is expected that next year's conference will concentrate on the lyre and that in 2012 there will be another international lyre conference.

### **Before and After the Conference**

The **Annual General Meeting** for the Lyre Association will take place at **3:00 pm on Sunday, July 27**. This meeting is open to everyone, but it is particularly important that members attend. It will be followed by supper at 5:00 and the opening of the conference at 7:00

The conference ends with a concert on the afternoon of Friday, July 2. At 7:00 pm on **Saturday, July 3**, Manfred will give a public **organ concert** at St. Mary's Catholic Church in Hudson, NY. **He would like as many conference participants to take part in this as possible**, so please consider this in making your plans.

### **LANA Youth Lyre Workshop**

We are happy to say that we expect that our 2010 Youth Lyre Workshop will take place in Kimberton, PA in September or October. If you know of anyone who might be interested, please contact Kerry Lee ([musiklee@verizon.net](mailto:musiklee@verizon.net) / 610-948-5026).

### **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 at all, 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 these Lyre Notes. The annual fee is \$50 for supporting members and \$35 for regular members. Consider renewing for two years and 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).

### **Waldorf Music Conferences: Changing Times – Changing Music**

**Water's Edge Waldorf School, Wauconda, IL ~ July 12- 16**

**Waldorf School of San Diego, San Diego, CA ~ July 19- 23**

This summer the Association of North American Waldorf Music Educators (ANAWME) is sponsoring conferences in two locations, as indicated above. (The California conference is co-sponsored by the Waldorf Institute of Southern California.) These conferences will provide an



opportunity to explore and discuss the new music that can meet children in these present times. **Manfred Bleffert**, master teacher and instrument maker from Germany, will guide us through this exploration and share with us his deep insights and rich experience with this new music, the new instruments and their place in Waldorf music pedagogy. Throughout our time together, we will be studying the music curriculum to understand more deeply the developmental stages in light of the evolution of human consciousness through music.

Also offered will be lyre work with **Sheila Johns** and Werbeck exercises and choral singing with **Eleanor Winship (California)** and **Channa Seidenberg (Illinois)**. In addition, there will be opportunities to attend special topics sessions (strings, high school, Choroï flutes, choral singing, etc.), to explore eurhythm in relation to Waldorf music with **Ulrike Bleffert**, and much, much more.

Please note that the conferences are not just for Waldorf music teachers. Early childhood and class teachers as well as administrators and parents are welcome. For more information, see <http://waldorfmusic.org/> or contact Andrea Lyman ([themusicpainter@gmail.com](mailto:themusicpainter@gmail.com) / 208-265-2200).

### **2010 Summer Courses with Manfred Bleffert, Santa Rosa, CA**

For the third year, Manfred Bleffert will be presenting courses in Santa Rosa. They may be taken individually as one-week courses or as a full three-week course. Both continuing and new participants are welcome. The first course (July 26-30) will focus on *Sound Research and Instrument Building*, the second (August 2-6) on *Music: Work with New Instruments and Voice*, and the third (August 9-13) on *Art: Visual Art and its Development through Musical Processes*. For more information, see [www.manfred-bleffert.net/SantaRosa/descriptions.htm](http://www.manfred-bleffert.net/SantaRosa/descriptions.htm) or contact Susan Weber (313-410-6810).

### **Werbeck Singing Events**

Master teacher **Christiaan Boele** will be giving an **Open Singing Course** in **Santa Rosa, CA**, on **June 16-19**. Based on Mrs. Werbeck-Svardstrom's method for "Uncovering the Voice," the course is for anyone who wants to explore the full possibility of their voice and deepen previous experiences; it is even for those who never thought they could sing. For more information contact Sheryl Adler-Eldridge ([healing.round@gmail.com](mailto:healing.round@gmail.com) / 530-895-4052).

The **Fourth International Singing Conference** will be held **July 27-August 1** in Tampere, **Finland**. Presenters and conductors include Armin Husemann, Michael Kurtz, Christa Waltjen, and Christiaan Boele. For more information see [artkonf2010.fi/singing/wgroup/lang/en](http://artkonf2010.fi/singing/wgroup/lang/en).

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## *Reports*

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### **Musical Instrument Building and Improvisation Workshops with Manfred Bleffert: July 26- 31, 2009, California**

*Editor's Note: Although the entire report by David Adams is very much worth reading, it is too long to be published in the Lyre Notes. Therefore, the following account has been drastically cut. However, **the entire report as well as additional photos can be found on the LANA website: [www.lyreamerica.net](http://www.lyreamerica.net). We strongly suggest that you read it.***

I was able to attend only the first of two week-long workshops at the Summerfield Waldorf School in **Sebastopol** with German musician, composer, and instrument-maker Manfred Bleffert. Those five days were surprisingly packed with challenging





ideas, new experiences of intense listening and feeling, and group bonding through playing music and constructing instruments together.

These workshops were designed to build on the previous summer's work (and included a number of repeat attendees), but also to welcome newcomers like myself. Among the twelve or so of us, there were several Waldorf school music teachers, a music therapist, a eurythmist, and a teacher of Werbeck singing. Participants came from up and down the west coast, from Canada, Midwestern states, Texas, and, farthest of all, Nepal. The unique instruments, their tuning, and the processes of making them have all been worked out over more than thirty years by Bleffert.

As during the previous summer, this year's workshops featured lectures, improvisation exercises in new tonal awareness, and much hands-on experience constructing the instruments. There were also drawing exercises and, particularly during the second week, exercises with the visual arts as a way to develop a new form of musical graphic notation and compositions. Many bits of advice for the Waldorf music teachers were also scattered throughout the course. The real depth of what Manfred was bringing crept up on me only slowly. By the end, I felt I had acquired a grand new vision not only of the rich future possibilities for music but also for the future of humanity.

The first evening Manfred expressed his hope that our work together might be able to translate something of the being and destiny of America into music. He referred to both the traditions of the Native Americans and to the more modern musical innovations of Edgar Varese, John Cage, Steve Reich, and others. Today humanity has crossed a threshold, and the European tradition of music-making must change. In contrast to Europe and Asia, in America we must look to go into the (musical) future out of will impulses, which can also manifest in music as mathematical or somewhat mechanical rhythms. That first evening and again later, Manfred played a small concert consisting of a compressed history of western music played mostly on three glockenspiels composed of alternating iron and copper bars (combining and linking selections from Palestrina, Bach, Mozart, Beethoven, Debussy, Bartok, and Stravinsky).



We engaged in numerous, ever-changing group-improvisation exercises that would mark the beginning of each morning and each afternoon, culminating in a final evening concert attended by local friends. Fortunately, we were able to use for our exercises the many Bleffert-designed instruments constructed during last year's workshop, particularly the uniquely resonant twelve iron xylophones, each tuned to a single diatonic (planetary) tone over its multiple, varied-width bars (to give variation and "breathing" to the sounding of each pitch). After a couple of exercises with four players creating individual rhythmic

ostinato patterns in concert on the carved wooden xylophones, we briefly began working on bronze finger cymbals with the descending sequence of four tones (BAED) that Rudolf Steiner called the "TAO" and gave as "an esoteric exercise" for eurythmists (see the end of lecture 5 of *Eurythmy as Visible Music*)—although we gradually sounded all four tones together.

Manfred repeatedly worked with an ancient Chinese legend describing how the heavenly order of the twelve tones originally was given to human beings through the singing of two heavenly phoenixes (or firebirds, male and female).

We engaged in a number of experiential observations of the varying natures of iron and copper (metals of Mars and Venus), including improvisation exercises contrasting playing of copper gongs and finger cymbals in an inner circle with an outer circle playing iron glockenspiels as well as concentrated listening exercises comparing the fading tonal resonance of struck copper and iron bars.



Between Manfred's short talks on more theoretical and historical aspects and our various musical improvisation exercises, we spent many hours each day in diligent and sometimes tiring labor constructing our copper and iron glockenspiels, copper gongs, and, in my case, a large wooden xylophone. Manfred trained us to listen to the full range of the sounding of a tone: how it arises, how it fades away, and what it leaves behind in the silence. Most of the learning we engaged in during the workshop was of an experiential or phenomenological nature. We learned that our very hearing activity affects the tones and can open them up for something new.

One of our often repeated exercises during the first half of the week involved playing ("incarnating from above") the four descending tones of the TAO, normally on the iron glockenspiels arranged in a large circle. The first tone continued sounding, even as each additional tone was added to the continuously sounding mix. Then we tried adding to that a fifth, lower note that had to be found spontaneously by a group of more traditional instruments: a cello, bass flute, guitar, and xylophone. This established a kind of ground or lowest incarnation point. Then we played the same tones as a rising sequence and this time the traditional instruments had to find a new tone (or tone cluster) above the final note of the TAO, a note of the future. Although these additional tones above and below were often a dissonant sounding of multiple instruments, in this context they were full of "future feeling" and often quite beautiful or moving in an unfamiliar way.

Manfred encouraged us to try to feel the future coming toward the present silence. The real tonal system we have today is the silence of the earth. The earth itself was created out of the heavenly "harmony of the spheres," and it can be the prototype for a future development of the arts (as we had heard with iron and copper). At this point I want to simply quote Manfred's eloquent description:

"In the future we will learn from the earth—but not directly, which is materialism. Rather, human beings must change the material being of the earth into their own creations. . . . We are the beings of silence, and out of this silence bring music into this world. If not, we would be mere imitators, like the animals. Music is dying in us, and we have to resurrect every tone in us, to take them out of the great silence and make them living. . . . Feel the joy of the eternal creation of music coming originally from the heavens. Feel how the "birth" of each tone changes the world, like the birth of each new child."

The final morning Manfred announced that we were going to gather wood, build fires, and put the copper and iron bars and gongs we were making into the fire. After about twenty minutes, we would then put both the heated metals and the glowing embers into holes we dug in the earth, leaving them there for three hours before digging them up. This was part of the "curing" process of making these instruments, and this giving our work over to fire and earth needed to be accompanied by a wakeful consciousness.

I find that the musical work of Manfred Bleffert represents a new step forward in musical research arising out of anthroposophy and, moreover, is a work that others are welcome to join.

—Submitted by David Adams, Penn Valley, California.

### ***In Memoriam***

#### **Randolph Edward Seifert: October 16, 1950- December 5, 2009**

I can well remember when I first saw Randolph at a lyre conference in the early 1990s. Quite gangly, with a open face that radiated humor, he was especially memorable. He attended other conferences as well, but it was at Lyre 2003 in Keene that I came to know him better, mostly in a lyre group that I led. Although his energy, comments and suggestions were occasionally distracting, I appreciated his enthusiasm for the music and his playful approach to everything.

The eulogy composed for him by Patrick Stellar confirms many of my impressions. He speaks of "a man who was without guile" but was also lacking the traits of earthly shrewdness needed to function fully in the modern world. Patrick writes:



He took enthusiastic, childlike delight in so many things! Foremost was his love of music ... trombone, singing and piano came first. Later came the lyre, more singing, concertina, and bells. He loved folk music, jazz, the classics, liturgical and therapeutic music. He loved books and learning, nature, chopping wood, cooking, religious ritual, spiritual conversation, jokes and puns, playing with children, serving others in need. He took it all in and gave it out with joy, and one shared this joy in being with him. When he was called upon to serve, whether at the altar or the bedside of someone ill, he could be depended upon. He loved mischief. His eyes twinkled, playing devil's advocate in conversation. One couldn't help smiling in his presence.



Randolph spent much of his life in Camphill communities. Patrick notes that "a remarkably large number of people came to Randolph's funeral and other gatherings honoring him" and that he was "a beloved member" of numerous communities, including

Camphill Copake, Cadmus, The Christian Community, Beaver Run, Camphill Nottawasaga, various Camphills in Great Britain and Ireland, the Guthrie Center, the Berkshire Food-Co-op, the community of musicians as well as therapists, the community of care-givers for the elderly and infirm, and then too of course his very birth and marital families and also his god-parenting family which he faithfully tended to! Randolph's zest for life was so endearing that he wove himself deeply into the tapestry of all these communities, so that upon his departure from this world people from all over felt something torn away from their life-substance. Randolph was loved.

Born in Philadelphia, Randolph lived in Endicott, NY, for much of his childhood. Attracted to music early on, he sang in the chorus and played trombone in the band while in high school and majoring in music at Ithaca College. An interest in philosophy led to a search that brought him to Transcendental Meditation and eventually to Anthroposophy and The Christian Community.

As previously reported, Randolph died in a hunting accident near Austerlitz, NY. He left four siblings and two children, Amelia and Jonathan.

—Submitted by *Samantha Embrey (Piney River, VA)*,  
with thanks to *Patrick Stellar and Monica Amstutz*.

In addition, **Kerry Lee** (Spring City, PA) has shared some remembrances of Randolph:

Randolph first came to Beaver Run, Camphill Special School, sometime in the late 1970s. For the practicum for his Music Therapy training, he observed and assisted me in my work. He stayed on and completed the three-year training seminar, working with music therapy as his specialty. It was great working with him; his enthusiasm and dedication has always been an asset. He later became a very dedicated godfather to my daughter, Jennifer, coming to visit us whenever it was possible. Always there was music and humor. Since I came from a family of "pun history," I was happy to be entertained and join in with the fun! Now that he has transitioned to the spiritual world, I am sure he has the angels in stitches! Since my husband Howard died in February, I have often imagined them together, Howard with his dry English humor and Randolph with his puns.



Here is a verse by Rudolph Steiner that Randolph said on a daily basis and shared with me:

*Peace I bear within me.  
I bear within myself forces giving me strength.  
Full will I fill myself with the warmth of these forces.  
I will permeate myself with the power of my will.  
And I will feel how peace outpours itself through all my being  
When I strengthen myself to come upon peace  
As a force within me  
Through this my striving's power.*

### **Eva Fanny Apfelbaum Gardner: May 8, 1923- July 7, 2009**

A faithful supporter of the Lyre Association, Eva served as a member of the Board for a number of years, hosted Board meetings in her home, attended many lyre conferences, and conscientiously renewed her membership. She used her lyre to accompany kindergarten and pre-kindergarten eurythmy classes at Green Meadow Waldorf School and to play for the Advent garden and for christenings. Unfortunately, she hadn't attended a conference for many years, but I have memories sitting next to her in the alto section in 1995 (I think it was), and I was glad to be able to stay overnight at her house in 2006 when I attended a workshop in Spring Valley. I remember her as quiet and unassuming, with a ready smile.



Although the biography written by her son, Malcolm, reveals little about her relationship to the lyre and to music, it does illuminate many aspects of her fascinating life about which I had known nothing. Born into a Jewish family in Leipzig, Germany, she was fortunate that her mother and stepfather had the foresight to leave Germany in 1936. The family resettled in Kenya, where, of all places, Eva met anthroposophy. In 1949 she moved—alone—to New York City, where she became involved with the "Elocution and Eurythmy Studio," supporting it with a dedication and devotion that was characteristic of her life. In 1958 she married one of its founders, William Gardner, and by 1961 had two children, Malcolm and Muriel. In 1967 she left the marriage, taking the children to Dornach, Switzerland. A few years later, she moved to Spring Valley, NY, commuting for many years to NYC to work for an accounting office. In 1979, when her children were grown, she was persuaded to forgo the commute and instead work in Spring Valley at the Green Meadow School and the Threefold Educational Foundation. According to her son, she "also began to live out the idealism in her soul by volunteering in a multitude of ways." Eventually, she became a paid handwork teacher at Green Meadow and later she taught handwork at a school in Manhattan as well. She also began to do translations of anthroposophical texts. After retiring from Green Meadow in 2007, she moved to Harlemville, NY, where, characteristically, she again found many ways to volunteer and serve.

Another trait that Malcolm writes about is her independence. For many years, she did most things for herself, from cutting the grass to doing her own taxes and much more. For nearly all of her life, her "excellent health" allowed her to do everything for herself and plenty for others. That ended after she was diagnosed with advanced breast cancer in the spring of 2008 and, eventually, had to move into the Fellowship Community in Spring Valley. In this last phase of her life, she learned to express fully her feelings of love and gratitude to all family, visitors and care-givers.

—Submitted by Samantha Embrey with thanks to Eva's son, Malcolm Gardner.



## 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](mailto: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, G<sub>elis</sub> 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 pentatonic Sun flute, diatonic Sun flute,\* diatonic Star recorder, 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, small** model, built 1980s in Holland. \$750. Nicole Furnee, 518-672-4944.

**Two 12 string Apollo lyres**, diatonic scale, for children or beginning adults. Joanna Carey, 617-970-9236 / 603-876-3744 or [joannapcarey@gmail.com](mailto:joannapcarey@gmail.com).

**Derscheid soprano, small 37** strings. Joanna Carey: 617-970-9236 / 603-876-3744 or [joannapcarey@gmail.com](mailto:joannapcarey@gmail.com).

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

**Gärtner soprano**, 1968, beautiful dark wood, good condition (minor imperfections), new strings, lovely tone. \$1,375. Susie McFeeters: 802-985-2384 or [susie@mcfeeters.net](mailto:susie@mcfeeters.net).

#### Seeking to Purchase

**Hofstedter solo lyre** Contact Joanna Carey at 617-970-9236 or 603-876-3744 or [joannapcarey@gmail.com](mailto:joannapcarey@gmail.com).

#### 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](mailto:sjohns123@earthlink.net)) with questions. Choroi lyres may be purchased through Mercurius (see [www.mercurius-usa.com](http://www.mercurius-usa.com)).

#### Lyre Rentals

The Lyre Association has Choroi 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 [dsbarford@yahoo.com](mailto:dsbarford@yahoo.com).

### LANA Board Members

#### Sheila Johns, President

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#### Christof-Andreas Lindenberg, Member Emeritus

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Fax 610-469-9758  
[information@camphillspecialschool.org](mailto:information@camphillspecialschool.org)



## Lyre Instruction

<i>Region</i>	<i>Area</i>	<i>Teacher</i>	<i>Phone</i>	<i>Email</i>
<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
	Chestnut Ridge/Spring Valley, NY	<b>Christiane Landowne</b>	914-425-8589	clandowne@optonline.net
		<b>Laura Langford-Schnur</b>	845-469-2227	langfordschnur@frontiernet.net
<b>Midatlantic/Southeast</b>	Kimberton, PA	<b>Kerry Lee</b>	610-948-5026	musiklee@verizon.net
		<b>Veronika Roemer</b>	610-935-0309	vmroemer@gmail.com
	Washington, DC	<b>Sheila Johns</b>	301-681-6546	sjohns123@earthlink.net
	Central Virginia	<b>Samantha Embrey</b>	434-270-8180	sembrey@verizon.net
	Chapel Hill, NC	<b>Joanna Carey</b>	617-970-9236	joannapcarey@gmail.com
		<b>Suzanne Mays</b>	919-929-1073	suzannemays@gmail.com

## Miscellanea

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

For the **Fall 2010** issue of the **Lyre Notes**, send news, announcements and reports to Samantha Embrey ([sembrey@verizon.net](mailto:sembrey@verizon.net) / PO Box 96, Piney River, VA 22964).

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 about music and copies of old newsletters 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 with kind help from Margo Ketchum.
- 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)).



### Upcoming Events

- June 16-19: Open Singing Course with Christiaan Boele, Santa Rose, CA
- June 27-July 2: LANA Summer Conference with Manfred Bleffert, Hawthorne Valley, NY**
- July 12-16: Waldorf Music Conference with Manfred Bleffert, Wauconda, IL
- July 19-23: Waldorf Music Conference with Manfred Bleffert, San Diego, CA
- July 26-August 13: 2010 Summer Courses with Manfred Bleffert, Santa Rosa, CA
- July 27-August 1: Fourth International Singing Conference, Tampere, Finland

### 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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