



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

**Lyre
Notes
Winter
2008**

Announcements

Playing the Lyre with Joy! A Summer Intensive in Technique, Repertoire, and Ensemble

The Lyre Association of North America is pleased to be able to host a unique gathering this summer for lyrists of all levels, including beginners. This will be very much a "hands-on" event, in the spirit of a "lyre camp," dedicated to giving all participants the opportunity to hone their lyre playing skills through a focus on technique, tone production, improvisation, reading skills, and of course, lots of ensemble playing and singing. We are especially excited to welcome as our special guest, master lyre teacher **Anna Prokovnik Cooper** from **Northern Ireland**. Some of you may remember Anna as the Program Coordinator and Youth Lyre Director for our 2006 International Lyre Conference in Belfast or as a group leader at Lyre 2003 in Keene. For a number of years, Anna has been one of the leading lyre teachers in the United Kingdom, where she travels widely to give lyre workshops and performances, tirelessly promoting the lyre as an instrument in the public as well as private sector.

This summer's lyre event will take place from **August 13-17 (Wednesday through Sunday)**, at the

beautiful **Temenos Retreat Center in West Chester, Pennsylvania**, not far from the Kimberton area. We invite you to check out their website at www.temenosretreat.org. The Temenos Retreat Center is secluded, quiet, and air-conditioned. Onsite lodging is available for about 18 participants, and arrangements will be made for additional housing nearby. Meals will be catered in a dining area that spills over onto a large wraparound porch. We are quite excited about this lovely new venue for our lyre work!

It is our hope that the dedicated work that we do at this summer's lyre intensive will complement the focus of last summer's conference on the Movement for Musical Renewal, and will help to prepare us all for the International Lyre Conference in Järna, Sweden in 2009 (more on page 2!). Please plan to join new and old lyre friends from all over the country for this special musical gathering! Look for further details and the registration form in our Spring issue of the Lyre Notes.

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.** Bevis Stevens, a eurythmist from Switzerland, will lead the conference, collaborating with Paul Davis and Daniel Hafner. As with last year's conference, participants will have the opportunity to experience and work with the new way of tuning developed by Maria Renold on the basis of suggestions by Rudolf Steiner. This year appointments can be made for private tuning lessons after the conference.

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, see the brochure and registration form to be found at www.lyreamerica.net or contact Daniel Hafner (773-907-2270 / dhafner1964@hotmail.com) or Laura Langford-Schnur (845-469-2227 / langfordschnur@frontiernet.net).



Creating Space for Listening to the Silence: Music Teachers Conference

This 9th Annual Waldorf Music Conference on **June 30-July 4, 2008**, at **Sunbridge College**, Chestnut Ridge, NY, is an exciting opportunity for Waldorf teachers to deepen their understanding of the Waldorf music curriculum. Music and class teachers alike will gather to make music and to inspire one another. Our visiting guest teacher, Thomas Adam, will be sharing his innovative and creative approaches to music-making through deepening our practice of singing and listening, leading us in many forms of singing, listening, improvisation, and exploring

the new instruments. Afternoons will be devoted to conversation, music-making and sharing ideas about music curriculum and other vital issues concerning Waldorf music education. A special evening of music sharing is planned, as well as open meetings of the Association of North American Waldorf Music Educators (ANAWME).

For more information about the conference or ANAWME, see www.waldorfmusic.org or contact Andrea Lyman at themusicpainter@gmail.com.

Courses by Manfred Bleffert in California

This summer, Manfred Bleffert—the German composer, musician, painter, sculptor, and instrument builder— 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 *Pedagogical 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!

For details, see www.manfred-bleffert.net, or contact Tim Allen at timothyallen1@mac.com or 707-332-4408.

4th International Lyre Conference: Creative Improvisation Järna, Sweden, July 31-August 3, 2009

In December the following announcement was sent to us by the organizers of Lyre 2009:

The 4th Internal Lyre Conference will take place in the bright summer light of Sweden.

It will be hosted at the unique premises of the Solvikskolan with its clay houses, located directly by the seaside in a beautiful area just outside Järna, only 40 minutes south of Stockholm. It is here also that the innovative teacher and musician, Per Ahlbom, lives and works.

On Friday evening the 31st of July, the conference will start with a great public concert in the "Kulturhuset" adjoining the Rudolf Steiner Seminar in Ytterjärna.

The theme for this conference is "Creative Improvisation". Per Ahlbom will be much involved in the conference and will share with us his knowledge and experience of this theme.

The three days following the concert, Saturday the 1st, Sunday the 2nd and Monday the 3rd of August are work-

days. John Billing, Volker Dillmann, Martin Tobiasen and several other known lyre players, orchestras and builders will also join us from all over the world to lead workshops and give concerts. Together we will create a festival of the lyre that will carry the impulse of the lyre and of the previous international conferences further into a creative future.

To make the journey to Sweden even more worthwhile, there is an opportunity in the days after the conference to explore the Stockholm area further in two excursions led by Kjell Andersson: one to Stockholm City (historical sites and modern pulse / "The City on Water") and the other to the beautiful archipelago outside of Stockholm, with its 35,000 (!) islands in the Baltic Sea.

Keep an eye out on the www.lyre2009.com, the official web site of the 4th International Lyre Conference – Järna. This web site will be built and taken care of by pupils of Solviksskolan. Here you will soon find information and further details on the conference.

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 on our conference fees and music sales. The annual fee is \$50 for supporting members, \$35 for regular members. There is a

membership form on the last page of these Lyre Notes.

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."

Reports

Regional Reports

A Little about the Lyre in Brazil

Editor's note: At the International Lyre Conference in Belfast in 2006, we welcomed the Brazilian lyrists as honorary members of LANA, with the hope that there could be more exchange between our continents. For those of you who haven't met or experienced performances by the leading Brazilian lyrists, they are remarkable for their technical and musical excellence, their delightful interpretations of Brazilian music on the lyre, their dedication to many aspects of Anthroposophical music, and the extent to which they put their music at the service of others. The following is the first half of a report they sent us. The concluding part will be published in the next issue. The spectacular color versions of the photos below as well as additional photos can be found on our website, www.lyreamerica.net.

In Brazil, the lyre has been enchanting those who have the opportunity to hear it for a number of years. We have been extending the presence of the lyre through small concerts in various places, such as small theaters, hospitals, therapeutic centers, and schools.

The softness and subtleness of the sound of the lyre cause a definite inner impression in each person who hears it for the first time, opening the heart, the soul and the listening.

The number of lyre students increases little by little. We are 30, perhaps 40, lyrists in Brazil, at different levels of practice and knowledge. In Belo Horizonte, a city located in the southeast area, we are 12 active lyrists, and we have accomplished small concerts and presentations in schools and hospitals. Our group becomes larger and our work is enriched when we include kanteles, singers and even a harpist in the presentations

We are sending photos of our work in the hospitals and in a theater in Belo Horizonte, with the choral and kantele group.

We have received the LANA publications with much gratitude and we would like to thank you from the bottom of our hearts.

—Flávia Betti & Karla Polanczyk



From Camphill Village Kimberton Hills, PA: Heidi, The Musical

The idea to write a musical based on the story of *Heidi* by Johanna Spyri came to me two years ago while we were traveling through the USA in a RV. Maybe I needed to reconfirm my Swiss roots or else deal with them in a productive way. Whatever the reason, the idea stayed with me, and last summer I decided to give it a try. I planned to write a play, and add Swiss or German folk songs at relevant points in the story. I would write new English words. Here I had my first surprise: never before had I realized how closely text, melody and rhythm are one in folk songs. I found it very hard to come up with English texts that fit the Swiss melody, particularly rhythmically.

By the end of summer I was far enough along to plan a production. I formed a small children's choir, boys and girls from grades one through five. We met every Saturday, starting in late September. The children learned 14 songs, four of them in two parts, everything by ear. And here I had my second surprise: at first these American children had a very hard time singing Swiss folk songs. Their voices had to become much more mobile for the up and down of these mountain melodies and even more so for the yodeling tunes. The children found the melodies so funny they had to laugh, especially when they couldn't yet sing them.

We started each session with a few voice exercises by Werbeck, and some singing and listening exercises by Kodaly. One song was a capella, the others were accompanied by either the lyre or the tenor chrotta. Unlike the lyre, the chrotta was new to the children. They were interested in it and enjoyed singing with it.

In September, when we began, they sang well enough—after all they are Waldorf students. But singing in two parts was clearly a challenge (only the fifth graders sang the second voice). Over the many weeks of practice they learned to listen, so that their singing improved dramatically, and by February their voices were in harmony with each other, with the two parts, and with the accompanying instrument, so much that they became one. This was a goal we constantly had to strive for, but we were able to achieve it often during the performances.

I also used a set of iron gongs produced in Brazil. The older children played them at the beginning of the acts on the mountain to set the mood. They instantly fell in love with these instruments. We practiced how to swing them, and how to feel the right moment when to bring the mallet and the gong together to produce the sound. Already during the first practice, the children recognized that these gongs sound right only when they are touched by the mallet rather than hit, so that the sound comes about in the space in such a way that one doesn't know where it comes from. The children took up this challenge eagerly.

This group of 16 children worked hard and with much enthusiasm over a period of four and a half months towards wonderful performances. I am still in awe of their joy, energy, and musicality. I know that the new instruments were an essential part of this and that they enabled the children to bring forth their very best.

—Veronika Roemer

From the Maryland/Washington, DC Area

★ **Everyman at the Washington Waldorf School:** A wonderful opportunity arose this February for East Coast lyrists to come together in the Washington, DC area to create a lyre orchestra for a performance of Colin Tanser's *Everyman*. To join Sheila Johns, Sandi Chamberlin, Colleen Shetland, Patricia O'Connor and Judith Kierstead from the DC area, Margo Ketchum traveled from Phoenixville, Pennsylvania, Samantha Embrey from central Virginia, and Theresa Konomos from Boone, North Carolina. The Washington Waldorf School's choral director Nevin Bender featured *Everyman* in the school's Annual Winter Concert on February 29, with assistance from Sheila Johns (who did a spectacular job of coordinating all aspects of the production). The lovely young voices of the fifth and sixth grade choruses (about 45 children) sang the vocal parts, which were written for children's voices.

In addition, the seventh and eighth grade choruses presented a beautiful choral piece by our colleague Channa Seidenberg, set to the text of II Corinthians 13 ("Though I

speak with the tongues of angels..."). Students played the musical interludes written for gongs, and the lyrists added their voices to the choruses.

Everyman, with its powerful message, was a true gift to the Waldorf students and community. And, as lyre players, the pleasure was all ours. The gathering turned into a great reunion for many of the lyrists, as we reminisced over meals and break times about our shared musical memories and gigs throughout the years.

—Margo Ketchum, Phoenixville, PA

★ On **March 12**, the **Aurora Lyre Quartet** (Samantha Embrey, Nancy Foster, Sheila Johns, and Patricia O'Connor) presented our third program since we "officially" formed our ensemble a little over a year ago. As part of the "Days of Simplicity" series at Christ Congregational Church in Silver Spring, Maryland, we presented a program predominantly in a Lenten mood that included music by Bach, Knierem's *After Forty Days*, Tanser's *Songs of the Planets*, rounds, two Hebridean

songs (sung beautifully by Patricia) and three Irish pieces by O'Carolan.

The hall was full, with many people returning who had heard us play at the church last year. And the predominantly elderly audience was just as appreciative as

they had been before. It was observed that "without exception" faces glowed as people related their impressions of the concert.

—Samantha Embrey

From Chapel Hill, NC: Of Men or Machine

My therapeutic work with the lyre takes me to the UNC Hospital twice a week. During a recent week's span, I experienced quite a contrast between the human element and man-made technology. When I came into the Medicine Intensive Care Unit on a Thursday, the hospital had just switched over to electronic medical record keeping and this was the first day for the nurses and medical personnel to learn how to use the portable computers to create e-medical records. As a result, there was an air of anxiety on the floor. And the stands for the computers and the wiring were yet more things for me (with my lyre, bench, music stand and repertoire) and the nurses to navigate and work around. A guiding rule of behavior for a music practitioner when things change is "Be Flexible," so I tried not to let this increased mechanization get in the way of delivering live, healing tones from the lyre.

On Tuesday of the following week, I entered the UNC Hospital Burn Center not expecting to see the same scene as I had in MICU the Thursday before. My first glance down the hall into the unit made me feel as though something had dealt a painful blow to the center of my being. Lined up in front of each patient's room were new computers on rolling carts with multiple dangling wires. They look like modern day dinosaurs. Because the Burn Center is void of color, natural light, or anything beautiful, I felt the atmosphere to be even more cold and deadening. Whatever I was feeling, I had to get over it before starting my work with the lyre.

I began a lyre session for a burn patient. Because the rooms are small and crowded, I play right inside the door. About ten minutes into the session, a nurse sitting outside the door, learning to use the computer, leaned over to me

to say how much she liked harp music. I politely informed her that my instrument was not a harp but a lyre. She exclaimed, "My daughter is learning to play the lyre at a Waldorf School!" It turned out that her daughter is a student at the Emerson Waldorf School where I assist the music teacher in the lyre program, and I knew her child from teaching the lyre to her class.

After the lyre session was over, I recorded the patient's blood pressure and then showed the nurse the lowered BP numbers. She said she felt her own BP had also lowered from hearing the lyre. Then she began to open up about how, after her husband had left her and she wanted to move from San Diego to some place with a good Waldorf school for her two young daughters, it was Susan Starr, her daughter's kindergarten teacher, who had suggested she visit the Waldorf School in Chapel Hill. Susan Starr is a member of LANA and I have met her at lyre conferences.

I proceeded to play for a second patient of this nurse. When the session was over, the nurse asked me to look at the computer to see that this patient's BP had also improved during the music. My response was, "Please tell your daughter that the lyre is played not just in a Waldorf school, but that it works in the world and has its place even in a great big hospital."

The mood I felt at the start of the morning lifted. Even though I had felt another sickening intrusion of computerization, I had also felt the wonder of human connections and the joy that spirit is creating a better future through Waldorf education and by means of the lyre!

—Suzanne Mays

*Would you like to save time (ours),
money (LANA's),
and the planet?
Let us know
(sembrey@verizon.net)
if you are willing
to receive the Lyre Notes
via e-mail!
Thanks!*

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, G₂ 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.

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

Gärtner small soprano, built in the '80s, excellent condition. \$800.00 plus shipping from Sacramento, CA. Simone Demarzi: sdemarzi@gmail.com or 916-482-2242.

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 or mbelva@verizon.net

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

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, 434-277-8180/ sembrey@verizon.net.

LANA Board Members

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Lyre Instruction

<i>Region</i>	<i>Area</i>	<i>Teacher</i>	<i>Phone</i>	<i>Email</i>
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
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		Diane Ingraham Barnes	518-325-1113	dingraham1@netzero.net
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Canada (East/Central)	Toronto	Veronica Jackson		veronica@biz-zone.com

Miscellanea

We'd love to hear from you!!

For the **Spring 2008 issue of the Lyre Notes**, send news, announcements, and reports on events in your area to Samantha Embrey (PO Box 96, Piney River, VA 22964; 434-277-8180; sembrey@verizon.net) **by May 1.**

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). Check with Catherine regarding the deadline..

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.

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, 434-277-8180, sembrey@verizon.net.

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

The Winter 2008 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

- May 8-11: Toward Genuine Tuning, Spring Valley, NY (page 1)
- June 30-July 4: Music Teachers Conference, Sunbridge College (page 2)
- July 28-Aug. 16: Manfred Bleffert Courses, Santa Rosa, CA (page 2)
- August 17-21: Playing the Lyre with Joy! (LANA lyre intensive), West Chester, PA (page 1)
- September 12-14: Youth Lyre Workshop, Kimberton, PA
- Summer 2009: International Lyre Conference in Järna, Sweden (page 2)

Lyre Association Membership Form

Name _____ Date _____

Address _____ City _____ State/Zip _____

Phone _____ Fax _____ Email _____

_____ Regular membership, \$35

_____ Supporting membership, \$50

_____ Additional contribution: ⇒⇒⇒

_____ Financial aid

_____ Lyre builders' fund

_____ Total enclosed

_____ 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 of at least 10% on fees for all conferences and workshops sponsored by LANA as well as a discount of at least 5% 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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