ESSENTIAL GESTURE

Jacinta Irene Dennett

Submitted in partial fulfilment of the requirements of the degree of
Master of Fine Arts (Interdisciplinary Arts Practice)
(by creative work and dissertation)

June 2015

Centre for Ideas, Faculty of the VCA & MCM
The University of Melbourne

Printed on archival quality paper
DEDICATION

To

Xanya Mamunya
Abstract

My research into essential gesture has brought together the technique and practices of harp playing and eurythmy. I use Carlos Salzedo’s fundamental harpistic gesture, which I see as a distillation of a more universal concept that I call essential gesture, as the ground of departure. Through research into Rudolf Steiner’s eurythmy and collaboration with eurythmists I sought to find; a deeper understanding of the essence of music, a corrective for teachers of the Salzedo method for harp, greater depth in my own instrumental performance practice and a validation of my sense of essential gesture.

The importance of the senses, especially seeing and hearing, to the conception of Salzedo’s method is outlined. Steiner’s twelve senses are introduced and the relationship of seeing and hearing in regard to perception, comprehension and memory is explored.

This practice led research contains the documentation of the performance discussed in my written exegesis. The performance includes three compositions: Ludwig van Beethoven (1770–1827) ‘Adagio–Andante quasi Allegretto’ from The Creatures of Prometheus, Opus 43; Claude Debussy (1862–1918) Danses ‘I. Danse sacrée II. Danse profane’ for harp and string orchestra; and Johanna Selleck (1959–) Spindrift for solo harp. These three works align with the three themes arising from my research into essential gesture: archetypes, microcosm and macrocosm and metamorphosis. The performance also includes my own original poetry, tone and speech eurythmy and flamenco dance.

The seven key concepts arising from the research describe how eurythmy has changed my instrumental performance practice and my methodology for teaching, they include: Focus and grounding; Creating space and freedom; Balance and becoming inwardly musical—A; Communion, embracing the harp—O; Subtleties and nuances in articulation—Consonants; Waiting for something that never comes—Duration; and Harmony—I give, I receive.

This research is important for all harpists, not only those working with the Salzedo method. It can be used as a corrective for understanding the intrinsic conception of Salzedo’s fundamental harpistic gesture, unified with the core principles of his method for harp: mental relaxation, breathing and movement. The research is also significant for all musicians, who will be stirred to rethink their approach to their own instruments and study of music, in their performance practice and studio teaching, and also in the act of listening and experiencing the joy of music.
DECLARATION

This is to certify that:

i. the thesis comprises only my original work towards the masters,

ii. due acknowledgement has been made in the text to all other material used,

iii. the thesis is 26000 words in length, exclusive of tables, maps, bibliographies and appendices

Jacinta Irene Dennett
ACKNOWLEDGEMENTS

I would like to acknowledge the guidance of Katrina de Podolinsky, Gotthard Killian and Donna Coleman in the early stages of shaping my questions toward this research.

I would like to express my gratitude to my supervisors Elizabeth Presa and Danaë Killian for their support and time nurturing me as I struggled with my thoughts grappling to express them concretely in writing.

I am indebted to the eurythmists who inspired me, assisted me in the research and volunteered to assist and perform in my creative work, especially Mark Neill, Lisa Moore and Jan-Baker Finch.

I am grateful for the support and kindness of the staff at the Australian National Academy of Music who assisted with providing space and personnel for the production of my creative work and the students who volunteered to work and perform with me.

I wish to acknowledge the work of Johanna Selleck and Evan Lawson and their contribution to this research.

I would like to recognise the discerning guidance of Helen Cox during my stay at thesis boot camp.

I would like to show gratitude to the harpists who continue to teach me; teachers, colleagues and students.
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Immortality Undyingness Unbornness
Elena Maya

I see my teacher
inside me
her teacher
inside her
dancing
picking pomegranates
never touched
placing in baskets
never held
devotion

silencio

I turn around my self
joy
winding to dolor

amber
sap of tears
outside of my self
walking streets
never set foot on
lifetimes in each step
treading on earth
llamada
reawakening light in darkness
gold
sap of stars
ray into heaven

journey immortal
an eternal alegrias

24 November 2012

Silencio – a slower melancholy instrumental section of the alegrias
Dolor – pain
Llamada – the dancers call made with strong footwork
Alegrias – a form in flamenco literally meaning joy
Introduction: Unveiling

“Does one render the mystery of the forest by recording the height of the trees?” asks Claude Debussy (1862–1918) in reviewing a performance of Ludwig van Beethoven’s (1770–1827) Pastoral Symphony. He continues, “It is more a process where the limitless depths of the forest give free rein to the imagination.” Debussy writes that certain passages of the score “contain expression more profound than the beauty of a landscape. Why? Simply because there is no attempt at direct imitation, but rather at capturing the invisible sentiment of nature.”

Debussy’s description of the invisible sentiment of nature is a potent idea, and much of what it contains is intangible, untouchable, inaudible and invisible to sensory sight—indeed, it is veiled in mystery. The central task of my research I felt was to comprehend the “rendering of mystery” which I relate to my quest to find the way into the eternal essence of music.

In order to have the research question that underpins the thesis understood, a little personal background is required. I am a harpist schooled in the Salzedo method of harp playing. Intrinsic to the method is what Carlos Salzedo (1885–1961) calls the fundamental harpistic gesture.

In his own words Salzedo describes the fundamental harpistic gesture as, “the raising of the hands slowly [from the harp strings] and with complete control.” Through the fundamental harpistic gesture, he was seeking to artistically unite the player in freedom, thus overcoming gravity.

My sense is that Salzedo’s fundamental harpistic gesture, which is unified with the core principles of his method for harp: mental relaxation, breathing and movement, is sometimes distorted, misinterpreted or in some instances not grasped at all and movements are being taught or learned as add-ons, divorced from the intrinsic conception of the method.

To me Salzedo’s fundamental harpistic gesture is a distillation of a more universal concept that I call essential gesture. In our connection to the world—the cosmos—the reaction which occurs in speech or movement is always initiated from a deeper inner source. The way we react to the world and the way the world impresses upon us creates movement. This movement is natural, intrinsic and essential. Generally we are not aware of this internal movement.

This thesis continues my lifelong search for clarity in what I do in relation to the art of harp playing. I maintain a deep conviction that there is something in people that urges toward being expressed, some gesture which is an essence, something that underlies or dwells in everything that is living, what I call—essential gesture.

Eurythmy is a movement art form that I encountered in my teaching at a Steiner school, and my immediate impression was that it connected to the source from which the internal movement, the essential gesture, arises.

Research Topic

Considering my quest for the essence of music, my sense of the essential gesture and my concern about the misunderstood core principles of the Salzedo method of harp, the task I set myself was to explore whether eurythmy might be the link to all of them.

The core aim of my research is to find a deeper connection to the essence of music.

My research question is: can the performance art of eurythmy provide a path to
- a deeper understanding of the essence of music?
- a validation of my sense of essential gesture?
- a correction for teachers of the Salzedo method for harp?
- a greater depth in my own instrumental performance practice?

Research Methodology

I used three pieces of music in my research: Beethoven ‘Adagio–Andante quasi Allegretto’ from The Creatures of Prometheus, Opus 43; Debussy Danses ‘I. Danse sacrée II. Danse profane’ for harp and string orchestra; and Johanna Selleck (1959– ) Spindrift for solo harp.3

I considered that exploring these pieces with eurythmists, we could unlock some secrets that I felt were indwelling in these masterful works. This could potentially enrich not only my harp practice but my life. The two eurythmists who assisted my research were Jan Baker-Finch and Mark Neill.4

Because this research was practice led it also contained a performance. I programmed the three compositions together with my own original poetry and the movement of eurythmists to explore what the research had revealed to that point and then reflect on that performance as the final part of the research.

Eurythmy

It is the touch of the human body that makes the harp sound—
or the breeze—

Each string on the harp stands in isolation, held fast by a slip knot and pulled out of the soundboard and wound onto its own pin that sits in its own hole in the curved neck. This part of the harp, the flowing shape of the neck, like the curve of a collarbone, is one of the attributes that swept me away into the world of harp playing.

My first pedal harp5 arrived in time for enrolment into a Bachelor of Music at university. A Graduate Diploma of Education later led to my becoming a qualified school teacher. When a job came up for a prep6 teacher at the local Steiner School, it was the perfect job for me. So enthused and inspired I dedicated myself to embracing Steiner

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4 See Appendix A for eurythmist biographies.

5 A full sized harp, also known as a concert grand, has 47 strings, 7 pedals and an extended soundboard.

6 Preparatory: a class of five-year old children turning six.
education and undertook the Foundation Certificate in Early Childhood Education at the Sydney Rudolf Steiner College. Then a visiting troupe presented a eurythmy performance for the whole school: my introduction to eurythmy.

Not long after that I attend a eurythmy workshop and it was revelational. Attendees were guided to feel our weight as each foot in turn was lifted from and placed down on the floor. After this we were invited to run. “Now what has happened?” asked the eurythmy teacher. Wow! I could feel the uplift. When I walked I felt my weight move in my pelvis, my centre of mass rocking with each step just below my waist. When I began to run a surge of energy lifted from my pelvis and flowed out of my solar plexus region.

Immediately I could relate these exercises to the harp. Sitting at the harp I sense both these feelings of walking and running simultaneously. My lower body is weighted in the pelvis and on the floor into each foot, just like walking. My upper body is lifted energetically, and a flowing feeling streams from my chest (heart and lungs) and out through my arms to the hands, fingers and beyond.

Next we moved into the centre of the room where crouching low, we were each invited to fold in our arms around our self. From this centre point in a huddled, compact bundle, we then moved backwards out to form a circle as our arms stretched and reached out to each side, with our bodies now fully upright. The path we took as we repeated this expansion and contraction was curved. The more we moved this way, the more we began to move harmoniously; and then I noticed too, that the experience of my own breathing, which was taking place inside me, was being reflected outside me by my own movements, expanding and contracting my whole body and, to some extent, the movement of the whole group.

Next we experienced the vowel sounds. Following the guidance of the teacher, I raised my arms out and upward into a V-form, feeling a stretch across my front body while also slightly leaning my body weight back into my heels. In the forming of the vowel A, (sounding as in father), this totally open gesture was the greatest Ah-ha moment experienced yet. Here was the feeling of A, A in my whole body. Epiphanic. There could be no other gesture—a perfect union of sound and movement.

In the very beginning exercises of the eurythmy workshop, I discovered a way toward bringing to consciousness the feel, the energy, of harp playing. This was the first of endless inspirations from eurythmy that have been applied to my instrumental performance practice.

The Thesis Unfolding

During the process of research I experienced the utterly unexpected, entirely inevitable appearance of poetry effusing without warning. My first poem, “rhododendrons,” came to me in the South Melbourne Town Hall during the 2012 premiere of Conversations with Ghosts. Paul Kelly was playing tubular bells at that time which was for me a wakeup call to creation, a ‘call to arms’ but the weapon arming my writing limb was a fountain pen. I scrambled to get the words down as fast as possible in the back of my diary before they disappeared. More poetry followed intermittently over a two-year period. Each chapter of

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7 Beth Christensen.
8 Paul Kelly, Genevieve Lacey, James Ledger, Conversations with Ghosts, October 2012, live performance.
this thesis has been embraced by the poetry. This is to simulate the Auftakte and Nachtakte of eurythmy performances; in the Auftakt, of the performance the eurythmist moves in silence, a prelude; after the performance, there is again unaccompanied movement—the Nachtakt, as a resonance or echo of what has preceded. The poetry in the thesis is a distillation of the content as forethought and afterthought of the enshelled chapter.

**Synopsis**

Eight chapters make up this thesis. The titles are microcosmic in relation to the macrocosmic textural body of the chapter.

**Chapter One: Immortality Undyingness Unbornness**

The first chapter outlines the research question and the methodology and explains how the question came about. My original exposure to eurythmy and my introduction to the work of Rudolf Steiner (1861–1925) are outlined. The chapter gives an overview of the creation and use of my original poetry in the thesis. A synopsis of every chapter is then given.

**Chapter Two: Seeing Sound Telling Hands**

The second chapter introduces Carlos Salzedo and the Salzedo method of harp playing and the concept of the fundamental harpistic gesture. Johann Wolfgang von Goethe's (1749–1832) metamorphosis and its relationship to Steiner's movement art form, eurythmy is then explained. This chapter provides the background descriptions and definitions essential for the reader to understand this thesis.

**Chapter Three: Perception Comprehension Memory**

This is the first of three research chapters. In this chapter the harp part of Beethoven “Adagio—Andante quasi Allegretto” from the ballet *The Creatures of Prometheus* is explored. The myth of the enlivening of Prometheus’s creatures by music gifted to them by Apollo and the Muses is related as a metaphor for playing with the whole human being. Steiner’s twelve senses are explained and related to perception, comprehension and memory. With eurythmist Mark Neill I seek the gesture of the legendary bard Amphion and through the archetypes; the vowel sounds and consonants in eurythmy gestures are investigated.

**Chapter Four: Light Streams Weight Presses**

This is the second of the research chapters. Microcosm and macrocosm are the themes of this chapter via an exploration of Debussy *Danses* ‘I. Danse sacrée II. Danse profane.’ The ‘Danse sacrée’ leads to the temple dance from ancient Greece and the significance of the fusion of dance, poetical, musical and architectural terminology. Again I work with eurythmist Mark Neill looking at major and minor harmony and musical directions of the opening phrase of ‘Danse sacrée.’ I follow with ‘Danse profane’ to Andalusia, to the gesture of *cante jondo* and *duende,* the creative spirit that fires Flamenco. Stepping back in time, the tone eurythmy for duration is introduced and explored.

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9 ‘Deep song’ of flamenco.


The *duende* ... Where is the *duende*? Through the empty archway a wind of the spirit enters, blowing insistently over the heads of the dead, in search of new landscapes and unknown accents: a wind with the odour of a child’s saliva, crushed grass, and medusa’s veil, announcing the endless baptism of freshly created things.
Chapter Five: All Is Leaf
This is the third research chapter. In this chapter I outline the commission of a work for solo harp *Spindrift* by Australian composer Johanna Selleck and how this then became a part of my research and the title of my creative work, the performance *SPINDRIFT*. I research the notion of spindrift and the account of the White Goddess, Leukothea, from the Odyssean legend. I work with eurythmist Jan Baker-Finch on the opposing forces of three-fold walking and the gesture of the consonant *L*.

Chapter Six: Colours Arise Where Dark and Light Work Together
This is the first of two outcomes chapters where research findings are explored. In this chapter the focus is on research outcomes influencing my creative performance, *SPINDRIFT*. The processes of the conception and production of the performance are explained including the collaboration with eurythmists, musicians, actors and a Flamenco dancer. This creative work constituted fifty percent of my Master of Fine Art Interdisciplinary Arts Practice and a DVD of the performance accompanies this and is to be viewed in relation to this chapter. This chapter together with the performance, *SPINDRIFT* and the poetry is included as part of my creative work component.

Chapter Seven: Inspiration Intuition Imagination
This is the second outcomes chapter. In this chapter the focus is on those outcomes that inform my instrumental performance practice including my studio teaching. I explain the seven key concepts arising from the research: Focus and grounding; Creating space and freedom; Balance and becoming inwardly musical—*A*; Communion, embracing the harp—*O*; Subtleties and nuances in articulation—consonants; Waiting for something that never comes—duration; and Harmony—I give, I receive. These concepts describe how eurythmy has changed my instrumental performance practice and my methodology for teaching them. The chapter then turns to my current approaches and concludes with case study exemplars.

Chapter Eight: Conclusion
This chapter summarises and concludes the thesis.

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11 *SPINDRIFT* the performance is capitalised to distinguish it from the harp composition, Selleck's *Spindrift*. 

7
being

I woke
I felt alone
who am I
and where does I live
after thoughts
not yet understood
I leapt into
destiny

22 March 2013
Seeing Sound Telling Hands
steps and paths

tell me your secrets
I can hear you
they are old and worn
drawn from endless paths
washed in silver rivers
I share them
with the moon

hold my hand
between our palms
more stories than stars
the close moon
reflecting light
over past longings
and tomorrow's dreams
today

stepping forward
leaving backgrounds
one foot
weeping on earth
the other
laughing in air

stand naked
I embrace you
soul threads entwine
dancing
a hot tango
onto now

close your eyes
I plainly love you
your whispers and sighs
are riding through me
a penetrating lullaby
on horseback
in forests of unseen colours
brushed with welcome reunions
wafting in the eternal sky
between sorrow and joy

call it healing
we are bathing
together
in sleep

7–9 July 2013
to heare wit eies belongs to loues fine wiht

—William Shakespeare, *Sonnet XXIII*

This chapter gives the essential background to my study. First the Salzedo method of harp playing is explained and in particular the concept of the fundamental harpistic gesture formalised through collaboration between Salzedo and the dancer, Vaslav Nijinsky (1889–1950). Then Rudolf Steiner’s movement art form, eurythmy is introduced and examined.

It is the physical human touch that sets the harp apart from all other instruments. Every instrument has an implement: in wind instruments it is the breath that creates the sound and the touch of the fingers which lengthen or shorten the pipe to alter the pitch; with string instruments one hand bows the strings while the fingers of the other hand make the pitch by altering the length of the string; most orchestral percussion instruments are played with mallets or sticks. “On the harp, the sound is obtained by quickly withdrawing the finger from the string set in motion, and is prolonged by itself.”

The harp is so responsive that it picks up the intent of the performer and projects it out in sound—sound leaves to go on and have a life of its own. There is a lot of potential here for sound and the art of music making, but there are also pitfalls. It is important that everything the harpist does serves the music.

Some schools of harp playing approach teaching using a set of rules or conventions, from the perspective of how the hand and fingers look on the strings. Others expect students to find their own way as long as they are playing the right notes. Then there is the Salzedo School.

**Salzedo**

Carlos Salzedo, harpist, pianist, composer and conductor, moved from France to the USA at the invitation of Arturo Toscanini (1867–1957). Together with composer Edgard Varèse (1883–1965), he co-founded the International Composer’s Guild and in 1924 he founded the harp department at the Curtis Institute of Music, Philadelphia.

The style of harp teaching that has now filtered into America and Australia is the French school. This was centred at the Paris Conservatoire, and it is from this school that Salzedo departed to develop his own unique and sometimes controversial style.

Varèse described Salzedo as “an innovator, an adventurer. He has succeeded in changing the sex of the harp—minimising its golden aura of Victorian femininity; he has discovered and explored its virility.” Despite this claim in regard to the harp’s aura, in 1945 it was reported that ninety-nine percent of America’s 4000 harpists were women and “20 of them had descended on the little seashore town of Camden, Maine, which calls itself ‘The Harp Centre of the Universe.’” This was the Salzedo Harp Colony (Summer School)

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which operated from 1929 to 2001.\textsuperscript{15} Salzedo visualised the famous ‘Salzedo’ model harp for Lyon and Healy designed by Witold Gordon (1885–1968), he designed dresses for his seven-member harp ensemble, and he collaborated with dancer-choreographers from Sergei Diaghilev’s (1872–1929) \textit{Ballets Russes}, Nijinsky and Adolph Bolm (1884–1951). He was instrumental in the development of the career of modern dancer and choreographer Martha Graham (1894–1991).

Nijinsky had often complained about performing musicians’ lack of presentation, saying, “A harpist’s hands should be like a dancer’s toes . . . Of all the instrumentalists, you are the one to be looked at when you play.”\textsuperscript{16} Together they developed what Salzedo later came to refer to as the fundamental harpistic gesture. In his own words Salzedo describes the fundamental harpistic gesture as

the raising of the hands slowly and with complete control. Once this ascending gesture has been mastered, the perfectly controlled hands are then at your service for all kinds of touches. When the hands react sensitively to the various rhythmical and emotional requirements of music, there is no difficulty in rendering a composition as intended by the composer.\textsuperscript{17}

Salzedo adds, “It has been proven that this ascending gesture is the only aesthetic, practical and effective method of controlling the sound produced.”\textsuperscript{18} There is an aspect of the fundamental harpistic gesture which occurs at the very tip of the movement and relates to themes of past, present and future. In playing harp, what you do in preparation before the action of playing, and what you do after the action is completed, continues to impact the future sound. This production of sound and the nature of the after resonance are unique to the harp. “When the hand or hands rise, the head and body of the player must remain motionless, the eyes fixed in the direction of the sounding-board. This position ensures a greater power of concentration.”\textsuperscript{19} After the action of setting the string into vibration, by articulating the finger/s and or thumb/s, and raising the hand or hands slowly into the air Salzedo suggests a further, very small, additional movement. This is necessary he says because a closed hand is restrictive and “lacks freedom,” it can choke the projection of the sound. The movement consists of slightly opening the fingers of each hand. Salzedo says this “releasing of the hand cannot be described; it must be demonstrated at the harp.”\textsuperscript{20} The subtle gesture changes the sound that has already been produced and left the instrument, perceptibly making it open out and blossom in harmony with the micro movements of the hands.

Salzedo writes that “the fundamental harpistic gesture will gradually bring about a feeling of unity between the player and his instrument.”\textsuperscript{21} My personal translation and expression of the gesture is a rising out of gravity; it is seen in the arms and hands but experienced in the whole body, it is not an add-on or an after-thought, though it is often

\begin{flushleft}\begin{itemize}
\item \textsuperscript{15} Salzedo Harp Colony Camden Public Library, \url{http://www.librarycamden.org/walsh-history-centre/salzedo-harp-colony/} (accessed December 3, 2014).
\item \textsuperscript{16} “Music: Angels’ Disciple.” \textit{Time Magazine}.
\item \textsuperscript{17} Salzedo, “Modern Harp Technique: Gestures Have a Vital Part in Playing the Harp,” 9.
\item \textsuperscript{18} Lucile Lawrence and Carlos Salzedo, \textit{Method for the Harp} (New York: G. Schirmer, 1929), 17.
\item \textsuperscript{19} Ibid., 18.
\item \textsuperscript{20} Ibid., 20.
\item \textsuperscript{21} Lawrence and Salzedo, 17.
\end{itemize}\end{flushleft}
considered so in contemporary harp teaching. It is intrinsic to the method, born from within the player.

When studying Salzedo’s *Scintillation* with June Loney I first became aware of another dimension in playing. I played the harp with my body, and, simultaneously, from way outside of me—moving the “music” with my hands in the air—in the space, between the notes. An interviewer of Nijinsky remarked that it was a pity Nijinsky could not see himself when he danced, to which “he answered in all seriousness, ‘But I do. I always see myself. I am detached. I am outside. I make myself dance from the outside.’” This centre-periphery duality of perceiving the being within and without at the same time is why I refer to playing not just with the body, as though it were an unanimated stone, but as a being of spirit with soul.

As well as the sound prolonging itself Salzedo describes another peculiar characteristic of the harp. Most instrumentalists stop what they are doing to stop producing sound. The harp, however, requires the harpist to actively arrest vibration, to stop the harp from sounding and produce silence. Harp players do this by placing the palms of both hands over the strings encompassing as many strings as possible from the lowest string. The technical term for this is *etouffez.* Nijinsky’s ideas on movement, as recalled by his wife, are directly translatable to the Salzedo’s method: “He [Nijinsky] used immobility consciously for the first time in the history of dancing, for he knew that immobility could accentuate action often better than action itself, just as an interval of silence can be more effective than sound.”

Salzedo believed that the experience of music for the player and the audience required more than the involvement of one sense. As he stated, “Music is meant to be heard, but also to be looked at—otherwise radio would have long ago supplanted the concert stage which, fortunately, it has not.”

Igor Stravinsky (1882–1971) was renowned for his stance on the importance of music being seen: “If the player’s movements are evoked solely by the exigencies of the music . . . why not follow with the eye such movements . . . which facilitate one’s auditory perceptions?” He relates in detail his position on the visibility of performing musicians in his *Poetics,* where he writes on the essentials of music:

> I said somewhere that it was not enough to hear music, but that it must also be seen . . . an experienced eye follows and judges, sometimes unconsciously, the performer’s least gesture. From this point of view one might conceive the process of performance as the creation of new values that call for the solution of problems similar to those which arise in the realm of choreography. In both cases we give special attention to the

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22 June Loney, harp teacher at the Sydney Conservatorium of Music where I studied a Graduate Diploma in Music Performance in 1996.
25 To muffle or damp.
control of gestures. The dancer is an orator who speaks a mute language. The instrumentalist is an orator who speaks an unarticulated language. Upon one, just as upon the other, music imposes a strict bearing. For music does not move in the abstract. Its translation into plastic terms requires exactitude and beauty.\textsuperscript{29}

Many layers of senses are involved in music making, for both the performer and audience. Movement is foremost. “The sight of the gestures and movements of the various parts of the body producing the music is fundamentally necessary if it is to be grasped in all its fullness.”\textsuperscript{30} Salzedo’s fundamental harpistic gesture which is seen outwardly—there is, inwardly, the experience drawn out of the spirit of its formation, historically and aesthetically. Underlying it and outlining it is the spirit in which it was conceived.

**Relaxation Breathing Movement**

Three important aspects of the Salzedo method, encompassing the fundamental harpistic gesture, are mental relaxation, breathing, and movement. Judith Liber defines these three dimensions in making and listening to music as intellectual, emotional, and physical.\textsuperscript{31} These aspects are sometimes underrated or dismissed in contemporary harp teaching but, like the fundamental harpistic gesture, are vital.

“Salzedo’s aesthetic was about maintaining a relaxed state. When you’re relaxed, your sound is better,” says Yolanda Kondonassis.\textsuperscript{32} Salzedo describes the relaxed nature of the gesture, “this slow, controlled raising of the hands grows out of complete relaxation—first mental, then muscular—aesthetically accomplished.”\textsuperscript{33} When playing the harp all the limbs are busy, the fingers, hands and arms are sounding the strings and the feet are ready to move the pedals. The head needs to be free from worries, troubles and tension; the head really sits back as the movements flow.

Breathing is a vital ingredient in performing on the harp. Tension created from focused work restricts the flow of breath, which in turn impacts on sound production and ease of movement. Heidi Lehwalder recommends connecting with the breath and coordinating with movements; this unity provides the stamina to play some of the demanding repertoire such as Salzedo’s *Ballade*.\textsuperscript{34}

Movements made by the fingers are commonly referred to as articulation. Salzedo describes articulation when outlining his fundamental harpistic gesture thus:

The first basic step is to pull all the fingers in the hand so that, after playing, the hand is completely closed, fingertips touching the palm. The motion must be controlled by the hand-joint (that is, the third knuckles counting from the tips of the fingers inwards), and never by the first or second knuckles. When this hand closing is accomplished with precision and command, clear-cut tone results.\textsuperscript{35}

\textsuperscript{33} Salzedo, “Modern Harp Technique,” 9.
\textsuperscript{34} Heidi Lehwalder, Masterclass on Salzedo’s Music, 12\textsuperscript{th} World Harp Congress, Sydney, July 24, 2014.
\textsuperscript{35} Salzedo, “Modern Harp Technique,” 9.
Hand positioning and exercises for the action of articulating the fingers fill pages of methods books. Harpists use the thumb and all fingers excepting the little finger. These extreme parts of the player are required to be developed to be strong, coordinated and sensitive, in order that infinite timbres can be provided by their movements.

In my early days of harp teaching I found my hands would be engulfed with blood. I would be the one doing the work—from my inside—and “assisting” the student to get the weight into her or his hands to express the music or to play the notes and set the soundboard into vibration. These are the difficult things to teach. How can you awaken the way to feel these things that then manifest in a physical action and metamorphose into music?

Eurythmy

In 1912 eurythmy was developed and taught by Steiner to Eleonore (Lory) Smits (1893–1971), a young member of the Theosophical Society. During these lessons the first principles and movements of eurythmy were unfolded. In many of the beginning public eurythmy performances Steiner would address the audience with humility explaining that this was a new art form in its beginnings. Indeed he believed that eurythmy had infinite possibilities and would develop further from the original first principles. He hoped that in time this new art would be fully recognised, finding its place amongst the other arts.

Of Greek origin, the word eurythmy, eurythmos, is used predominantly in architecture. Most eurythmy sources translated the term as harmonious movement. There are two parts that make up the word. The first part eu, ‘well, good’ refers to the harmonious. The second part, the word rythmos is more complicated to define; it refers to relationships of measure and proportion, in a vital sense, implying movement.

The human being is the instrument of eurythmy. The eurythmist makes visible through outward movement the invisible movements that take place within us when listening. For the audience to see an eurythmist moving, the movement would reflect what the audience member feels while they are listening. The performing eurythmist would say that they are moving the music and not moving to the music. The arms and hands, being free to move in space, are the most expressive part of eurythmy. For eurythmists, everything begins at the collarbones, which become the centre of mass as opposed to the solar plexus in other movement arts. Steiner in introductory talks to eurythmy performances would say, “You will be hearing what you are seeing.”

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36 Due to its length the little finger cannot reach the strings effectively when the hand is spanned.
37 In 1913 the Anthroposophical Society was founded. For more information on this, see Rudolf Steiner, Chapter Eight, “A Brief Outline of an Approach to Anthroposophy,” The Riddles of Philosophy (USA: Anthroposophical Press, 2009).
40 Steiner, An Introduction to Eurythmy, 9.
Metamorphosis

Steiner described eurythmy as a new art of movement in space, which draws upon the creative forces of nature, which in turn are drawn from the inexhaustible source of the infinite. In comprehending eurythmy, it is important to acknowledge that it was created out of Goethe’s conception of art. Steiner was an expert on Goethe, having edited his complete scientific writings. In Goethe’s quest to find the archetypal plant—an Urpflanze—he gained an insight which came to him in a flash:

I have come to realise that the organ of the plant we ordinarily call the leaf conceals the true Proteus, who can conceal and reveal himself in all formations. Backward and forward, the plant is only leaf, linked so inseparably to the future seed that one should not think one without the other.

This living dynamic process of the leaf assuming various forms is what Goethe referred to as the metamorphosis of plants. He also believed that perceiving the essence of metamorphosis would involve a beneficial metamorphosis in the essence of the perceiver. In Goethe’s poem the Metamorphosis of Plants he writes “gaze on them as they grow”: he explains how through this way of seeing the plant—with both the eyes of the body and eyes of the mind—nature’s “secret law” is revealed. When we look at a plant because we look with the eyes of the body we cannot see the movement into the different stages, (shoot, stem, leaf, bud, blossom, and so on); when we look with the eyes of the mind—with “exact sensory imagination”—we see what lies behind the different stages.

What eurythmy reveals to us is what the eyes of the mind see: inner movement intentions put out into space through physical bodily movement. Movements made on the harp are likewise movements in union with the whole, “indissolubly harmonious and . . . essentially artistic.” Watching the harpist’s gestures is like looking at the growth or movement in the stages of the plant. Union is important. Goethe noted that there are many different plants yet one creative force underlying all—that is the unity. All plants grow in continuous movement: “nothing is permanent, nothing is at rest or complete, but rather . . . everything is in fluctuating movement.” This expression of underlying unity he described as the archetypal form.

Steiner extrapolates from Goethe: “Through a kind of sensible-supersensible perception, one discovers . . . that inclinations toward movement . . . surge and weave

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41 Steiner, “A Lecture on Eurythmy,” op. cit.
42 Steiner, An Introduction to Eurythmy, 29.
43 Proteus was a Greek god able to assume any shape or form. See Johann Wolfgang von Goethe, The Metamorphosis of Plants, trans. by Douglas Miller (Cambridge: MIT Press, 2009), x.
45 Goethe, The Metamorphosis of Plants, xvii.
46 Ibid., 112.
47 Ibid., 106.
48 Ibid., 108.
49 Salzedo, Modern Study of the Harp, 5.
50 Steiner, Nature’s Open Secret, 7.
51 Goethe, The Metamorphosis of Plants, 108.
through the entire human being.” What eurythmy aims to reveal through movements of the whole human being are these invisible movements and movement intentions, which are carried into the air when we speak or make music.

There is nothing intellectual about eurythmy gestures. The process is direct; they do not need hours of study to grasp; they are best not thought about at all; they are felt. Steiner emphasises, “There is not the slightest particle of intellectual content in [eurythmy movements]! That’s the amazing fact about eurythmy, that it contains nothing intellectual at all.” Most people use these movements unconsciously as they speak; that is, they are natural, they are part of us. The movement proceeds from the very essence of speech—in speech eurythmy, and music—in tone eurythmy. Neither involves voice: speech and tone eurythmy are moved silently with the music or speech being performed by separate performers. In tone eurythmy the eurythmists’ movements are drawn from the tones, the melodic intervals, the rhythm, the timbre and the dynamics of the instrumental music. In speech eurythmy the eurythmist moves the speech through gesture; drawing the vowels and consonants. The gestures, which for the vowels relate to the planets, and for the consonants relate to the zodiac of fixed stars, Steiner describes as archetypal. The gestures are not arbitrary or freely formed to the music as in dance and they are not static; they are living. The gestures that form the sounds are created in the flow of movement that is the art of eurythmy: “The greatest pleasure must not be in the posture itself, but in the process of forming the posture, in the movement . . . the significance of eurythmy lies in the process of becoming.” Accordingly, eurythmy is never accompanied by recorded or amplified music: “There is no life in electronic sound sources and it is the life that a eurythmist attempts to show.”

Steiner describes how in eurythmy the human movement in the physical world is pushed back into the etheric world; it is ensouled movement—“eurythmy movement originates in the etheric body, the inner being of man.” The etheric body also known as the body of formative forces:

The ether body permeates the physical body in all parts and is seen as its architect, so to speak. The shape and form of all our organs are maintained by the ether body’s currents and movement . . . in the ether body everything is in a living, flowing state of interpenetration.

Gaining an understanding of speech and why we speak is not easy to sum up simply, and this is in any case not the point of my research—however, my own understanding of eurythmy was enhanced by the reading of Emerson’s essay *The Poet*. Reading Emerson, one discerns a close relationship between the calling of the poet and the intention of expression in eurythmy movement. Emerson writes that “every word was once a poem” and that the poet “re-attaches things to nature and the Whole,—re-attaching . . . by a deeper insight,—
disposes very easily of the most disagreeable facts.” When the eurythmist moves, the
movements are the sounds—there is no artifice or add-on. Emerson explains how the poet
is “so finely organised that we can penetrate into that region where the air is music.” This is
the task of the eurythmist; to show the movement that is otherwise invisibly created singing
through the air in music and speech.\textsuperscript{58} Emerson then describes how “over everything
stands its soul. As the form of the thing is reflected by the eye, so the soul of the thing is
reflected by a melody.”\textsuperscript{59} When we experience eurythmy we see soul.

“Music does not incarnate—with this art we stay in the soul spiritual realm.”\textsuperscript{60} Goethe described music as “it stands so high that no understanding can reach it . . . an
influence flows from it which none can account.”\textsuperscript{61} Goethe, in viewing great works of art in
Italy, believed the artists had drawn them out of their souls in accordance with same laws
that Nature followed. When an artist, such as a sculptor, works on her art, it is the formed
work, and not the materials from which it is formed (marble, bronze and so on), that
speaks. Often the intangible something that lies behind an artwork is referred to as being
the artistic element. It is this very intangible something that eurythmy seeks to make visible.
“Art in its visible essence must be made manifest by the actual human being of the
eurythmist.”\textsuperscript{62} This intangible is not actually behind; it is in the very technique of art
creation. Here, in the technique, Steiner directs that the eurythmist must “put aside
everything external and be completely taken hold of by the soul, if the truly artistic is to
come to life.”\textsuperscript{63}

\textsuperscript{58} Steiner, “A Lecture on Eurythmy.”
\textsuperscript{59} Ralph Waldo Emerson, Essays: Second Series, “The Poet” 1844,
\textsuperscript{60} Renata Long-Breipohl, “The Gentle Awakening of the Child Through the Arts,” July 9, Australian Vital
\textsuperscript{61} Johann Wolfgang von Goethe, Johann Peter Eckermann, Frédéric Jacob Soret, Conversations of Goethe with
\textsuperscript{62} Rudolf Steiner, Eurythmy As Visible Speech: Fifteen Lectures Given at Dornach, Switzerland, June 24 to July 12,
1956), 11.
\textsuperscript{63} Steiner, Eurythmy As Visible Speech, 10.
hot traces

your touch
leaves
hot traces
clothing me
the warmth
flows out
to you
see
I am
wearing
your love

26 June 2013
Perception Comprehension Memory
The Mother lode

and there I stood
I stood alone
floating
between
the I and the you
my eyes
reflecting
three million light years
forged
in a gaze

out from the dark
of all that is to come
soul milk
radiating
toward distant murmuring dreams
reclaiming
long forgotten memories
cradled
in the Rose

vision hears the story
breathes in the mystery
brighter than the sun
bursting
colliding
inspiring my feet
to walk
on earth

13 November 2012
One brief word will tell the whole story: all arts that mortals have come from Prometheus.

—Aeschylus II, Prometheus Bound, 505

Beethoven is iconic. In the course of his own life he came to be recognised as an arrogant artist and an eccentric and afterwards as an isolated hero and a misunderstood genius. “There is no question that he brought a distinctive new voice to music, one so powerful as, by the end of his lifetime, to have moved the entire art in his direction.”

The Italian-born progressive Viennese ballet master, Salvatore Viganò (1769–1821) was author of both the libretto and choreography and was himself a dancer in The Creatures of Prometheus. Beethoven would have found composing the music for the ballet congenial, knowing the myth also through the work of his favourite poet, Goethe—Prometheus of 1774. Both Goethe’s poem and Viganò’s plot focus on the creation of two humans out of clay and their ensuing enlivening through the arts.

The two ballets owe their existence in part to the enormous cultural prestige with which the Prometheus myth was invested during the Enlightenment . . . with its depiction of a central character who appeared limitless and unconstrained by divine or natural law.

“Adagio—Andante quasi Allegretto” makes a feature of the harp, it opens the movement with three resounding solo arpeggios and remarkably it is the only scene that Beethoven uses harp in this ballet and indeed his entire oeuvre. This scene is featured in both the original version from 1801 and the version reworked by Viganó for performance in Milan, 1813.

A biography of Viganò relates the details of the scene featuring harp:

The Second Act takes place on Parnassus. Apollo, the Muses, the Graces, Bacchus and Pan with following appear, Orpheus, Amphion and Arion as humans who shall be born in the future and are introduced here anachronistically. As the scene opens the court of Apollo reveals a splendid tableau of these poetic figures. Prometheus comes and presents his children to the god in the hope that he might instruct them in the arts and sciences. At a gesture from Phoebus-Apollo, Euterpe, accompanied by Amphion, begins to play, and through her melodies the young humans begin to reveal reason and self-awareness, to perceive the beauty

65 Maynard Solomon, Beethoven Essays (Cambridge: Harvard University Press, 1988), 254. Goethe, along with Schiller and Shakespeare, were Beethoven’s favourite poets.
68 John A. Rice, Empress Marie Thérèse and Music at the Viennese Court, 1792–1807 (Cambridge: Cambridge University Press, 2003), 249. Viganò gave the ballet an alternative title on both occasions—The Force of Music and of the Dance—this was a tribute to the Empress Marie Thérèse’s honouring the importance of dance and music to human life.
of nature and experience human emotion. Arion and Orpheus strengthen the harmony with their stringed instruments, finally the god himself joins them. The humans romp all over the scene and arriving in front of Prometheus recognise him the object of their gratitude and love. They throw themselves down in front of him and embrace passionately.\textsuperscript{69}

Apollo is a lyre player, in the ballet he is represented by the cello. Orpheus is represented by the clarinet. Euterpe, the muse of lyric poetry and giver of delight is represented by the flute. Arion, a harp player and poet, is represented by the bassoon. Amphion received music tuition and a golden lyre from Hermes. Amphion moves stones to build and create the seven gated wall: “The walls of Thebes rose to the sound of Amphion’s lyre.”\textsuperscript{70} In the ballet it is the harp that represents Amphion. The timeless, eternal soulful sounding of this band of musicians along with the muses is the magic required to awaken Prometheus’s creatures.

**The Myth of Prometheus**

In a lecture on the Prometheus saga Steiner spoke of the deep significance that underlies myths: “myths are the expression of esoteric truths.”\textsuperscript{71} In Greek mysteries the Promethean saga was not a vague or abstract foretelling of the future of humanity, but indicated the paths that lead into the future. Steiner described Prometheus as “humanity’s representative . . . as one who must struggle and suffer.”\textsuperscript{72} Scott Burnham notes Beethoven’s ability to “render aspects of . . . human struggle in wordless music” as an important part of his music’s power and enduring interest. Burnham uses “wordless” here\textsuperscript{73} and yet the title given to Beethoven by Richard Wagner (1813–1883) is “tone-poet.” When Beethoven was commissioned to write the ballet in 1801 he knew he was going deaf. He confided in a letter to a friend:

I must confess that I am living a miserable life. For almost two years I have ceased to attend any social functions, just because I find it impossible to say to people: I am deaf. If I had any other profession it would be easier, but in my profession it is a terrible handicap.\textsuperscript{74}

Indeed a parallel can be drawn from the suffering he endured by day as a musician with the onset of this condition, to Prometheus chained to the rock on the Caucasus, having his liver gnawed on by day by the eagle sent by Zeus. Beethoven’s suffering escalated and he had thought about ending his life, in his famous Heiligenstadt Testament he wrote in his

\begin{itemize}
  \item \textsuperscript{70} Euripides, *Phoenician Women*.
  \item \textsuperscript{72} Steiner, “Greek and Germanic Mythology: Lecture 1 – The Prometheus Saga.”
  \item \textsuperscript{73} Smart, 213.
\end{itemize}
twenty-eighth year that “it was only my art that held me back . . . it seemed to me impossible to leave the world until I had brought forth all that I felt was within me.”75 In 1851 Wagner declared that Beethoven “was a Titan wrestling with the gods.”76

Critique of The Creatures of Prometheus from the very outset introduces the idea that Beethoven’s sounds speak, like words. “His music speaks to us, like no other”77 says Hartmut Krones. Peter Schleunung and Martin Geck writing about the gestural power of Beethoven’s instrumental music claim: “IT DOESN’T HAVE TO BE EXPLAINED, IT SPEAKS FOR ITSELF.”78 Wagner writes that the speech was drawn from the deepest chambers of Beethoven’s heart:

In long, connected tracts of sound, as in larger, smaller, or even smallest fragments, it turned beneath the Master’s poet hand to vowels, syllables, and words and phrases of a speech in which a message hitherto unheard, and never spoken yet, could promulgate itself. Each letter of this speech was an infinitely soul-full element; and the measure of the joinery of these elements was utmost free commensuration, such as could be exercised by none but a tone-poet who longed for the unmeasured utterance of this unfathomed yearning.79

After a performance of Beethoven’s music in 1812, a reviewer wrote, “The genius of the artist is installed again in its inalienable right—older than forms—as creator, as lord in the realm of sound.”80 In 1813 another reviewer wrote, “one has the impression of hearing a word in every sound.”81

Beethoven’s music is an example of what Steiner wished for in art, striving to “bring into form livingly, artistically, without symbolism or allegory, what in our whole world outlook lives in us, not as abstract thoughts, not as lifeless knowledge, nor as science, but the living substance of the soul.”82

The Senses and the Heart

In the myth, Prometheus represents “thinking in advance” and his brother Epimetheus, “thinking afterwards, reflecting”—the two activities of human thought. Without thinking in advance there would be no possibility of invention.83

81 Carlo Ritorni, Commentari, 367, note, quoted in Mary Ann Smart, “Beethoven Dances: Prometheus and his Creatures in Vienna and Milan,” 229 and n. 34.
83 Steiner, “Greek and Germanic Mythology: Lecture 1—The Prometheus Saga.”
Prometheus’s moulding his creatures from clay is symbolic of the creation of humanity. The visit to Parnassus to enliven them is symbolic of the gift of the creative forces, the musical nature of the life of spirit and soul; this is eurythmy. On Parnassus the formed creatures, once enlivened, begin to dance. In the lectures on speech eurythmy, Steiner says: “Man [sic] is a form proceeding out of movement. Eurythmy is a continuation of divine movement, of the divine form in man. By means of eurythmy man approaches nearer the divine than he otherwise could.” Moreover: “In eurythmy the whole body must become soul.”

In the ballet scene, “Adagio—Andante quasi Allegretto,” the past and future are represented at once, with the significant addition of three harp luminaries of the ancient world, Orpheus, Amphion and Arion, who, as mentioned previously, are somewhat displaced in the scene, before their time. This representation of dual time is an important theme in eurythmy and harp playing. This is unfolded further, first with an outline of the senses, particularly seeing and hearing, then moving to perception, comprehension and memory. As in the myth of Prometheus, the arts are given and received, without the senses there is no medium for the arts to be delivered.

The nine muses along with the three graces corresponded to the zodiac of fixed stars through their circle dancing; they open the gates of inspiration enlivening Prometheus’s creatures. The muses in this respect also represent the senses. In a lecture on poetry Federico García Lorca (1898–1936) advocates that a poet must be a professor of the senses, saying: “in order to master the most beautiful images; he [sic] must open doors between all of them.” Lorca refers to five senses suggesting them in this hierarchical order: vision, touch, hearing, smell, and taste. Steiner adds seven more senses to these five making a total of twelve altogether, thus the twelve on Parnassus.

Through the sense of sight we are really experiencing the effect of sunlight in the macrocosm. When we look beyond ourselves “we pass by our sense of sight leaving behind our physical eyes and seeing with our eye of the soul into imagination.” The sense of sight is an inner process; the impressions from the environment are altered by the eye.

Hearing is related to our orientation to gravity; our sense of balance and spatial orientation (proprioception) and is also the path to the higher sense of comprehending word. The sense of self movement is connected to gesture. The significance of movement in child development becomes evident as essential for the ability to speak, write and read words. “Every nuance of speech is derived from the organisation of movement; life to

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84 Steiner, *Eurythmy As Visible Speech*, Preface.
86 In a woodcut “The Music of the Spheres,” Apollo, the nine muses and three graces appear depicting the musical universe as the tones and modes of the musical scale that coordinate with the heavenly bodies. This served as the frontispiece to the musical treatise of Franchinus Gafurius (Franchino Gaffurio), *Practica Musice* (Milan, 1496), as reproduced in Edgar Wind, *Pagan Mysteries in the Renaissance* (New Haven: Yale University Press, 1958), 47; also in Joseph Campbell, *The Masks of God: Creative Mythology* (New York: Penguin Books, 1984), Figure 13, 100.
89 See Appendix B for an outline of the 12 senses.
begin with is all gestures, and gesture is inwardly transformed into the source of speech . . . outer movements are transformed into the inner movements of speech."91 Owen Barfield (1898–1997) mentions that Richard Paget (1869–1955), in his book *This English,*92 in an empirical way arrives “at a conception of speech as being originally and essentially—gesture.”93

Movement is intrinsic to expression and in turn in comprehending what we hear. The medium for hearing is the air. What comes to the ear from outside is hardly altered. Hearing takes us straight out into the world.94 Through the sense of hearing Steiner says “we come into the world of soul and spirit and experience inspiration.”95

The experience of music is different, it is essentially introspective and it penetrates and involves the whole human being, “a tone, a melody, or a harmony actually is experienced with the whole human being . . . what is important in the musical experience is that which is related to man’s [sic] limb system, through which the element of music can pass into that of dance.”96 When we move our limbs or walk or dance we have the same activity that worked in us when we were an embryo. In experiencing tone Steiner says we actually feel a resonance, a reflection

because for musical experience the ear is only a reflecting organ; the ear does not actually bring man into connection with the outer world in the same way as does the eye . . . regarding the musical experience, we must view the human being first of all as nerve man [sic], because the ear is not important as a direct sense organ but instead as transmitter . . . to hurl the pure etheric experience of tone back into our inner being.97

Steiner notes that: “when we sleep we close our eyes, we do not shut our ears.”98

There is a significant connection between themes of past, present and future and how we perceive, comprehend and remember; especially in relation to the senses of sight and hearing. In the education lecture on *Supersensory Physiology* Steiner outlines that with the sensory and motor nerves we perceive what we see and remember what we hear, and with the metabolic limb system we perceive what we hear and remember what we see.99

In comprehending and remembering what we hear and see, movement is created in us, in our souls; it is the remembrance of, or the way into, the eternal where “time becomes space.”100 This feeling is present when one is in touch with his or her being in a musical

95 Steiner, “Man’s Twelve Senses in Relation to Imagination, Inspiration and Intuition,” 15.
98 Steiner, “Man as a Being of Sense and Perception: Twelve Senses in Man.”
100 In a letter to Mathilde Wesendonck, August 1860, Wagner wrote “time and space are merely our way of perceiving things.” In Wagner’s opera *Parsifal*, it is Parsifal who on his way to the temple of the Grail Knights
way and not just in touch with his or her being in space. Wagner alludes to the place where one comprehends what is seen and heard—the flowing motion of the rhythmic system—the heart and lungs. Steiner says, “The poet, the artist, must bring the heart to speak. The heart does not live in the physical sounds; the heart lives in the inner relationship of the sounds... eurythmy makes this inaudible heart stream visible.”

It is in the heart, the very centre of the rhythmic process that the individual past and future of the human being is brought together in an intensification process. “The entire formative processes of the human being crowds into the heart (the actual collecting organ) from both sides.”

Flowing through the heart is all that we take in from our meeting with the future through our senses, and then commuting with all that we have remembered, past becoming future and future becoming past. “Everything we feel at one particular point is the effect of our own future on our own past.”

The rhythmic system is a constant organic dance of old and new, every moment is unique, and newly created. Physically on the harp we can already be in the future. When I prepare to play and am in the present moment, it is the past which is drawn upon and also the thoughts about the future sound to be born and created out of movement. “The artist and the philosopher often take their material from outside and add to it from within themselves the artistic, the philosophical form.”

Stravinsky says that: “music is the sole domain in which man [sic] realises the present.” Husemann says, “We combine external perception with concepts from within ourselves... the world of ideas from which we take the concept, we combine with sensory perception, is the etheric world.”

An example of the etheric world in a sound picture is recalled in Darius Milhaud’s (1892–1974) experience of music which began in his youth as a recurrent, quasi-mystical experience at night in the country, when he felt rays and tremors converging on him from all points of the sky and from below ground, each bearing its own music—a thousand simultaneous musics rushing towards me from all directions.

Steiner describes the ether body as a creator of form, a sculptor “entering the inner structure of natural forms.” In referring to this as a body, it is a body of forces, not a body such as the physical body that is clearly perceptible to our senses. The formative

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102 Steiner, Eurythmy: An Introductory Reader, 10.
103 The heart is the first functioning organ to appear in the development of the embryo.
105 Selg, 93.
106 Rudolf Steiner, Complete Works, Vol.72, 290, quoted in Selg, 91.
107 Selg, 93.
forces work toward something physical. In ether space, which is a counter space, there is an infinite periphery—an indivisible plane. In physical space there is a centre—an indivisible point. In understanding these two polarised spaces it is helpful to look at the growth of plants. Take the seed for example which is buried in the earth—contracted into a point, then compare this to the shoot—expanding to the plane of light. Here are the two forces in the one entity—the plant—the forces of the earth and the forces of the sun. In the earthly seed there is also the idea of the future through the pull toward the sun. George Adams (1894–1963) explains the growing point of a plant as being the very opposite of the common conception as a spearhead: “The upright stem does not thrust its way into space like an arrow . . . the shoots unfold toward a plane.” The unfolding gesture of a plant guards an innermost “empty” space. Adams reveals that “the actual growing point of the stem is deeply hidden amid the young unfolding leaves . . . the plant actually develops from above downward . . . it creates with its own organs the ethereal space in which it grows.”

Contracting to the seed and expanding to the leaf gives a living example of ethereal space, this is also known as primordial movement. When one is aware of the etheric space and the idea that the physical body creates this etheric space which it moves into, then where my skin meets the air is found the interplay of the earth and sun forces. Furthermore through the sense of touch there is the force of suction. “It is the interplay of the ponderable pressure from without inward, and the imponderable from within outward, which gives the conscious sensation of pressure.” This living spatial feeling of contraction and expansion and the awareness of the force of suction brings heightened sensitivity and life to playing the harp. The very fundamental movements of the hands in harp playing are; opening out—expansion—to touch the strings, and then closing—contraction—to make the strings move and the harp sound.

Beethoven and Eurythmy

Mark Neill is a Beethoven aficionado, and he also lives and breathes Shakespeare. He often uses quotes as if he had just stepped out of a rehearsal at the Globe Theatre. Every note of the scene from The Creatures of Prometheus is scrutinised. We look through the score note by note. We see the relationships of the note before the note, the note after it, the note below it, the note above it. Mark directs me to look at what intervals are created and which way the line is moving: is it ascending, is it descending, is it moving quickly or slowly, is it staccato or legato, forte or piano? Various motives are noted as archetypal. The three arpeggios outlining the triad are significant; this is a trinity, representing divinity. The pizzicato pulsing crotchets in the strings require effort, using the will forces, there is

112 George Adams, Physical and Ethereal Spaces (London: Rudolf Steiner Press, 1978), 51. Steiner describes ethereal space as the mouldable or “plastic space” a sculptor experiences.
113 Ibid., 61.
something to do, and this is the life pulse. Rising arpeggio motives in the wind instruments and harp are described as creative murmurings, opening up, and awakening. The descending harp arpeggio leading to the cello solo is seen as bringing the first section of the movement to the new music, “the poetical,” as Mark describes it.

Through this scrutiny that Mark encourages, the limitless depths of the score begin to feel overwhelming. We are busy. “Busy being born, busy dying,” that is a favourite quote Mark uses repeatedly at some point every time we meet.

“Feel the intervals,” he says. We were in the harp room with me playing various chords and notes on the harp at his direction. “Listen, what does that feel like?” he would ask and then compare it to something else—another chord or a note.

Lory Smits describes Steiner’s teaching in her first lessons on the vowel sounds:

Each instruction was introduced with the words ‘Learn to feel’—and this exhortation meant simultaneously: feel the soul-force from which the characteristics of a spoken sound arise, and the sensitive perception of your own movement while doing the sound in eurythmy.

Working with Mark I began to listen and feel. This feels warm, and this feels radiant, this chord is majestic, this feels dark, evil, creepy—and so it progressed, playing notes and chords from the harp part and feeling the sounds and describing them.

Mark always asks questions. “What is this?” he asks pointing at the key signature. “It is the key signature.” “What is it the key to?” Now, that is an interesting question. Again he wants me to play and tell him what each key feels like. The tonic triad of B-flat major in root position feels warm to me, “Warm friendly Venus” he replies.

He wildly rubs his collarbones. This is the clavicle—key bone. This is the first, the first degree of the scale, he says; it is the root of the chord, the keynote. Then he shows me his forearms, here are two bones, major—the arms open out and minor—the arms close in. This is the major and minor third. He rubs the forearms vigorously too, and says major and minor as if impressing the words into his body. Major and minor are simply Italian terms in music, they sound very dramatic. The distance between the key note and the major third is four semitones away, this is a greater than the distance between the keynote and the minor third, it being only three semitones away. This interval quality of major and minor is not felt physically on the harp. The distance physically between the key note and the major or minor third is the same, the adjustment to make it major or minor is pre-set with the pedals and therefore a harpist has to know what has been set in the past as this will influence the future. Getting this right (or wrong) is discovered when the notes sound. Mark introduces the fifth. Here, he says, with the fifth is where we end, it is the skin at our fingertips. After that we have gone outside ourselves. The fifth is the human interval.

Now I am enthused about the arpeggios that begin the scene. They ought to be simple to play—arpeggios are after all the harps namesake. They are challenging nevertheless and played solo opening the scene; they are intended to sound magical and, of course, effortless.

117 Bob Dylan, “It’s Alright Ma.”
119 Latin for ‘little key.’
120 Arpeggio—Italian for ‘like a harp.’
FIGURE 2. First page of the harp part Ludwig van Beethoven (1770–1827) ‘Adagio–Andante quasi Allegretto’ from The Creatures of Prometheus, Opus 43.
We start moving the arpeggios in the room, not just the notes but also the rests in between.

It is Amphion that the harp represents and there are three arpeggios that outline the tonic triad each one commences on the same bass B-flat. Together Mark and I see these arpeggios symbolically as the stones coming from earth and building the wall. Looking at the score we also notice that the arpeggios look like spines—spinal-cords. After moving the tones and rests with our bodies and the arms outlining the triad there is a slight difference in my playing but it is not dramatic, just more open and more focused. I say to Mark, “what about Amphion, can we move that?”

First we move the vowels. This is the moment which made a big impact as we discovered in Amphion’s name the experience of effortless movement from past through to present to the future. The A, I and O when moved in eurythmy gave me the sense of this moving through with ease. Wherever there is eurythmy in the world the eurythmists begin and end their sessions with the I A O exercise. Steiner says, “Nearly the whole life of the soul, in its aspect of feeling, is expressed in I A O.”121 Lory Smits recalls the instructions given at her first lessons:

Stand upright and try to feel a column from the balls of your feet to your head. Learn to feel this column, this uprightness, as I (ee). The weight rests on the balls of the feet, not the heels . . . Now shift this column so that your head is behind the point above your feet. This is the position that you should learn to feel as A (ah). And now the third position: Bring the head-end of the column forward, so that it is in front of the foot-end, and learn to feel this as O. Later the arm movements were added to this exercise.122

We moved the vowels in the order they appear in Amphion’s name also with the arm movements. For A, the arms are outstretched, and a feeling streams from the two extreme points, at the fingertips in the air inwards as if receiving something, like the warmth of the sun, “the absolute expression of wonder and amazement.”123 In the sound and gesture of A “we are expressing something which is felt in the depths of the human soul.”124 In A there is the feeling of being filled with wonder. Steiner describes that this gesture entails a feeling of comfort and well-being, “in the utterance of the A you actually have a sensation which is like the streaming of some sparkling fluid through your physical body.”125 In forming the I the feeling is of stretching and the streaming from the heart outwards, not grasping but stretching, one arm is up and the other down. One arm should feel as the continuation of the other, “the absolute expression of the assertion of self.”126 In making the O the arms are completely rounded, flexible and forward of the body.

In O a world of experience is contained in the sound . . . [it] expresses the feeling which we have when we place ourselves in an intelligent relationship to something which at the same time calls

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121 Steiner, Eurythmy As Visible Speech, 13.
123 Steiner, Eurythmy As Visible Speech, 62.
124 Ibid., 32.
125 Steiner, Eurythmy As Visible Music, 18.
126 Steiner, Eurythmy As Visible Speech, 63.


forth our wonder . . . you can most clearly get a picture of this when, out of love for another person, you put your arms around him [sic].

After this illuminating experience of the vowels, Mark suggests the addition of the consonants. Consonants give form to the stream of the vowel sounds. Articulations on the harp (the finger movements) are like the consonants, and they give voice to the harp sound, which can be compared to the vowel sounds of speech. The sculpting consonants formed by the speech muscles refer to the outer world and to the zodiac of fixed stars, and the mood-creating vowel sounds to the soul and the movement of the planets.

Each consonant of Amphion’s name rides on the out streaming breath. “M contains the feeling of comprehension, of understanding” the arms in front of the chest move forward and back in opposing direction, in a flow, like breathing—the rhythmic system—the place where what we see and hear is comprehended. The palm turns away as it moves out and turns inward as it returns toward the body “there is the feeling of grasping something, then there is the penetration into it and lastly there follows the understanding of it.”

“PH (F) is really Isis.” In F there is the consciousness of being permeated with wisdom. There are two quick movements in the gesture of F, they are executed so fast that the break is indiscernible and it appears as one. “When man [n] utter the sound F he expels out of himself the whole stream of his breath” Human wisdom is contained in the breath and in the description of the gesture for F. Steiner relates a formula of Egyptian Mysteries.

If thou wouldst proclaim the nature of Isis, of Isis who contains within herself the knowledge of the past, present and future and from whom the veil can never entirely be lifted, then thou must do this in the sound F.

When Mark introduces the gesture for N he suggests touching something with my finger pads tentatively and then quickly retracting and withdrawing the hand. He starts to say words starting with N as he demonstrates the gesture and also adds that this action would help to bring speed to the articulation of the fingers. Steiner says of N, “here one comprehends the matter in question, at the same time, however, revealing this attitude of mind: Why make such a fuss about it? Of course, it is absolutely obvious!” I can feel this attitude in the picture of Amphion as he built the wall through simply moving his fingers on the lyre strings.

In eurythmy, the gestures for the consonants are archetypal, relating to the zodiac of fixed stars. By using eurythmy gestures for the consonants, shades of nuance can give form and colour to the movement of the fingers and thumbs as they are articulating on the harp.

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127 Ibid., 62.
129 Ibid., 53.
130 Ibid., 70.
131 Ibid., 69.
132 Ibid., 47.
133 Ibid., 48.
134 Ibid., 71.
coming to rest into the rounded closed position. Every letter was once a picture, an image in the perceiver: "The alphabet revealed the heavens, the fixed stars and the planets moving across them . . . Through the letters of the alphabet, man gained knowledge of the stars." Mark quotes his mentor, actor Reg Evans (1928–2008): “Don’t play the emotions, use sounds, movement.”

Mark also highlighted the connections with words and their relationship to the zodiac through the consonants. For example, in the words “making music” there is an emphasis on the consonant $M$—that’s Aquarius, which represents a balance of thought, feeling and willing. “To play to heaven,” he says is Gemini—$H$, relating to ability. “Wanting” is Aries—$W$, relating to happening. I compile a list of the consonants and how they are drawn from the zodiac of fixed stars and the other words concerning each consonant as he dictates to me. The consonants are formed in the different parts of the mouth. Combining the knowledge of this movement with the corresponding gesture, one can bring awareness to the forming of the consonant out of the whole body, feeling the formation right down to the heels. One can intuitively sense and connect to the essence of these gestures, or one can do the gestures and come to the essence through the process of movement.

The exploration of the Beethoven through eurythmy has diminished the technicality of playing arpeggios; I know what it feels like to be Amphion. In Amphion’s name he receives from the eternal world, and all that has gone before him, the past, and then stands firm in the present and gives of himself into the world, the future—and that’s that!

After composing L’Enfant Prodigue Darius Milhaud noted, “I had recaptured the sounds I had dreamed of as a child when I closed my eyes for sleep and seemed to hear music I thought I should never be able to express.” Simone Weil writes that “we are a part which has to imitate the whole . . . we must attach ourselves to the all . . . we have to feel the universe through each sensation.” In each movement of the fingers (from the entire self), a harp string is set into vibration. This absorbed movement is a remembrance of the vision of the stars and the moving planets, sound and image honoured in the letters of our alphabet, formed and created by the first poets, articulated and spoken in language—resounding.

136 See Appendix C.
137 See Appendix C.
between
hearts
beat

mystery

well
love

20 July 2013
Light Streams Weight Presses
Im Kathedral
suchend
ausserhalb Lied einer Grille
dans la cathédrale
rechercher
dehors la chanson d’un grillon

Im Kathedral
begreifend
ausserhalb Lied einer Grille
dans la cathédrale
comprendre
dehors la chanson d’un grillon

Im Kathedral
erinnernd
ausserhalb Lied einer Grille
dans la cathédrale
rappeler
dehors la chanson d’un grillon

Im Kathedral
Stille
ausserhalb Lied einer Grille
dans la cathédrale
calme
dehors la chanson d’un grillon

in the cathedral
searching
outside a cricket's song

in the cathedral
understanding
outside a cricket's song

in the cathedral
remembering
outside a cricket's song

in the cathedral
stillness
outside a cricket's song

For Catherine, 20 January 2013
There is no greater pleasure than going into the depth of oneself, setting one’s whole being in motion and seeking for new hidden treasures.  

—Claude Debussy  

Debussy is recognised as the foremost composer of the late nineteenth and early twentieth centuries. In his early years Debussy spent time in the company of writers and painters of the symbolist movement, and was later listed as a Grand Master of the Rosicrucian Prieuré de Sion. A prime interest of the Rosicrucian movement was reform and renewal of the arts, seen as an image of the cosmos. Debussy was acquainted with the sacred music of the Hindus, the Pythagorean school and embraced Hermetic philosophy (“as above, so below; as below, so above.”). Brian Cox (1968–), describes how human beings are created out of the universe: “Every atom in our body was formed not on earth but in the depths of space through the epic life cycle of the stars.” The human is a microcosm of the universal macrocosm. The language of music and the language of the word is sound. Debussy wrote “music and poetry are the only two arts that live and move in space itself.” Outside us sound is moving—dancing—in air; wind with story and song shaping the landscape, internal and external. When we hear, when we listen, sound is reflected inside us and recreated, impressing.

The Danses for me, are microcosm and macrocosm, the ‘Danse sacrée’ as the inward—personal and the ‘Danse profane’ as the outward—secular—external. Visually, Steiner depicts this idea succinctly in a blackboard drawing labelling two circles, one blue with a yellow dot inside, and the other, yellow with a blue dot inside, as “In me is God” and “I am in God.” The Danses are a reflection of life, the spirited dance of a lifetime; within the Danses the harp gesture can be sensed; the first dance representing the first part of the gesture, the gravity—pressing into the strings, and the second dance representing the releasing out—the birth of the sound into air. The entire piece celebrates the intrinsic nature of the harp.

The only commentary uncovered on the Danses by Debussy himself was the correspondence with Manuel De Falla (1876–1946). In 1907 De Falla was seeking direction in performing the work; Debussy suggested he should be guided “by how you feel . . . the colour of the two dances seems to me to be clearly defined. There’s something to be got out of the passage between the ‘gravity’ of the first one and the ‘grace’ of the second.”

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141 The Symbolist Movement: To Make the Invisible Visible, [http://www.radford.edu/~rbarris/art428/Chapter_2_Symbolism.html](http://www.radford.edu/~rbarris/art428/Chapter_2_Symbolism.html) (accessed February 9, 2012). The goal of symbolism, in the words of artist Odilon Redon, was “to make the invisible world visible.”
142 Priory of Sion.
144 Stephen Cooter, Chris Holt and Michael Lachmann, Wonders of the Universe (BBC, 1996), DVD.
145 Debussy, Debussy on Music, 41.
147 François Lesure and Roger Nichols, eds., Debussy Letters, trans. Roger Nichols (London: Faber and Faber, 1987), 176. Manuel De Falla was to perform the same work but in a later arrangement for two pianos.
Danse sacrée

After a slow moving seven-bar introduction played by the strings, the harp enters the ‘Danse sacrée’ alone playing a melody via parallel chords. The first two bars of this seven-bar phrase are unaccompanied. Debussy indicates the harp to be expressed in a mood doux et soutenu and a pianissimo dynamic. There are three different directions; beginning with a legato crotchet triplet, staccato crotchets follow to complete the bar and then into the next bar the four crotchets and a minim in diminuendo are marked with tenuto. See Figure 3.

FIGURE 3. Opening page of original manuscript Claude Debussy Danses ‘I. Danse sacrée’

In 1916, French harpist, Pierre Jamet (1893–1991) was fortunate to rehearse and perform the Danses with Debussy himself at the piano. Jamet recalled Debussy’s extraordinary awareness of sound and his sensitivity and gives an insight into the collaboration:148

Debussy stated categorically that he did not wish the chords at the beginning of the ‘Danse sacrée’ to be played plaques, (i.e., not arpeggiated). He wanted a

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certain stress on the melodic line in the left hand, and the rapid arpeggio chords in the right hand to be a reflection and prolongation of the left hand.149

This arpeggiation of chords is in keeping with Debussy’s love of the arabesque; an archetype of the life force, the flow of time. To play the chords flat would deaden the effect of the melody. Steiner describes the chord as “the corpse of the melody,” just as we bear time within us, melody also lives in time, “melody dies in the chord.”150 Steiner’s suggestion then for presenting the chord in eurythmy is to dissolve it from harmony, which he likens to a burial, and transform it into melody, thus keeping it alive.151 “The nearer one gets to music the more one enters into melody. Melody is the essence of music.”152

**Eurythmy**

With the instructions from Debussy via Jamet in mind, Mark Neill153 and I work on this passage, as a eurythmist would. Mark first asks me to think about why Debussy chose to compose the harp commission as dances. This passage, with the triplet and crotchets has always felt like a dancer, making a stage entrance. Mark tells me to forget the feet as I demonstrate by flying the first bar in motion across the room—singing the melody as I go—a step for each note. What is essential to Mark is the movement and not the rhythmical precision of the steps. Mark is emphatic that the movement must be directed from the centre upper chest, just below the collarbones. This is the right attitude for the eurythmy movement and the way to commence the opening solo bar. “The source of music is localised in the breast-organism of man, in the upper part of the breast . . . it is in the collar-bone that we may feel the centre from which tone eurythmy proceeds.”154 I feel unsure whether this will make a difference to playing, although it creates a feeling of vitality which is good for sound production.

Noticing the different musical directions on the score, Mark shows me legato, staccato and tenuto in eurythmy. After moving these gestures we make a comparison moving the English words: ‘smooth,’ ‘detached’ and ‘held.’ The Italian terms provide more inner connections, the English words are too much in my extremities and the Italian words seem to be swimming and circulating fluidly through and out of me. The English words are closed and final and in opposition to the gesture of making sound on the harp. Steiner describes the Italian language as being developed out of the motor function of the soul, “[it] has formed itself out of an internal dancing, an internal singing, out of the soul’s participation in the whole organism of the body.”155

Mark reveals that each chord in the ‘Danse sacrée’ opening two bars alternates between minor and major. On the harp you get to know chords sculpturally, each inversion of a chord is a particular shape. There is not a physical corresponding connection to the quality of the chord, major or minor—it is not created or felt by the harpist—or even visible on the strings. Harmony or key is pre-set and therefore an intellectual process, cut off from the production, and all thought out prior to playing the music. The harmonies have been learned. My body has not grasped the harmony, it is not creatively felt.

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150 Steiner, *Eurythmy As Visible Music*, 47.
151 Ibid., 46.
152 Ibid., 66.
153 See Appendix A for eurythmist biographies.
155 Steiner, *Human Values in Education*, 160.
This is revealing to other musicians who have an intimate physical connection through touch, and in some cases breath, to making notes flat, natural or sharp. These musicians create all the intervals, and the keyboard player also has the visual connection to harmonic events through the layout of the white and black keys. The harp has evolved; it has been modernised in order to be a part of the modern orchestra and as a result the subtleties of interval creation have been mechanised and removed from the immediacy of creation via human touch. For example the first chord in the 'Danse sacrée' is a placed on the strings, DFADFAD. In the pedals I have a B flat and the rest of the notes pre-set are naturals, therefore this is a d minor chord, but each of the three notes D, F & A could potentially be flat, natural or sharp and then playing this seven-note shape could produce 27 different harmonies. In my hands each placed shape in whatever harmony would feel the same. It is only after the chord is played and the strings set the soundboard to vibrate that a sound is heard, and then, there is a sensory connection to the sound, this is an auditory connection.

It is in this very lack of immediacy in the physical connection not only to harmony but also to duration where eurythmy can be of assistance and benefit to harp playing.

I give I receive

Major and minor are experienced in eurythmy as the continuation of movement in an externalised reflection of the shape of the collarbone. Major is represented as an outward streaming that passes down the back of the arm into the back of the hand. It is related to action. Minor is represented as an inward streaming and passing through the palm and on the inside of the arm back to the collarbone. In the opening phrase of the Danses the whole essence of the piece has been captured through alternating the inner and outer experience, between self-awareness and self-surrender and the sacred and profane. The ritual offering through receiving from the inner movements during the minor chords is then actively offered out through the major chords.

Out of actor Michael Chekhov’s (1891–1955) association with Steiner’s philosophy, including eurythmy, the psychological gesture arose. Students of the Chekhov method are encouraged to develop the imagination, to use their whole bodies, their whole beings; their concentration and flowing breath in full commitment to these archetypal gestures. The gestures are used then inwardly to radiate outwardly a spirited understanding of the world. Serendipitously, at an artist’s retreat, eurythmist Summah Francis and actor Clare Strahan, were exercising a psychological gesture. “I give” was said as a small bean bag was thrown across the room. “I receive” was the answer as the bean bag was caught. This process was repeated many times and seemed profound, I felt that I could adopt it in my own performance practice. These gestures are opposites but in fact form one movement going back on itself. In-between the two gestures there is a threshold, a moment which is neither gesture. I see the communion, the unity. This is music, it is shared; given, received. It is the breathing process, the life force and by exercising it through the process of psychological gesture it brings joy and life to performing.

Husemann explains that the collarbone is the first bone that begins to harden in embryo and the ossification lasts the longest of all bones encompassing the whole development of the

156 Arts Documentation Unit, Michael Chekhov’s Psychological Gesture Joanna Merlin 2001, Directed by Peter Hulton (Exeter: Arts Archives, 2010), CD-ROM.

human skeleton. Perhaps this is why it is the little key bone, not because it resembles a key but that it is constantly tuning during the development of the human into adulthood. Mark Neill drew my attention to the use of the word key and its meaning. When tuning the harp we use a tuning key. To tighten and sharpen the arm opens out, to loosen and flatten the arm turns inward. The word key in music I realise relates to the tool used in the physical act of turning the strings on the ancient harp or lyre thus becoming the namesake of what we today call keys to music.

The Temple Dance

At her first eurythmy lesson, Lory Smits was instructed to research Ancient Greek temple dancing. From the very first encounter with the ‘Danse sacrée’ I have imagined building an ancient Greek temple in sound, and evoking a procession of dancers in a sacred ritual. In researching the temple dance from ancient Greece there is significant fusion of dance, poetical, musical and architectural terminology.

The relationship between ancient musiké (dance–poetry–music) and architectonike (building with sculpture and painting) is investigated in a thesis by Maria Karvouni who writes:

Both the procession as well as the solemn ceremonial movement (and pause) around the altar (or statue, or temple) were considered a chora (a religious procession and solemn dance). The ring of columns around a Greek temple, the peristasis, is the architectural counterpart of the ceremonial peristasis (chorus), suspended in time and embodied in stone.

Karvouni argues that the footwork and choreography form the floor plan and the bodies with raised arms of offering are erected as columns. “The Greek temple is a form of built prayer which, like any form of Greek worshipping resonates with rhythm, dance and offering.” Steiner also discusses this resonance:

The human being standing on earth, concealing a mysterious world within himself but able to let the forces of this inner world stream perpetually through his being, directing his gaze horizontally forward, closed in from above and below—he is the Greek temple . . . the temple is indeed the human being!

In her thesis Karvouni investigates the term Rhythmos; this is the Greek root of the second part of the word eurythmy. Rhythmos can refer to the form or structure or arrangement of the body outwardly or to the inner self as in relation to a person’s disposition or character. It also relates to statues and can be interchanged with the dance term schema, a position or form assumed in dance. “Rhythmos dictates the order of change between stillness and movement, or between

161 Ibid., 236.
163 Defined in Chapter 2.
164 Karvouni, 302.
bodies and their absence (space).”  

Through her discussion of *rhythmos* Karvouni draws a parallel between the ratio of column/intercolumnation of the temple and the distance between the human bodies in dance formation. This ratio also relates to the tonal composition of the tetrachord: two whole parts and a remainder. The remainder in regard to architecture and the dance is also a musical ratio of the octave, the fifth or the fourth.

Structurally the ‘Danse sacrée’ is in a simple three part form, there is a seven-bar introduction and a seven-bar coda. The total number of bars is 87. The melodic and harmonic material is derived mainly from the use of octaves. There are only four bars that do not include octaves, these occur at the beginning of the middle section—*Sans lenteur*. The middle section contrasts in feel to the outer sections by way of repeated ascending quaver tetrachords which increasing in dynamic, pitch and animation, accompany the melody, through to the *Retenu*, two bars before the return of the opening solo harp theme at Figure 2. The colour of the opening theme is changed with the inclusion of the first violins playing the melody in unison with the bass octaves of the harp. Anny von Lange writes that: “In Greek music, the combining of many voices was, in practice, a singing in octaves, both above and below.”

This information regarding relationships and musical ratios, directly applies to the middle section of the ‘Danse sacrée.’ Here, Debussy uses the notes of the tetrachord repeatedly. This is highly evocative of the movement of the ritual dance, where one can imagine the dancers’ hands clasped in formation as distinct from the processional posture of offering that opens and ends the outer sections of the movement.

Husemann unveils the musical principles present in the forming and functioning of the human being. “It is the octave which has created the human form.” In the ‘Danse sacrée’ the octave is the prime featured interval of the movement, through the octave the melody is sung and the experience of the human form in dance is imaginatively transformed into the temple column. This becomes the essential gesture of the entire movement. The eurythmy gesture for the octave interval is related to the symbol for eternity. Steiner suggests that the feeling in experiencing the appearance of octaves in a musical composition is one of being uplifted as if finding oneself anew.

The growth of the human body follows musical laws. The ratio of average growth of the proportion of the head to the body comprises exactly three octaves—Husemann refers to this as ‘our tune.’ At each point they represent a conclusion; an event fulfilled, and at the same time, a breakthrough to a new beginning. The three decisive events are conception, the birth of the physical body and the birth of the ‘I’ when growth stops. As pointed out earlier during this tuning it is the collarbone that is constantly growing.

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165 Ibid., 316.
166 Ibid., 358.
167 Ibid., 335–359.
168 Ibid., 344.
170 Husemann, 193.
172 Husemann, 44–45.
When viewing the body as a musical scale, the feet are referred to as the prime (first degree of the scale) followed by the lower leg, the thigh, the pelvis, the abdomen, the thorax, the neck and coming to the octave with the head.\(^{173}\) At the seventh region, the region of the throat, there are three octaves proceeding: “the sculptural octave of the head, the musical octave of the collar-bone and shoulder-blades, and the speech octave of the word.”\(^{174}\) Husemann outlines Steiner’s concept of the octave of the word. The exhaled air is likened to a dead body, when passing the vocal cords transforms this death (residues) into the meaningful sound of language.\(^{175}\)

When regarding ancient Greek temples one is seeing and hearing the commemoration of the essence of the original ritual dance; the sacred gesture of communal offering.\(^{176}\) This explains Goethe’s sentiment of the gesture of temple architecture as “petrified music,”\(^{177}\) and Schopenhauer’s as “frozen music,”\(^{178}\) Stravinsky describes the sensations produced by music saying, “it is identical with that evoked by contemplation of the interplay of architectural forms.”\(^{179}\) Eurythmy gestures like the Greek temples make visible the very essence of tone or speech, in eurythmy it is through the whole human body, in the temple it is as a memory of human movement, the song of stone. Words and music were danced out in the ancient Greek temple dances. Steiner describes music as music, and not as a means of expression, he says “true music is that which cannot be heard.”\(^{180}\)

As the human being streams out of the Greek temple so too in eurythmy, the eurythmist is compelled to study the way in which the human being streams out, as it were into music; the melody must carry in its train the real essence of the music.\(^{181}\) The whole human being is the essential gesture of music.

**Danse profane**

In ancient Greek ritual a sacred site was marked by the circling of the participants in dance around the sacred altar. “As the sacrificial basket and the water vessel are borne around in a circle, the sacred is delimited from the profane.”\(^{182}\) The ritual is focused inwards in the space held by the dancing human chain. The ‘Danse profane’ is enchained to the ‘Danse sacrée.’ The final four bars of the ‘Danse sacrée’ reiterates the harp’s entrance, now a distant reminiscence, echoed in the low slowly undulating alternations of minor and major octaves, over the held bass D in the strings. The octaves then metamorphose into the ‘Danse profane,’ surprisingly opening out into the vibrant rhythmic theme in the Lydian mode, the mode of blood and air.\(^{183}\)

Flamenco dance is an expression through gesture and movements of an inner artistic fire or impulse to creation. There is duality in this dance of playing with gravity, celebrating this

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\(^{173}\) Ibid., 94–95.

\(^{174}\) Ibid., 193.

\(^{175}\) Ibid., 107.

\(^{176}\) Karvouni, 11.

\(^{177}\) Johann Wolfgang von Goethe and Johann Peter Eckermann, *Conversations of Goethe* (London: Smith Elder 1850), 146.


\(^{180}\) Steiner, *Eurythmy As Visible Music*, 59.

\(^{181}\) Ibid.


connection through fiery, dynamic, energetic foot work, yet at the same time reaching into the heavens. The upper body gestures embrace the space, accenting the phrasing of the flamenco song and rhythm. Although in Flamenco these gestures are abstract and have no meaning, for me the roots of these gestures connect to their ancient past, it is clear that they are archetypal, representing the flow of life moving through time in arabesque and also labouring and harvesting the fruits from the gods. Steiner notes the fluid nature of archetypes, and its metamorphosis into different forms is due to the living thinking which is brought to consciousness in the cerebrospinal fluid: “It is the awakening of our own embryonic generative forces in the consciousness.”

Manuel de Falla, a native of Cádiz, has found evidence of Debussy’s acquaintance with the subtleties and the gesture of cante jondo in the ‘Danse profane.’ Lorca in his lecture on the Gypsy Ballads explains: “the Gypsy is the loftiest, most profound and aristocratic element of [his] country . . . the very keeper of the glowing embers, blood, and alphabet of Andalusian and universal truth.” The siguiriya is the most primitive form of the gypsy inspired cante jondo; it is the heart and soul of flamenco. It was born in the isolated regions of Spain during the sixteenth century transpiring from the voice of the fugitives who had bonded together to escape persecution and death. Profoundly deep and performed with true feeling and unfalsified emotion, siguiriya is a cry of despair and disenchantment, a lament of death. Musically it bears similarities to Gregorian chant in the use of modes and the melismatic treatment of single syllables. The ancient roots of the cante are believed to be largely from sacred music. Manuel de Falla describes it as “the only European song which preserves in all its purity—in structure as well as style—the highest qualities of the primitive song of oriental people.” Lorca in his lecture on Cante jondo described it thus, “Siguirya begins with a terrible scream that divides the landscape into two ideal hemispheres. It is a scream of dead generations, a poignant elegy for lost centuries, the pathetic evocation of love under other moons and other winds.

Siguirya is generally performed seated by the cante, and yet every part of the body is involved in the song. The facial expression, the gestures, the whole body language, conveys the feeling of the song; often the hands clench into fists as the pain becomes palpable. It is the expression of feeling and communication of it which is paramount. “When an Andalusian listens to a song, what he hears first and foremost is rhythm, then words and expressive force. To him melody is unimportant, and harmonies are no more than a recent addition to flamenco.” The compás of a siguiriya is composed in twelve beats. The words of siguiriya are formed in one verse of four lines.

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184 Husemann, 77.
186 Lorca, Deep Song and Other Prose, 105.
187 Deep song.
192 Lorca, Deep Song and Other Prose, 25.
193 Totton, 31.
Originally *siguiríyás* was considered too sacred to be danced; gradually dance was introduced to it in the twentieth century. Flamenco has grown organically into an art form “secretly cultivated within [Gypsies] private circles,”[194] and the roots of the dance movements can be traced from the Indian temple dance. “Flamenco has evolved as a much more forceful and overwhelming art, more directly emotional . . . and is not symbolic or storytelling.”[195] The gypsy language also demonstrates a connection to Indian origins with many words clearly descended from Sanskrit.[196] Eurythmy by comparison was, in some respects, reinvented from Greek temple dance. Barfield raises this point in an article:

> It is true that [Steiner] once referred to [eurythmy] as “a metamorphosis of dancing,” or as a sort of attempt to restore “temple-dancing;” which was itself, he said, an attempt to reflect the movements of the stars and planets, whose creative forces streamed into and fashioned man [sic]; and there is no need, in order to enjoy eurythmy, to belittle the art of dancing and its possibilities.[197]

The arm movements or *braceos* (derived from *brazo* “arm”) of a Flamenco dancer incorporate movements of the wrists, hands and fingers—*floreos* “flowerings,” which sculpt circular movements in the air. The distant Hindi origins of these movements were formally illustrative of stories, known as *bastanmudras* used in Classical Indian dance. A system of symbolic hand gestures, *cheironomia*, was used in the same manner by dancers of ancient Greece: “Ancient writers say that its effect, even upon foreigners, was immediate and convincing.”[198] The muse Polyhymnia “expresses all things with her hand and speaks with a gesture.”[199]

**Duende**

“The *duende* works on the dancer’s body like wind on sand . . . and at every instant works the arms with gestures that are the mothers of the dances of all the ages.”[200] Here in the ‘Danse profane’ it is appropriate to delve into *duende*, as it is integral to the art of Flamenco. Like *rhythmos*, *duende* lives in movement and is difficult to define. In a lecture on *duende* Lorca describes it as “the spirit of the earth . . . which had leaped straight from the Greek mysteries to the dancers of Cádiz.”[201] A connection can be drawn here to the influence of the Pythian vapours of Delphi, something of the ancient past but issuing forth into the future. The performers who experience *duende* relate that they feel it arrive surging through them from the soles of their feet and upwards. *Duende* speaks and the audience listens, and at the same time one is both moved and spellbound. What is present when experiencing *duende* is: “not form but the marrow of form . . . the living ocean of love liberated from time.”[202]

Could *duende* arrive in a eurythmy performance? My conclusion is that as the whole human being is the instrument of eurythmy, this creative spirit can definitely be present. Lorca makes this clear in the following statement:

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[201] Ibid., 43.
All arts are capable of duende, but where it naturally creates most space, as in music, dance and spoken poetry, the living flesh is needed to interpret them, being forms that are born, die, and perpetually raise their contours above the precise present.\(^{203}\)

Lorca quotes Goethe in his lecture, describing duende as “a mysterious power which everyone senses but cannot be explained by Reason or Understanding.”\(^{204}\) These words belong to a conversation with Eckermann when Goethe described the force, a thoroughly active power, which was at work during the period in which he composed his Metamorphosis of Plants: “This force manifests itself in the most varied manner throughout all nature—in the invisible . . . among artists it is found more among musicians.”\(^{205}\) To this element of force Goethe gave the name ‘daemonic,’ this raises confusion by implying that such force was a negative one. Steiner identifies two opposing forces working constantly within us and around us; namely Luciferic and Ahrimanic. The clarification into two beings releases the confusion which occurs when trying to grasp Goethe’s concept of daemonic. These forces are opposing: the former, relate to the blood; they go beyond our heads and give over to fantasy and over-enthusiasm feverishly moving toward universal freedom; while the latter relate to the bones and press us down upon the earth with dry intellect determined to gain power. In striving between these two forces and finding balance, the essential being of humankind is revealed.\(^{206}\)

Lorca discusses that present in Gypsy is not visible Andalusia, but “where hidden Andalusia trembles.”\(^{207}\) He goes on to reveal that this Andalusia contains: “Figures of millennial depths and one character, Pain . . . being an emotion more heavenly than earthly . . . which is the struggle of the loving intelligence with the incomprehensible mystery that surrounds it.”\(^{208}\)

“Debussy’s Andalusia was an Andalusia of dreams … of those regions which [he] knew only in imagination.”\(^{209}\) The form of the ‘Danse profane’ is a theme and variations, separated by bridge passages of varying lengths. Seven is the featured number in this movement. The opening fourteen-bar theme appears in seven variations. The phrasing of the theme, despite the simple-triple time signature I begin to sense now in a twelve-count compás. A second theme diverging from the variations form is introduced at Le double moins vite Tempo Rubato. See Figure 4. This is a plaintive melody in the Phrygian mode, the mode related to choler and fire.\(^{210}\) Mark DeVoto describes the passage as “other worldly” and “the most important digression in the whole work.”\(^{211}\) It is here that De Falla sensed Debussy’s acquaintance with the cante jondo, the siguiriyas.\(^{212}\)

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\(^{203}\) Ibid., 47.

\(^{204}\) Goethe and Eckermann, Conversations of Goethe, 360: Conversation on March 2 1831.

\(^{205}\) Ibid.


\(^{207}\) Lorca, Deep Song and Other Prose, 105.

\(^{208}\) Ibid.


In stepping back in time I have explored the *Danse* in many directions, through time and space; and to ancient Greece, India and Spain. In eurythmy, stepping back in time is literally that. Steiner describes this as cultivating a going-back-into-yourself. In front of us everything is revealed, we can see everything before us. Behind us, in our back space, “is a world of darkness of which we have scarcely an impression.” In a conscious stepping back, literally getting up from the harp and stepping the rhythm of melodies by stepping back and holding the long notes, I felt fully, and surprisingly for the first time, what it meant to experience duration. My foot moves back into that dark space behind me and standing quietly in this posture, being still. The world of history seems not really stony and fixed—it was moving behind me; and the future was

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213 Steiner, *Eurythmy As Visible Music*, 52.
brushing my body, like water flowing around a rock. Holding fast in the experience of the long note I felt my permanence. “The experience underlying long notes may be likened to that of waiting for something which never comes.”

Through the art of eurythmy what is inward in the body is brought outward through movement into space. “When the limbs carry out the harmonious cosmic movements of the universe, the soul even begins to sing. Thus the outward dancing movement is changed into song and into music within.”

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214 Ibid., 117.
life status update

the world
is moving
within me
and
without me

12 Feb 2013
All Is Leaf
sea trees

between Barwon Heads and Bellbrae

the red gums’ marrow speaks

swallowing that which

swells oceans and shapes waves

sea trees

bark, leaf, twig and splinter

salt sprayed

soaked

9 April 2014
Then he wound the veil beneath his breast, and arms outstretched plunged into the sea

—Homer Odyssey Bk V: 313–387

In 2008 I commissioned Selleck to compose a solo work for performance at the third Australian Harp Festival. Selleck is a composer, flautist and musicologist and teaches at the Faculty of the Victorian College of the Arts and Music, University of Melbourne, where she is an Honorary Fellow. Selleck says:

In composing there is a sense of controlling as well as calming the chaos; of giving birth to something new. To compose is to create your own imagined universe, to briefly inhabit a ‘god-realm.’ In composing I am uncovering my own unique voice and realising my own imagined sound-worlds.

When the commissioned work arrived it was titled Spindrift. Spindrift occurs when the force of the wind lifts the ocean out of itself and carries it along as spray. Selleck remarked, “The composition is not a literal depiction of spindrift, but more of a mood suggesting a psychological state brought about by meditation on the idea and experience of it.” Spindrift also has a place in mythology. Eyes of sailors in love can be said to have spindrift in them, otherwise known as the ‘White Goddess’—Leukothea. In Homer’s legend, Leukothea came to the aid of Odysseus saving him from drowning by wrapping him in the safety of her magic veil.

**Embracing**

During the course of this research into essential gesture I was asked to prepare Spindrift for a performance. While preparing the piece this time, it became clear to me that my usual preparation approach had changed. My research into eurythmy and collaboration with Mark Neill on the Debussy Danses and the Beethoven Creatures of Prometheus, as well as the speech work done with the eurythmists on my own poetry, were starting to have a positive impact on my performance preparation. Connections were apparent in every musical motif and arising from my immersion in every detail. Selleck’s Spindrift, to me, was organic in a Goethean sense.

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216 Third Australian Harp Festival, ANU, Canberra, September 2008.
219 Johanna Selleck, conversation, April 2015.
The overall work is clearly formed in seven large sections, and each section flows naturally into the next. The whole piece unfolds from the rising seven-note scale motif in the opening bar. See Figure 5. This motif I now interpreted through the research\textsuperscript{220} as an archetypal gesture of the swelling life force, realising that this indwelling idea was coming to expression in all parts of the piece; thus the smaller parts reflected the whole. The piece became architectural, in the sense that

\textsuperscript{220} As outlined in Chapters 3 and 4.
I was erecting my own body through music, my own Greek temple. There was also a sculptural aspect; as I worked at reacquainting myself with the notes I felt, physically, that I was sculpting my own body into each position as the hand shapes (groups of notes) were formed into place. I envisaged myself outside my body in all conceivable angles viewing each formed position and moving them into a storyboard of moving pictures. In being attentive to my attention there was a form of clarity arising in the sound. My mind was relieved from the usual clutter it had experienced in the past in preparing a performance, and in this space pure music began to speak. Spindrift is a metamorphosis of the ocean. It also became a metaphor for eurythmy: what is deep inside is brought out on the stream of the etheric. What became evident for the first time in my relationship to the work was that Selleck had composed the piece in accordance with the true Aeolian nature of the harp—without being vapid or clichéd. In the composition, the harp is allowed to continually speak through melody and the accumulation of the resonance—like spindrift—becomes the music. Salzedo wrote that

few musicians have as yet had the opportunity of grasping the nature of the harp... not even its fundamental voice is understood. It took the genius of Debussy to reveal the true utterance of the harp and determine its function.221 Selleck’s composition is a continual undulating stream of melody; the music is constantly moving, and the harmony, through oscillating arpeggiated rippling, becomes melody.

Two months prior to the performance of SPINDRIFT222 I asked eurythmist Jan Baker-Finch, to participate in the performance. I wanted her to perform some of my poems, and I imagined that to have her also perform tone eurythmy with Selleck’s Spindrift would give an example of a tone eurythmy performance for the audience to contrast with Lisa Moore’s223 performance of the Debussy Danses.

In rehearsing Spindrift with Jan, two things emerged which added to my research. First there was a moment when her eurythmy gesture at the climactic arpeggios at bars 78 and 79 captured the billowing sail of Leukothea’s magic veil. At this point Jan was not wearing her eurythmy veils. The story of Leukothea was familiar to me but it was not until working with eurythmy that the embracing gesture in the arpeggio figures emerged. This added more warmth to my playing of the arpeggios and brought depth to the piece as a whole. When my arms moved to place on the harp there was feeling a protective billowing embrace, and, as my hands were placed my fingers moved to play, with my arms lifted there appeared the magic veil out of the arpeggio. The arm movements became liquid, and I merged with my surroundings joining the air, swimming with the sound in the gesture of L. “L was looked upon in the Mysteries as a sound possessing special magical qualities.”224 My own interpretation of the story unfolded: I see the veil is symbolic of the life force, as it billows in the air, netting and capturing the etheric, and is therefore described as magic. Leukothea, by giving this to Odysseus and asking him to wrap it below his breast, is giving him divine energy to safely reach the shore.

In another session with Jan, we discovered a relationship between the gesture of harp playing and the ‘threefold walking’ of eurythmy. The words to describe and accompany this threefold walking action are ‘lift-carry-place.’

222 SPINDRIFT the performance is capitalised to distinguish it from the solo harp composition Selleck’s Spindrift.
223 See Appendix A for eurythmist biographies.
224 Steiner, Eurythmy As Visible Speech, 69.
Earth and Sun Forces

When Steiner asked Lory Smits to view Greek sculpture\textsuperscript{225} he showed her two images of Greek sculptures: the *Apollo of Tenea*\textsuperscript{226} and *Apollo Sauroktonos*.\textsuperscript{227} In comparing these sculptures, Steiner highlighted the impulse of the Greeks “to revolt against an earthbound existence.”\textsuperscript{228} One can sense that the stance of the *Apollo of Tenea* is entirely earthbound, both feet equally carrying the body, in an older Egyptian style; whereas, in the *Apollo Sauroktonos,* “there you have the famous Greek standing-leg, which actually comes through the activity of the other foot, which enables that foot to be moved in freedom from the earth.”\textsuperscript{229} The feet are threefold in structure; the toes, the arch, and the heel. The toes are “our eyes for the earth”\textsuperscript{230}—the thinking aspect; the arch is the *sun space* or the *heart* of the foot—the rhythmic system; and the heel is our will.\textsuperscript{231} The Greek sculptors were capturing more than movement; they were exposing the formative forces, and what they depicted were their gods dancing in stone.

In the process of walking there are the two forces of earth and sun. In the transition is the in between, the space of mystery. What Jan and I discover is that we both have encountered a moment in these movement patterns which is a point of balance neither moving forward nor backward. In this moment in time there is a suspension, the quality that caused audiences to gasp when experiencing Nijinsky’s leap as he appeared to “hold an arabesque in the air.”\textsuperscript{232}

Instructions for Threefold Walking:

We begin by placing our feet parallel on the earth, the right foot slightly behind the left. Both heels of the feet should be on the earth, which means our knees have to be slightly bent. Our weight is in between both of the feet. And now we loosen our right heel out of the heaviness of the earth, roll via our arch to our toes and lift them off the earth (lift). Now we are standing on our left leg and we bring our right leg passed our standing left leg in an arched movement, although not too high up, toes pointing to the earth (carry). Now the toes of the right foot are placed first, then the arch and lastly the heel (place). Our weight is slowly shifting with the movement, and yet remains in between the two feet. As our toes touch the earth on our first step we send with our consciousness the movement under the earth to our left heel, which in turn picks it up and starts the process now with the left foot.\textsuperscript{233}

The harp gesture also involves a three-stage process. First the lower arm falls with fingers releasing from the palm of the hand to place on the strings. The eyes coordinate the destination of the hand placement. To some degree there is also a geographical physical proprioceptive referencing to the hand positioning felt from the elbows and upper arms which hover in space on either side of the plane of harp strings. Secondly, there is playing by swinging the fingers in toward the palm initiated from the muscles knuckles at the base of the fingers with the thumb

\textsuperscript{226} Located in Glyptothek, Munich, Germany.
\textsuperscript{227} Located in Louvre, Paris, France.
\textsuperscript{228} Siegloch, 18–19.
\textsuperscript{229} Ibid.
\textsuperscript{231} Ibid., 8.
\textsuperscript{233} Tschannen, 8.
folding over the index finger. Then, thirdly, the loosely closed hand drops back—a supple and free movement of the wrist—and from this position in the air the lower arm raises upwards via the rotation of the upper arm. The three stages are unified, each flowing into the other, the three movements unfolding as one. The arc-like path away from the strings allows the sound to release. This is the same path going back on itself to return and replace onto the strings.

It felt important to include this work in the performance, the creative work for this research. Spindrift—the word and Selleck’s Spindrift held so much significance now, encapsulating the many themes of my research: Goethean metamorphosis, archetypes, microcosm and macrocosm, and the etheric. So the veil had been lifted and it was revealed that SPINDRIFT would make the perfect title for the whole performance.
Pomona

Life is showering down
surrounding me

and I am dead
all departed

a trillion cicadas
vibrating

lux aeternam
Colours Arise Where Light and Dark Work Together
vision

waking
in darkness
eyes beholding
the starry sky
not yet seen

25 February 2013
The magic ingredient which moves a work of art beyond mere technique into the realm of beauty that can touch others at the deepest level is not clearly definable, but as artists, we search for it.

—Johanna Selleck

A DVD of the performance *SPINDRIFT* accompanies this chapter. This was recorded from a still position with a camera placed at the front of the balcony at the rear of the performance venue, the South Melbourne Town Hall.

**Enfolding**

A musical composition lies dormant on the pages of the score waiting for the performance; for a space in time, to bring it life. Music fills space on a time continuum and is not a tangible product. It has to be done. Eurythmy, too, is born out of feeling and lives in movement; it is: “not a matter of isolated gestures but of what is brought about creatively in a flow of movements.”

You have to do it.

Through my research into eurythmy I could grasp more deeply the fundamental harpistic gesture. I began to sense subtle distinctions between movements or actions that were too forceful, or unnecessary, and the impulses or underlying energy toward movement that could be set free to bring the strings to sound the harp. There is a physical connection to sound. My creative work *SPINDRIFT* engaged the experiential gestures of eurythmy, speech and harp playing in a performative context.

The process of creating a performance that would capture the outcomes of the research was challenging. The performance venue was selected purposely. The South Melbourne Town Hall has an atmosphere conducive to the appearance of the etheric. There is a certain haziness and warmth in this space, perhaps because the timbers have resonated with music from the world’s finest music makers. There is an anticipation of the sounds of music and speech commingling in the hall, rubbing the air surrounding the performers and the audience. The desired audience experience for the program was for it to be beheld as beautiful.

The performance *SPINDRIFT* commenced at 9 p.m.—after the sun had set and darkness surrounded the venue. The hazy half-light created an experience of seeing through or penetrating the space. This helped to give the feeling of the depth of the room and more sculptural form to the performers. When the view is too transparent we cannot see what is there—for example, we put stickers on a glass door in order to see it. In this permeable atmosphere the audience would also be able to hear the performance in an intimate way.

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235 Steiner, *An Introduction to Eurythmy*, 38.
The three musical works featuring the harp were the crucial parts of the programming, and they formed the trinity in which the poetry arabesqued. Some programming happened because logistically it made sense. For example, Lisa Moore travelled from Tasmania originally to only perform the Debussy. The two poems with eurythmy, “The Mother lode” and “rhododendrons,” were selected for SPINDRIFT, as Moore had already prepared and performed these at a conference in Canberra in 2013.\textsuperscript{237} Given that Jan Baker-Finch would have limited preparation time, only three more poems were selected from my original works for her to perform with eurythmy for the program, “steps and paths,” “in the cathedral” and “sea trees”. The poem “Elena Maya” was spoken before the Flamenco. My poem “in the cathedral,” reflecting cyclical time as the dance of life, frames the performance, just as Michelangelo’s reclining marble sculptures Dawn and Dusk and Night and Day (1533) preside over the Medici Chapel. The work entitled “steps and paths,” used as a transition—it speaks of eternal journey, the lifetimes in the space between heartbeats,—and “sea trees” created the transition between the Flamenco and Selleck’s Spindrift, making an obvious outward connection to the ocean as well as an inward reference to the nature of being penetrated through by our mentors, absorbing the life force and learning of ages past and those yet to come.

\textsuperscript{237} “Spiritual Ideals for Culture and Democracy,” The Anthroposophical Society in Australia National Conference, Orana School, Weston, ACT, October 6, 2013.
The three musical compositions used for the research were situated in three locations and at different levels, directionally inscription their trinity through and across the three-dimensional performance space. Beethoven’s *Creatures of Prometheus* was performed with the orchestra of volunteer musicians in the balcony (east). Debussy’s *Danses* were performed on the same level as the audience and to the side of the stage (north), while Selleck’s *Spindrift* was situated opposite the Debussy, but on the stage level (south). These four, front, back and sides, differentiate the experience of seeing and hearing. This schema was fashioned to awaken the senses and stimulate the experience from the habitual or usual frontal directedness of a performance.

The idea of locating the first music work, the Beethoven, in the balcony was evocative of the scene depicted in the ballet being set at Parnassus—the home of Apollo and the Muses. The music was to come from above and behind the audience as the mountain air, in the lofty heights. There was nothing on the stage, only red light. This experience of not seeing helped to highlight an essential element of my research, the proposition that we hear with our eyes. There was very little to see in the balcony for those who could not resist the temptation to look back, as the orchestra were in darkness; minimal, discreet sconce lighting was used to make the scores visible. The instrumentation of the Beethoven included one flute, two clarinets, two bassoons, two horns and string orchestra comprising four first violins, two second violins, two violas, two celli and one double bass. The harp selected for this piece was the Lyon and Healy *Salzedo* belonging to the Athenaeum Club of Melbourne. This harp has a very rich and full bodied tone that resonated well from the balcony. Salzedo was to be represented in the program and this harp model was his conception. It was this harp that spoke first in the whole performance. The first of *SPINDRIFT’S* three music works therefore involved wind instruments, strings and harp.238

In preparing the Beethoven with the orchestra, I shared some of the insights into playing using eurythmy as inspiration. Orchestra members were given the synopsis of the ballet, and the detail of the characters that the instruments represented.239 The message was to make the magical, mythological setting in music. How to create this was to think not of the body just projecting directionally from the front, but to sense the whole body radiating out in all directions into the space, just as the sound of the harp does, and then conversely meeting the space in which one is situated from every sense-perceptible part, sculpturally, as a dancer may shape the space.

From the first rehearsal the music sounded magical. Following the performance the conductor, Evan Lawson, and I pondered: what was it about this performance that felt so surreal and exquisite; why did it happen so effortlessly and joyously? Was it the dark, the balcony, the lack of audience looking at us, was it the pep talk? Beethoven? “His music is that of a ‘genius,’ it is ‘divine,’ according to Thomas Mann ennobling everything it touches.”240 Whatever it was is perhaps a mystery. What it was like for the audience, from most accounts, was awe-inspiring, and moving.241 Evan Lawson said it was the most amazing musical experience he has ever had.

The second music work was the Debussy *Danses*, performed with the string orchestra and harp. The Debussy was situated on the floor of the auditorium, so the orchestra would come down from the mythological to terra firma. The music thus descended from the mountain, as if to Delphi where the dance sacred and profane could take place. The lighting for this work was...
orange. In Steiner’s colour lectures he describes the colour as strengthening and that by living into the colour orange “we experience the desire for knowledge of the inner nature of things.”\textsuperscript{242} Eurythmist Lisa Moore moved the harp part.\textsuperscript{243} Lisa wore a silk eurythmy dress coloured in slate mauve, and the silk eurythmy veil which covered the dress was antique gold. We selected these colours to represent the earthly and the sacred, as well as night and day, dark and light, moon and sun. In the choice of colour we attempted to capture the essence of the Danses. Eurythmists wear silk for a number of reasons; it moves fluidly with the eurythmists movements and billows giving form to the air and through its sheen it is able to give depth and texture to the colours. The tiny silkworms, as Steiner once described, have woven light into the fibres.\textsuperscript{244} The conductor and string players wore black, and my dress for this piece was sleeveless and long in pink and red tones with swirling arabesque-like patterns featuring art nouveau-inspired prints of plants. The notion of arabesque was significant to Debussy’s art, he described his revered music, that of Bach, as belonging to the “age of the ‘wonderful arabesque,’” when music was subject to the laws of beauty inscribed in the movements of Nature herself.\textsuperscript{245} The colour of my dress related to the overall colour of the lighting in this part of the program.

The harp and conductor were positioned in spotlight, and the conductor’s arms and my arms were sleeveless, in order to enhance visibility of the connections between our gestures for the audience.

The harp selected for this piece was the Lyon and Healy Style 30 belonging to the University of Melbourne. This instrument model I first met when studying harp with June Loney. Although quite a new instrument and very loud (new instruments need to be played in) the pedal action is very swift, which was a useful quality for the piece as some moments in the piece require the facility of very fast footwork.

The structure of the central poem Elena Maya imparts honour to the lineage of teachers, an eternal thread of continuity in arts practice. The poem is formed in the flamenco dance form the alegrias\textsuperscript{246}—it could potentially be sung to accompany the dance. Literally meaning joy, this word alegrias also expresses the fundamental harpistic gesture; and the eurythmy gesture for the word—coincidentally, but as one would expect—mirrors the harp gesture.

As De Falla had found an influence of the Andalusian siguiriya in Debussy’s Danses, I asked Elena Maya to use this palo\textsuperscript{247} in her dance. Elena’s outfit featured the colours that have become synonymous with the art of Flamenco: black and red.\textsuperscript{248} The shoes were red leather with pink scalloped straps. The full circle skirt was black in a draping fabric, and her black top had long sheer sleeves and featured flocked red, white and grey flowers. The long sleeves helped to accentuate the fine detailed wrist, hand and finger movements. Elena explains the dance she performed.

The inspiration for my performance was the flamenco cante (song) of siguiriya which although not heard by the audience it is what I hear while dancing and

\textsuperscript{243} See Appendices and D and E for Lisa Moore eurythmy forms of the two Debussy Danses.
\textsuperscript{244} Thomas Poplawski, Eurythmy: Rhythm, Dance and Soul (Edinburgh: Floris Books, 1988), 65.
\textsuperscript{245} Debussy, Debussy on Music, 84.
\textsuperscript{246} A song and dance form originating in Cádiz.
\textsuperscript{247} The word palo is for a Flamenco ‘form or style’ it is from the name referring to a suit in a deck of cards.
the sound and phrasing of the flamenco voice and guitar rhythm is inside my head, inspiring and guiding my expression.

*Si Me Vieras* is *livianas*, a *palo*, danced, played and sung to rhythm of *sigurías*.

The third music work, the work I commissioned: Selleck’s *Spindrift*, was performed with Jan Baker-Finch from the south end of the stage at stage level. This position was selected so as to be in tune with the lifting feeling of spindrift—music in the air above, and caressing sea level. The lighting was mauve. My dress was short with long sheer black sleeves. The dress was in blue, amber, black, grey and white tones, featuring overlays of animals but appearing like water. The animal design element related to the expression of soul and the astral body. Jan wore a very pale green silk eurythmy dress with matching veil. This piece I performed on my own harp, a Salvi *Aurora*.

**Programming**

The idea of the whole was essential to the conception of *SPINDRIFT*. Importantly, each part was reflective of the whole. It is usual for me in conceiving a performance program to think of the performance as having a unity all of its own. The program order was:

“In the cathedral” (January 20 2013)
Jan Baker-Finch, speech eurythmy and Kirk Alexander, poetry reading

“The Mother lode” (November 13 2012)
Lisa Moore, speech eurythmy and Janet Watson Kruse, poetry reading

**Ludwig van Beethoven** (1770–1827) No. 5 ‘Adagio–Andante quasi Allegretto’ from *The Creatures of Prometheus*, Op. 43 (1801)
Evan Lawson, conductor

“steps and paths” (July 7–9 2013)
Jan Baker-Finch, speech eurythmy and Kirk Alexander, poetry reading

**Claude Debussy** (1862–1918) *Danses* ‘I. Danse sacrée, II. Danse profane,’ for harp and string orchestra (1904)
Evan Lawson, conductor and Lisa Moore, tone eurythmy

“Elena Maya” (November 23 2012)
Jacinta Dennett, poetry reading and Elena Maya, flamenco dance

“sea trees” (April 9 2014)
Jan Baker-Finch, speech eurythmy and Kirk Alexander, poetry reading

**Johanna Selleck** (1959–) *Spindrift for solo harp* (2008)
Jan Baker-Finch, tone eurythmy

“rhododendrons” (October 5 2012)
Lisa Moore, speech eurythmy and Janet Watson Kruse, poetry reading

“In the cathedral” (January 20 2013)
Jan Baker-Finch, speech eurythmy and Kirk Alexander, poetry reading

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249 Elena Maya email correspondence December 4, 2014.
250 For text and translation see Appendix G.
251 Rhythmic structure **I . I . I . . I . I**
252 See table of contents for my original poetry.
The opening and end of the program were given by the fusion of poetry with eurythmy with the thespian voice, sounding from the east in the heights of the lofty balcony, the eurythmy on stage in the west: this related to the point in the air to which a harpist’s hands would be suspended before returning to the strings—the climax of the gesture.

Balance was the idea behind having the masculine and feminine voices of humanity resonating in one space for the poetry. The masculine voice was positioned to the right of the feminine, a reference to the eurythmy gesture for major and minor. Motifs that are major are related to action, minor ones to reception: “It is either from feeling or from an impulse to action that all eurythmy must proceed.”

“In the cathedral” and “The Mother lode” were spoken from the east, from the balcony; “steps and paths” was spoken from the middle of the auditorium on the south side and “sea trees” from the middle of the auditorium on the north side; and “rhododendrons” was spoken from the east side on-stage. The audience were therefore hearing from all compass directions as well as experiencing the moving of the actors, musicians, and eurythmists coming from these same directions.

In deciding a performance program running order, my preference is to draw on cyclical models of time, like the seasons. This incorporates polarities of expansion and contraction and light and dark, levity and gravity, and brings a living, breathing aspect to the whole. In the programming of SPINDRIFT it was important to have an overarching gesture, and the fundamental harpistic gesture became that schema. The poem “Elena Maya,” at the program’s heart, was spoken in my own voice and followed with flamenco—defining the point of gravitation. At this point, in the centre, the beginning of the harp gesture, both my hands are placed on the harp strings, prepared and ready to play. In conjunction with being the starting point of the harp gesture, the central point, the dark flamenco heart of the program, became the microcosmic gesture of the whole program. With hands on the harp strings one is grounded, sinking into gravity as much as possible and ever ready to launch upward in freedom to the point of suspension.

In preparation for performing the poem, “Elena Maya” I spent time exploring my voice. Mark Neill often referred to Johnny Cash as an exemplar of a true voice. He recommended watching Johnny Cash on YouTube. Listening to and watching him I noticed he hardly moves a facial muscle. His stance is wooden and yet so much is expressed. All that is heard comes from deep within him and streams out in his voice. With the help of Johnny Cash, my true voice was unearthed and gave me strength to speak.

Lighting

Twilight on the crest of the limestone cliffs of the Barwon Bluff overlooking the Bass Strait in the hazy atmosphere of air touched by the sea. Turn to look toward the west as the sun is setting and the colours of the sky are fiery rose, orange and gold; turn to the east and there you see the softest hues of pinks and blue uniting as opalescent mauve. Depending on what day it is, the moon can appear, lit by the sun, in the palest shell white. This was the inspiration behind the lighting design and selection of colour for the performance SPINDRIFT. The idea was to produce a fleeting moment of skyscape, looking from these cliffs west to east at dusk or east to west at dawn, viewed as a performance over time—through the course of an hour. Lighting is a major part of eurythmy performances; this enhances the depth perception of the movement and

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253 Steiner, Eurythmy As Visible Music, 108.
creates important effects through the evocative and creative use of colour. The program was to be lit with colour gradually moving from light through darkness to darkness through light.

The lighting was set with coloured lights flooding from above and down onto the stage from the front and back and across the stage from the sides. The lighting was set this way to bring sculptural depth to the eurythmy, especially bringing added depth to the movement of the veil, which is worn specifically to highlight and make visible the thrust of the movement in the negative to its physical direction—like a slipstream. It is in this carving of space that the deep inner gestures issue forth through the limbs into the ether. The colours of the staging were made up of three primary colours, starting with red and merging into orange and amber, then from amber into mauve and ending with blue. The two harps at each side of the stage were spot-lit for the Debussy and for the Selleck in turn. This was to highlight the gestures of playing the harp.

Red was selected as the opening colour for the program as it tied in with the ancient Greek perception of colour in the warm active part of the spectrum. Artistically there is a space between the effect of the colour on the eye and the arising of the idea, connected with the colour. Steiner purports that in this space one can perceive the world of the ethereal.

**Transitions**

Transitions in the *SPINDRIFT* program required some attention, both artistically and logistically. The idea of the orchestra walking on during the poem “steps and paths” was inspired by a performance of the Aurora Orchestra. In their performance they walked off and on as required during the music. This behaviour was utterly distracting and yet so affecting that it became a feature used in *SPINDRIFT* as a means of aesthetically solving a logistical staging problem. The issue was how to bring the performers down from the balcony ready for the Debussy without causing a break for restaging. The resolution was one that worked artistically, having the performers walk on during the poetry, through the auditorium. They descended upon the audience, coming from the back space where the Beethoven came from, perhaps from Parnassus, performing and then departing again to the same place they came from. This transition was embraced by the musicians, one of whom suggested the addition of carrying the sconce lights from the Beethoven in the balcony down to the Debussy, a suggestion that worked well. While it may have been disruptive for some, this orchestral procession was a picture in movement of the “steps and paths” of life, as life going by. The poetry “steps and paths” is reflective of this moving musicians’ journey. The eurythmists used the centre aisle for entrances to the Debussy and “sea trees.” For the other works they came via the stage door (north).

The audience were asked to refrain from applause until the end in order to appreciate the program as a whole. Stravinsky in his thoughts on the essentials of music refers to the pursuit of the One out of the Many. He describes the unity of a work having a resonance all its own: “Its echo, caught by our soul, sounds nearer and nearer. Thus the consummated work spreads abroad to be communicated and finally back towards its source. The cycle, then, is closed. And that is how music comes to reveal itself as a form of communion with our fellow man—and with the

Supreme Being.” Paul Dean, the Artistic Director of the Australian National Academy of Music approached me after the performance. He embraced me and said, “Beautiful.”

In a fleeting moment, in the dance between light and dark, colours arise: colour a reflection of the spiritual element, a picture of eternity.

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it's not on the gps

looking for something that cannot be found

I saw love
invisibly
dancing

it distorted my vision
form was matter
colour was light

I saw love's translucence
a bubble edge
softly transparent
glistening crystalline prisms
shimmering

I could not hear it
but it warped sound
as it waved and brushed the air
expanding
in pulses

sparkling
glimmering
undulating
thrumming

For Jess, 18 October 2012
Imagination Inspiration Intuition
seven seas of sensation

if I could share how I feel
if you could go for a ride
and be inside that place
me
I am surfing
surfing the underside of
the oceans’ wave
I am surging
no crest
but almost bursting
crashing and breaking
issuing forth
music
words
are you with me?
**Artistry**

Liber writes a direction to teachers in her method for harp book: “Teach your students to give of themselves when they perform and they will be on their way to artistry.”

She also notes that there is “a need, a calling, a yearning inside each of us that must be met” and when musicians play, a deep and personal part of the self is being revealed. The art of sound production; to produce vitality, colour, duration and intensity, is heard, it is felt. How do we teach this artistry? With my new knowledge gained though eurythmy and the philosophy permeating it, I have developed many ways of allowing the inner voice to speak, communicate and resonate (resound). My research into the confluences of eurythmy and Salzedo’s fundamental harpistic gesture has led me back into the source of movement, to feeling. I probe and question my former approach to my instrumental performance practice and studio teaching. Through the new way, I continue to search to discover the movements which allow pure music to speak through my harp playing, bringing more depth to my artistic practice.

**Approach: Redux**

The three important aspects of Salzedo’s method; mental relaxation, breathing and movement, now have a new life. Through eurythmy they have been enlivened in my reduced approach to the harp. The following describes the seven key concepts arising from the research:

1. **Focus and Grounding**

1A. The major and minor movement as mentioned in Chapter 4 is used as a way of washing off speed—similar to washing off speed in skiing—to assist to bring the mind to the present. If I feel that in music I am rushing ahead I now use this exercise. It also relieves that feeling of being overwhelmed. It is simply walking toward the right side and then toward the left.
   - Take about 5 steps in each direction
   - The chest is open and the head looks toward the direction walked
   - The walking continues until the ease of mind washes over the body
   - The breath becomes easy and this indicates it is time to do work with focus

This side-to-side walking really helps bring a state of calmness.

1B. In creating a focused working environment I use these following exercises to draw the energy inward. Jumping with the feet together and landing with the feet together whilst keeping the lips closed, the energy of the body becomes more focused inward and “down to earth.”
   - Jump with feet together and lips closed in a forward direction—up to 5 jumps
   - Jump with feet together and lips closed in a backwards direction—up to 5 jumps
   - Jump from the starting position as the centre and then one jump forward and back to centre, repeat this sequence in each compass direction (always returning to the centre).

Doing these jumps assists a scattered mind and helps draw everything together into your body—regrouping.

1C. Many heads come into the studio these days and in order to play the harp in a fulfilling way, every part of the body needs to be enlivened. I use the exercise for writing with the feet to enliven and bring more consciousness to the feet and ultimately the whole body. This drawing with the feet is done while seated. It can be imaginary drawing—tracing shapes on the floor—or

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258 Liber, 77.

259 Ibid., 76.
real drawing with crayons between the big and second toe tracing letters onto paper. I draw the *etouffée* symbol for stopping the harp—therefore producing no sound. Both feet draw simultaneously with the left foot mirroring the right foot:

- both feet trace circles
- both feet trace crosses

The alphabet or words, for example; the students name, can also be used. Additionally, doing the circles one foot at a time creates a wonderful inner spiralling that is sensed all through the body from the ground up to the crown of the head. This assists in grounding the legs and bottom and removes tension in the thighs and pelvis.

After foot drawing the whole person finally arrives.

2. Creating space and freedom

In order to produce living, breathing music, there needs to be space around my spine and a feeling of freedom for the possibility of movement in all directions. In my harp studio I use a small bean bag for the eight eurythmy exercises that enhance movement and spatial orientation, including appreciation of ethereal space. The bean bag is in constant movement—given and received, passed from one hand to the other of mine in my performance practice or my students in the teaching studio. In passing the bean bag from right hand to left hand and back again the whole human being is stimulated, involving the cross over between the left and right hemispheres of the brain. The movements are constantly going away from the body and meeting together in the exchange of the bean bag at the centre line of the body. The crossover at the centreline reflects the meeting of the hands at the centreline of the body on the strings of the harp.

After these exercises the whole body is awake to the flowing currents and the circulating space surrounding it. The feeling is created that movement is possible in all conceivable directions, and an awareness of the sculptural nature of the body is gained. Although a harpist appears to sit still, within the body there is freedom, movement and a suppleness leaving the body open to vibrate with the music. The benefits of the spatial movement exercises are profound for the harpist.

3. Balance, becoming inwardly musical—A

Through my research into eurythmy more awareness has been gained of my physical body being musical. My arms are related to the intervals of the scale. I am sensitive to a streaming sensation, like air currents, inside and outside my arms. The awareness of the architectural and sculptural aspects of music and its relationship to the human body has given more depth to my movement at the harp. Through this work my arms hold more expressive potential.

The eurythmy gestures for the vowels are now integral in my practice and teaching. Through the openness of the vowels I feel the outward radiating of my inner song. Here I outline the beginning movements where the harpist and harp come together and how eurythmy is used to deepen and enhance the initial contact with the instrument.

When I begin to play the harp, my head is silent, my gaze is softly focused toward the strings, my eyes sit pooled and relaxed in their orbits. I am breathing in. My feet are placed

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260 For a detailed guided description of these exercises, see Mary Nash-Wortham and Jean Hunt, *Take Time: Movement Exercises to Aid Concentration, Co-Ordination, Confidence and Control* (Dublin, Ireland: Robinswood Press, 2008), 48–59.

261 Refer to Chapter 3.
directly under my knees. Through learning threefold walking, my relationship to gravity has heightened and I sense and surrender to gravity pulling my feet. I also have the opposite force—uplift. I feel both buoyant and grounded. A whole chain effect of expansive life is flowing and radiating. This effervescent feeling is uplifting from the soles of my feet to the crown of my head. I am breathing out. To really feel this effervescence I do the eurythmy gesture for A, a physical movement away from the harp or just a memory recall of the physical gesture. In A there is a feeling of receiving energy from outside and allowing it to move within. Steiner describes that it is as if the world approaches you and you open yourself out to it.262

4. Communion, embracing the harp—O

The eurythmy gesture for O brings space into the whole body. It is the perfect gesture for penetrating the feeling of opening the arms out around the harp to bring the hands to place on the strings. There is unification in O, you go out of yourself and then unite with what is enclosed in the gesture—the harp. The O is experienced in my whole human being, and therefore in a very Goethean way there is also the feeling of O in my hand, without thinking about putting it there—it is present everywhere. I have used O to great effect in my teaching studio to help students grasp the feeling of roundedness in their hands. I do not mention the hands; I just get them to move the O gesture standing away from the harp and through this gesture when they return to the harp their hands are rounded. With this feeling the harpist is ready to embrace the harp. This new approach to embracing the harp with the sense of O is described here:

My whole back ripples with life, I am breathing in. I sense a winglike expanse, an imaginary continuation of energy feathering out from my spine and moving beyond the latissimus dorsi, and the boundary of my torso as my arms rise effortlessly, to embrace the body of the harp. The upper chest simultaneously opens, and I feel the stream flowing out from the clavicles through the upper arms and into the forearms continuing to my closed hands and beyond them as they move toward the strings. Here at the strings the hands open as an echo of the opening of my body, softly spacious. The thumbs lift as the fingers release from the palm and fall into place. Life is radiating out from every part of me. I am breathing out.

5. Subtleties and nuances in articulation—consonants

I understand now the eurythmy gestures for the consonants. I know that articulating, which happens in the extremities at the fingers on the harp, is sourced from the archetypal gestures, from the fixed stars and the planets, the cosmic instrument, the music of the spheres. Something so small has universal significance. Without a good articulation, the harp sound is just a murmur. I now use eurythmy gestures for consonants to bring subtleties and nuances in articulation.

In the harp studio I ask students to hear and recognise certain emphases on consonants in their speech and thoughts. Play those two notes together —t— together. Together—the th sound is a bit thick and not quite as vital and sharp as the precision required to sound two or more strings at the same time. The t is really what sums up the physical experience or gesture required to do this. By saying t and doing the eurythmy gesture, the execution of playing notes together is successful without having to do anything at the harp. T has a certain kind of radiance about it.

G, gathering, ground, get it, grasp, grab. I wanted a stronger more weighted articulation, a firm, reassured assertive sound. The sound of feet dancing on and chipping into the earth.

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262 Steiner, Eurythmy As Visible Music, 18.
Close your hand completely, close, close, close. I say knowing it is all in the action of the $\varepsilon$. The eurythmy gesture for $\varepsilon$ brings crispness, a vivified action of the hand. The action is woken and the whole body instigates/initiates the closing of the hand to produce the sound. These three consonants are known as consonants of force. Steiner describes that “when we make use of the consonants of force we do so in order to be expressed in sharp outlines.”\footnote{Steiner, \textit{Eurythmy As Visible Speech}, 116.} Clear cut tone results from applying consonants to articulation.

6. Waiting for something that never comes—duration

To assist the experience of duration and to give the full length and value to long notes I use the eurythmy stepping for short and long rhythms. Shorter notes are stepped in a forward direction and then longer notes are stepped back and held in that position for the duration. Stepping back and holding still for long notes gives a physical connection to duration, this connection is difficult to feel on the harp. There is a subtlety that is palpable when the long note is held in itself and not pushed forward producing a foreign impulse of momentum. Once this stepping is mastered the experience of long notes is as if waiting for something that never comes—perhaps a window into eternity.

This way of experiencing duration is effective for all musicians.

7. Harmony—I give, I receive

7A. As outlined in Chapter 4 moving to the right is related to the major harmonies reflecting moving out into the world and moving left to the minor harmonies, introspective and inward. Through eurythmy I have brought to life (redused) the feeling of major and minor in me, discovering that these gestures are impressed in the shape of the collarbone. Major is giving out and minor is receiving, a continuation of the collarbone.\footnote{Steiner, \textit{Eurythmy As Visible Music}, 107–109.} The physical movement of eurythmy away from the harp awakens me, so that when I return to play sitting at the harp I bring this living vibrant energy with me. This provides a beneficial physical connection to harmony to the harpist as there is not a physical connection to harmony on the harp; it is only an aural connection, which happens after the physical.

7B. The Chekov psychological gesture of giving and receiving are intrinsic to my music performance. It has become a staple in my teaching to help students to feel for themselves the dynamic interplay between these archetypal polarities. A small bean bag is thrown and accompanied by the words “I give” the person catching the bean bag then responds “I receive” this is repeated until the feeling of giving and receiving becomes embodied and the bean bag no longer necessary.

Approach: Redux in Action

Through this research I am now teaching students using eurythmy principles to move their playing from the intellectual to the poetic. Advanced and technically proficient players can become removed from their whole human being—the very nature of study brings us into our heads and by comparison our limbs are relatively inactive and our bodies can become stiff and inflexible. This is the very opposite of what is required in playing music—freedom and ease of limb movements, free flowing breath and a quiet, reposed head: Salzedo’s three important principles. Awareness needs to be awoken to the dormant formative activity of playing, the root
or source of feeling, the essential gesture. This awakening assists the student to stream out into the music, to become music itself.

To illustrate my use of the outcomes of this research translated into this teaching practice. From a eurythmy perspective my teaching is more flexible, intuitive; meeting what is required in the moment. I had a repertoire of strategies but it is far richer and more expansive with eurythmy. Through deep listening I am able to diagnose and problem solve in the moment, on my feet. Working with new strategies now has positive results; the students give feedback which shows that this living way of teaching is effective.

In the studio I am assisting students to awaken their whole human being through allowing the essential gesture to flow out into their own harp playing. The students are embracing it and absorbing this and eurythmy is then brought into being in their own playing with great results.

Example A. The key concept *Harmony*—*I give, I receive* in action.
A student is playing a particular piece. The first line rises out of a low note into a major arpeggio and then trills. The second line rises out of the same note but by contrast into a minor arpeggio. I listen to the student play the opening. Both phrases are played and every note is correct, the articulation is perfect. When looking at her play there is nothing wrong—everything she is doing is technically right. There is a need for more than just the notes; what is happening between the notes, created in the living flow—the feeling from the root of the movement, where the essence of major and minor issues forth into movement—is required to bring this into musical (being).

In the student’s performance I hear that it is mostly her upper body that she involves during the playing of this passage. As we listen we reflect what we are hearing. When the whole human being is engaged in the playing, it streams out into music creating a satisfying sensation in the receiving audience.

I draw attention to and explain the nature of the collarbone and its eurythmic role and its key role in giving and receiving. The student then stands away from the harp and moves using the collarbones as the impulse for the movement out-streaming through the arm and stepping forward and to the right. In contrast the minor is experienced by coming back, stepping back and into the body, moving to the left. She plays. What has changed is this time she plays from her whole being. There is more life in the way she moves her arms and fingers, and that is reflected in the living quality produced in her sound. Her playing is no longer technical, intellectual and dry. The student feels and hears the difference herself and comments that she had not been aware of the major and minor when she first played—they were just notes.

Example B. This is thinking on my feet in action.
A student is preparing a study, the dynamic indication on the opening chord is *fortissimo* and the direction indicates that the piece is to be played with great suppleness.

This opening *fortissimo* chord requires energy from the core. I tell her that the word dynamic relates to movement—energy. “What will make this opening chord successful,” I say, “is if you find deep within yourself the source of the dynamic feeling of fortissimo.” Of course it requires a certain co-ordinated action—this is advanced level repertoire and the student is an advanced player. I am now asking her to call upon things that she has overlooked or perhaps bypassed in her focus on learning the notes, detached from the essence of music. How do I help this student to locate this source of dynamic feeling within her self? She is physically playing with
attentive focus moving mainly from the strings and the fingers via the head and eyes; bypassing the rest of her.

It would appear that it is essentially the moving fingers which create the dynamic but the source of this dynamic is further back, deeper than the extremities. I am thinking how to find a way to teach the student to feel and experience inwardly the source of dynamism for herself. I begin to sense that a Chekov style “psychological gesture” is in order,265 these gestures were developed from eurythmy. I take outdated posters from the noticeboard. I offer a poster to the student. We both have one. I demonstrate; I am ripping this with my whole body. I tell her I can feel two streams of energy, it feels as if the centre line of my body is where one cycle of energy is coming from, the other cycle of energy is beyond me, coming in through my fingers and into my arms and torso, I make special reference to the collarbones as it is this point where there is a confluence of streams of energy. I use this energy and then I rip the poster into two pieces. We continue ripping it into shreds, feeling the concentration of energy and the source of the movement to make this action. Once we rip the paper, then I ask her to feel into the after sensation of the ripping. There needs to be the energy of the action and then the release of the action to complete the whole.

The student plays the chord. It now has energy, dynamism, it is definitely fortissimo. I comment: “This is so vital that you could start a fire with that action.” The difference is astounding. The student has surprised herself, and looks at her fingers. “Did I do that?” There is much energy in the action to play the notes and also an equal release after that action that helps the notes to release and sing. If the action is held, the sound is choked. In this moment I encourage her to listen and connect with the sound she creates on the harp, to live in the sound. This example without using the whole human being would be taught with a verbal directive such as: “play the fortissimo louder.”

**Example C.** The key concept *Waiting for something that never comes—duration* in action.

In a rehearsal I am coaching the Ravel *Introduction et Allegro.*266 The tempo of the introduction to this piece is very slow and the notes are long. I ask the Director, clarinet player in this rehearsal, to stand up, together with the flautist, a student of the Academy, and to step backward and feel the stillness in the long note, then to walk forward with steps on each of the short notes. After experiencing the rhythm physically they both play the opening passage again. “That is remarkable,” says the Director, “It’s not only the most together I’ve ever experienced this passage—feeling the duration has also fixed the tuning!” Simple steps; an eurythmy approach, creates a significant outcome for the ensemble.

**Example D.** The key concept *Subtleties and nuances in articulation—consonants* in action.

In a passage requiring three-note chords repeated fast with alternating hands, a student suggests that it needs to be more *F* by this she is not suggesting the dynamic *forte,* but the consonant *F,* a fast double movement: if you think of words such as fire, flash, fast, flit, flap, fan, fly and so on, the movement begins to reveal itself. I have worked with this student on eurythmy gestures for consonants to assist articulation. Without prompting, she hears consonants in articulations. We have never worked on *F*—she found it herself.

265 Introduced in Chapter 4.

266 Reading Week, February 27, 2014, Council Chambers, Australian National Academy of Music, South Melbourne.
What is remarkable about the eurythmy gestures is the gestures are the sounds, or, conversely, the sounds are the gestures. “A tone or a sound can have only one corresponding gesture . . . it cannot be expressed in a variety of ways.” Eurythmy is in us: mumbling, whispering or singing. It is not something new to learn, in some instances it just needs to be stirred into being.

Steiner, *Eurythmy As Visible Music*, 55.
Stop Crying

Under the swamp cypress
Heraclitus
on the same page
a lady bird
walking on words

For Danaë, 27 May 2013
Conclusion
Milky Way Manuscript

Let me tell you something—
I was seeking perfection
and couldn’t find it
then
late last night
I heard frogs
and saw the Milky Way
reflected
in their song

12 July 2013
The core aim of my research is to find a deeper connection to the essence of music. Through eurythmy I forged a new relationship to music and this resulted in my own instrumental performance practice transforming and developing with clarity and depth in both playing and teaching. My research and the development of my own approach redux can be used as a corrective for harpists, in their own practice introducing and/or refreshing the idea of Salzedo’s fundamental harpistic gesture and the core principles of his method for harp.

I used three compositions to be explored with eurythmy. Each work uses the harp in a different capacity, as an orchestral instrument, as a chamber music instrument and lastly as a solo instrument:

- Beethoven ‘Adagio–Andante quasi Allegretto’ from *The Creatures of Prometheus*, Opus 43
- Debussy *Danse* ‘I. Danse sacreÉ II. Danse profane’
- Selleck (1959–) *Spindrift*

The two eurythmist who assisted my research were Jan Baker-Finch and Mark Neill.

The research was practice-led and also contained a creative work, the performance titled *SPINDRIFT*. This featured the three musical pieces together with my own original poetry arising from and during the research and the movement of eurythmists to explore what the research had revealed to that point and then reflect on that performance as the final part of the research.

Through eurythmy I found a way to awaken the way to feel gestures to create music, these were archetypal movements. Just as Lucien (c. 125–c.180)268 described music (*Musiké*—the art of the Muses—dance, poetry and music were inseparable) tracing it from its cosmic beginnings, the deep fundamental gestures of musicians are archetypal. I have reconnected to what was dormant, living inside me as embryonic movement intentions, and when I play the harp an echo of the archetypal gesture lives in me also.

My research has enlivened my instrumental performance practice and resulted in my reduxed approach. Through this approach redux, using the outcomes of my research into eurythmy, Salzedo’s fundamental harpistic gesture and core principals of mental relaxation, breathing and movement are enlivened. In application this is already effective and bringing musicians closer to the music itself. This approach enhances the musicians’ connection and assists them to be relaxed, to breathe easily and move freely through rediscovering the essential gesture, the root of the feeling thus resulting in movements free from unnecessary tension. The musician is then in a position to transmit; to give and receive. Great comfort and joy ensues. I outlined the seven key concepts developed from my exploration of eurythmy in Chapter 7:

- Focus and grounding
- Creating space and freedom
- Balance and becoming inwardly musical—A,
- Communion, embracing the harp—O,
- Subtleties and nuances in articulation—consonants
- Waiting for something that never comes—duration
- Harmony—I give, I receive

My wish is that my research is understood as a musician seeking a closer relationship to music. My core aim is to deepen my connection to music. It is disturbing to be referred to as the person

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who does body stuff—as if the body was separate from and did not bear any relationship to
music. Through this research I have found that the body is completely musical.269 I hope that my
work in finding the gesture, the essential gesture, is seen as something beyond physical
movement partaken purely for purposes of relaxation and or to eliminate anxiety in
performance, but as my quest to penetrate and reconnect to the source of music through finding
the underlying archetypal gestures. This is what this research into eurythmy has given me.

Musicians are surprised to find significant changes to their playing through undertaking
eurythmy inspired movements away from their instruments:

Whole body exercises off the harp translate swiftly into musical progress back
on the harp.270

Within my practice, I felt a change in my understanding of space and
connection. I felt this was a direct result of exercises away from my
instrument. Moving away from the physical practice of music, brought it back
to the expression of music.271

This research is important for harpists of all methods and it is also significant for all musicians,
who will be stirred to rethink their approach to their own instruments or even simply the act of
listening and experiencing the joy of music. When a musician plays without engaging their whole
self, they bypass, and are cut off from, their full potential or their own humanity. Music speaking
by only engaging the intellect is simply a whisper.

In the first chapter I mentioned that I thought speech and why we speak was not the point
of my research. Through my research, however, the process has revealed that speech is indeed
integral—music I have rediscovered is a kind of speaking, as Emerson says: “every word was
once a poem.”272 In Chapter 3 through my work with eurythmy I found that working with the
vowels and consonants, surprisingly this was through using the alphabet—these archetypal
movements were brought forth livingly impacting on my feeling and movement at the harp. In
my performance preparation for speaking in SPINFDRIFT273 working on speech was a way into
letting the voice inside me out in harp playing. The focus that was drawn to speech awakened my
attention to how I speak and how I listen to speaking. I notice that I am more aware of the
words people use and also of the manner, tone, colour and use of breathing in speech. I am
attentive to listening; I am aware that appreciating and experiencing the feeling that comes
through listening to music, is enhanced.

Through my own experience I know that eurythmy will benefit all musicians. Students
asked me for reading material. Where could I send them or refer them? It is my understanding of
eurythmy that led to these insightful depths. One does not have to ‘do’ eurythmy or train to be a
eurythmist but more to understand what it can offer and how it can enrich the nature of
musicianship.

My own research into eurythmy in relation to the harp can assist all musicians to find the
enrichment to musical practice that eurythmy can offer. My reading has been vast, and yet there
is so much more to eurythmy than could ever be presented here in this exegesis. I will find
opportunities to share my research through journals, masterclasses, and workshops at festivals. I

269 Outlined in Chapter 4.
270 Harp student’s mother’s appraisal of my teaching.
271 Chamber music student’s (guitarist’s) comments on my tutoring.
273 Outlined in Chapter 6.
already teach my new knowledge in my harp studio and the University of Melbourne harp masterclasses and share it with my colleagues. The research has inspired me to continue on my quest to penetrate the mystery of music. I am coming to an understanding that this is an eternal task, which Lorca so succinctly described in his definition of Andalusian pain; “the struggle of the loving intelligence with the incomprehensible mystery that surrounds it.”

Eurythmy has helped me to understand and find ways into music’s essence, and a way of bringing consciousness to the energy and the feel of harp playing. What I uncovered through research was that eurythmy harmonised sound and movement—a perfect union—providing a path to the root of feeling, and this is what I have termed essential gesture.

“Music, don’t you know, is a dream from which the veils have been lifted. It is not even the expression of feeling, it is the feeling itself.”

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274 Lorca, *Deep Song and Other Prose*, 105.
275 Debussy to André Poniatowski 1893, in Lesure and Nichols, eds., *Debussy Letters*, 41.
rhododendrons

already seen
and later understood
a soon forgotten water bird
presses breastward
through the still clear water
calm
peaceful

the story created a slipstream
sparkling, lit up
bedazzling the once black and blue surface ripples
disappearing
as pleasure

the meaningful movement
embedded in memory
a treasure
swaddled
shared

the Rose of Venus
a momentary moment

alignment, the nothing
between something lost and something found

pull up floorboards
ruins and gold
tales and tailings
roll a rock to the precipice
castle and crag

the Brink

listen
listen to stillness
calm
peaceful

what lies before
what lies behind

a lake
and rhododendrons will be planted there

5 October 2012


APPENDIX A

Eurythmist Biographies

Jan Baker-Finch began life in New Plymouth, NZ, where she learned music and ballet from a young age until university, where she earned her Masters degree in French and German. Jan subsequently moved to Germany to study the movement art-form of eurythmy at the Eurythmeum Stuttgart. That a movement art could have such an intimate relationship with music and poetry, and offer such insight into what it means to be human, was a revelation to Jan. Four years of performing with the Eurythmeum Ensemble followed, including tours to the Americas, Russia, throughout Europe, Australia and NZ. Since 1991, Jan has lived in Brisbane, where she teaches eurythmy at the Samford Valley Steiner School and movement improvisation at the Queensland Conservatorium. Her creative activity has included collaborations with percussionist Vanessa Tomlinson and the eurythmy ensemble FLOW, a series of Environmental Performances evolved through deep listening practices, and an ongoing experimental exploration of the Mysteries of Walking.

Lisa Moore is a performing and teaching eurythmist, teaching in schools throughout Australia. Lisa has performed within Australia and overseas, including Switzerland, China and Hong Kong. In Tasmania Lisa is bringing eurythmy to the wider community, as well as teaching at the Tarremah Steiner School. She coordinates a eurythmy performance for the annual Easter Festival in Tasmania. In collaboration with renowned astronomer Brian Keats, Lisa has developed a performance integrating movement, star law, mythology and folk tales which was premiered at the Goetheanum in Dornach, Switzerland in 2015.

Mark Neill studied with the European master Else Klink, receiving a diploma to both teach and perform eurythmy. In 1991 he formed the Wander-Light Eurythmy Company, and commenced touring and performing throughout Australia, and overseas.
APPENDIX B

The Twelve Senses

The Lower Senses (will): The four lower senses are physical senses; they relate to an inner experience and are directed toward our own physical body. They are ordered from more on the boundary to the external and moving deeper to the interior: the sense of touch—gives the experience of self and our boundaries, the sense of movement—conveys the state of our own motion, the sense of balance—which conveys our own state of balance opposing gravity and finding our centre point and the deepest inward is the sense of life—which relates to our wellbeing, we particular become aware of this when we are not well.

The Middle Senses (feeling): The four senses belonging to the middle senses are referred to as soul senses. They encompass both an inner and outer experience in connecting to the world. They are ordered from those that are more an inward experience to those that are going further out into the external: the sense of smell, the sense of taste, the sense of sight, and the sense of warmth or temperature sense.

The Higher Senses (thinking): The four senses belonging to the higher senses are social senses and are directed inward. They are ordered from closest to extending far out into the world. They each oppose a lower sense. The sense of hearing through the ear relates to balance; this is particularly evident as the mechanism for balance, the vestibular system, is located in the middle ear. The sense of word of another person, how we understand another expressing themselves has a connection with gesture and this relates to movement. The sense of thought of another person, the conceptual sense in perceiving ideas relates to the life sense. The sense of another’s ego relates to the sense of touch.
APPENDIX C

The list of zodiac of fixed stars correspondences was compiled through my collaboration with Mark Neill:

ARIES head [happening] V W upright position

TAURUS throat and larynx [deed] R beginnings of sound formation

GEMINI symmetral plane [ability] H symmetry

CANCER chest [drive] F seclusion

LEO heart [enthusiasm] D T enclosing of what is within

VIRGO solar plexus [sobriety] B P physical separation from the outer world

LIBRA hips [forward planning] TS C balance

SCORPIO reproductive organs [understanding] S Z

SAGITTARIUS thighs [determination] G K

CAPRICORN knees [dealing with the world as it is with reality] L

AQUARIUS shins [balance of thought, feeling, willing] M

PISCES Feet [sacrifice] N

The consonants are formed in the different parts of the mouth as outlined here:

Bilabial M B P W

Upper Teeth and lower lips F V

Dental L N D T CH J

Tip tongue teeth S Z SH

Velar G K CH (loch) H NG QU
Eurythmy form drawn for Claude Debussy *Danses* ‘I. Danse sacrée’ by Lisa Moore for tone eurythmy performance in *SPINDRIFT*
Eurythmy form drawn for Claude Debussy *Danses* 'II. Danse profane' by Lisa Moore for tone eurythmy performance in *SPINDRIFT*
APPENDIX F

Orchestra for Beethoven

**Flute**
Lina Andonovska

**Clarinet**
Justin Beere
Luke Carbon

**Bassoon**
Chris Haycroft
Chris Martin

**Horn**
Alden Cai
Alex Morton

**Violin I**
Doretta Balkizas
Katriona Tsyrlin

**Violin II**
Estilita Rae
Christine Daly

**Violin II**
Imogen Eve
Philip Healey

**Viola**
Anthony Chataway
Justina Lui

**Cello**
Anthony Chataway
Justina Lui

**Double Bass**
Rohan Dasika

String Orchestra for Debussy

**Violin I**
Doretta Balkizas
Katriona Tsyrlin
Estilita Rae
Christine Daly

**Violin II**
Imogen Eve
Philip Healey

**Viola**
Anthony Chataway
Justina Lui

**Cello**
Nils Hobiger
Lucy Price

**Double Bass**
Rohan Dasika
APPENDIX G

The *livianas* danced, played and sung to rhythm of *seguiriyas*: 276

*Si Me Vieras*

*A la orilla del río yo me voy solo*

*Y aumento la corriente con lo que lloro.*

*Y si me vieras, y si me vieras*

*Lástima te causara, dolor te diera.*

*Dicen que “tío” lo bueno cuesta un “sentío”*

*Que sabrás tú que cuesta “tío” lo mío*

*Que estoy pasando por esta buena gitana*

*“Tío” lo que tengo.*

*If You Should See Me*

*I go along the river*

*My falling tears increase its flow.*

*And if you should see me, and if you should see me*

*You would pity me and feel my sorrow.*

*They say there is a cost for all that is good*

*You should know of all my hardships in life*

*All that I suffer for this *buena gitana*

*“Everything” that is my life:* 277

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276 Rhythmic structure I . I . I . . I . . I.

277 Translated by Elena Maya.
APPENDIX H

Comments from composer Johanna Selleck on SPINDRIFT

For me, Jacinta’s concert encapsulated something wonderful and inspiring about the whole concept of ‘femininity.’ The way in which the different elements of the concert (eurythmy, flamenco, ‘classical’ music, poetry, utilisation of space and lighting) were brought together made this even more powerful. The grace and sensitivity of the eurythmists and the power, earthiness and sexuality of the flamenco dancer presented a striking vision of what it is to be ‘feminine.’

This is a very different vision from the one we are confronted with in the mass media today: wafer-thin models, bodies shaped by cosmetic surgery—eternally young—with an overriding focus on physical appearance that presents femininity in an artificial way and nothing more than ‘skin deep.’ In contrast, the dancers tonight were not particularly young, they were middle-aged women, natural and confident in themselves, responding in the graceful flowing gestures of eurythmy to the ebb and flow of the music, beautiful in a way that does not automatically fit with contemporary pop-culture expectations of feminine beauty, and goes much deeper. Throughout movement, they connected with each other, with the music, and with Jacinta. As Elena Maya presented her flamenco dance, Jacinta sat poised on the edge of the stage, watching, and Elena smiled at Jacinta as though she was offering the dance especially to her.

Throughout the concert, Jacinta’s dress and poise was “goddess-like” in itself—straight backed and serene, whether walking, sitting, or playing the harp. This created a particular aesthetic. Early in the concert, Jacinta spoke about the lineage of her teachers: her teacher within her and her teacher’s teacher within her etc. For me, this set the tone of the whole concert and alerted me to the idea of the ‘goddess within’ and what this means. It also made me think about the importance of the connectedness of women, of friendship and nurturing relationships separate from the intervention of men. Jacinta performed my piece for solo harp, Spindrift; a product of a long and enduring friendship between Jacinta and myself. Her own poetry, haiku-like in its powerful simplicity, interpolated with the music throughout the concert. The creativity of women was everywhere apparent here, yet this vision did not exclude a sense of the masculine. Rather, it found a balance between elements of yin and yang, evidenced in the concert opening with Beethoven’s The Creatures of Prometheus and the way in which Kirk Alexander’s resonant base delivered the lines of Jacinta’s poetry in a steadily-paced and poignant manner, unseen, and echoing from different parts of the hall. This use of space, the unpredictability of where Kirk’s voice would emerge from next, broke up any sense of being ‘lectured at’ or overpowered by the almost Shakespearean, male voice. With music and poetry emanating from all sides and from the balcony above and behind, the hall began to feel like the cathedral referred to in Jacinta’s poetry (which kept returning to the line “In the cathedral”). This was very different to the conventional concert setting, which operates on a unidirectional delivery of the music to (or ‘at’) the audience.

Tonight, the audience was immersed in the sound and I started to feel very much at one with the music and poetry, allowing it to wash over me, an effect that was enhanced by the diffuse lighting, which although subdued, had the unusual effect of making the performer’s eyes stand out like deep dark pools of water—almost black—bringing to mind the description of the eyes as “window to the soul”. Visually, the concert was dominated by the positioning of the harps stage left and right, framing the area with these grand instruments of archetypal beauty. Everything in
this concert seemed to have meaning and importance, and the beauty of it was that it was all so thoughtfully balanced.