

What's in the Wind?

Sound Circle Eurythmy's First Graduation

by Helen Lubin

When Sound Circle Eurythmy in Boulder, Colorado, welcomed fourteen first-year students into its first training course in fall 2010, the tides and currents had clearly brought together a very richly varied and eager configuration of individuals, who chose the name *Aspen* for their class.

The course of that first year brought much of life's ongoing juggling of family commitments, weighing up needs in dealing with health challenges, and reassessment of one's destiny path. The transition into the second year of the training saw a group of six enthusiastic and dedicated students whose forward focus and hard work, under the direction of Glenda and David-Michael Monasch, has made possible all that led to the graduation performance on Saturday, May 31, 2014 at Shining Mountain Waldorf School in Boulder. With the festivities of this day, the final four students, Mary Elizabeth Lenahan, Amanda Leonard, Terryann Stilwell-Masotti, and Audrey Wiebe were warmly welcomed and recognized by grateful attendees.

With the Saturday afternoon event sold out well in advance, Friday's dress rehearsal was opened up to a thankful audience, thus also becoming a chance for some of Saturday's audience to welcome the good fortune of seeing it twice. This was indeed a refreshing, engaging, inspiring, and impressive dress rehearsal, with the performance then rising even beyond this on Saturday.

Opening with Beethoven's *Largo e mesto* from *Sonata No. 7*, the pathway of the spoken word then unfolded from Rudolf Steiner's verse given to the Threefold Group in New York (later to be known as the *American Verse*) to the first of Steiner's weekly verses that were a core component of the *Calendar of the Soul*; and from there to the progression of poetic works of Fiona MacLeod (first *The Bandruidh* and later *The Rune of the Four Winds*), T.S. Eliot, a humorously edgy piece by Stephen Dunn, *From the Manifesto of the Selfish*, and a moving piece adapted from David Whyte's *Coleman's Bed*.

This trajectory of poetry was interwoven with an evolving mu-

sical arc from the classical to the romantic to the modern period, beautifully played by Noah Barkan (piano) and Julia Emery (cello). Coming from the opening Beethoven, we experienced Tchaikovsky, Bruckner, Gershwin, and contemporary American composer George Crumb. In a magnificent closing from Bohuslav Martinu's *Seven Arabesques, No. 5: Adagio*, one could experience the transformative reality of the four diligent years singing into the newness of the present. The performance in its entirety shone as a testimony to the potential of the human being.

The artistry of the whole was carried by beautifully differentiated and exquisite costumes by Glenda Monasch, with lighting by Lisa Lindsey-Brändli (in some pieces following original indications by Rudolf Steiner). The short break that followed was vibrant with an abundance of spontaneous meetings and greetings, infused with the atmosphere of the shared artistic experience.

When the graduates reappeared, we all reconvened for the actual graduation ceremony. In his introductory words, David-Michael conveyed profound thanks and recognition to all of the co-carriers of *Sound Circle Eurythmy*, including adjunct faculty, musicians, *SCE* board members, members of the advisory circle, and *most especially the spouses, partners and families of the students*. On behalf of the *SCE* Board of Directors, Dana Sher then expressed radiant gratitude for all of the striving on many fronts that has made this pathway possible. Addressing the core of this pathway, she spoke of the "turning inside out" that one can actually witness, and that brings to realization the reality formulated in the words from Rudolf Steiner, with which she rounded out her tribute: "This is the essential point—that eurythmy is visible speech, visible music. One can go even further and maintain that the movements of eurythmy do actually proceed out of the inner organization of man..." (Aug. 26, 1923)

Representing in North America the Performing Arts Section of the School of Spiritual Science, speech artist Helen Lubin (who taught blocks of Art of Speech throughout the four years) welcomed the graduates as colleagues of the time arts (eurythmy, speech, music, puppetry and drama) and wished them strong colleagueship.



In the context of our contemporary culture's crisis in regard to temporal experience, she looked forward to their future work becoming an enthusiastic researching and discovery of how this time art, eurythmy, serves the human being, bringing relationship and health, so that we can experience all that can come to us in the subtleties of time—all that we can meet in the living, loving quality of living with time.

Both speakers addressed Glenda's and David-Michael's dedicated, caring, enduring leadership and guidance in carrying the training that has made it possible for the students to take eurythmy into their lives and now into the lives of the many children and others who will come their way.

It was a moving space that opened up as Glenda then spoke to each of the graduates in relationship to the virtue connected with the month in which each one was born. Hearing this in the context of the shared experience of the performance and, for many, of accompanying these individuals from nearer or farther away throughout the four years, we could appreciate how each of these month-virtues expands to touch aspects of all human effort and growth, and thereby to include each of us: patience leads to insight; control of thought and speech leads to a feeling for truth; courage leads to the strength to redeem; generosity becomes love.

The congratulatory recognition surrounding each graduate receiving her certificate was topped off with a final applause of celebration that spilled over into the reception, beautifully prepared by the graciously supporting second-year students, known as the Borealis group, who regaled the party with glorious and humorous presentations, topped off by Glenda and David-Michael in a eurythmy rendering of "Let's Call the Whole Thing Off," the lyrics of a song by George and Ira Gershwin for the 1937 film *Shall We Dance?*

If "shall we?" was the question that dawned four years ago as the destiny threads found their way together, then dance indeed was the heart's experience in now witnessing this bound toward the future.

Since then, the Aspens have traveled to the Goetheanum to participate in the International Gathering of Eurythmy Graduates from June 30-July 3, where new graduates of eurythmy trainings met, performed parts of their graduation programs, had master classes, and celebrated together. Already now, we can look forward to what's in the wind—to what will find its voice in the breath of the world.