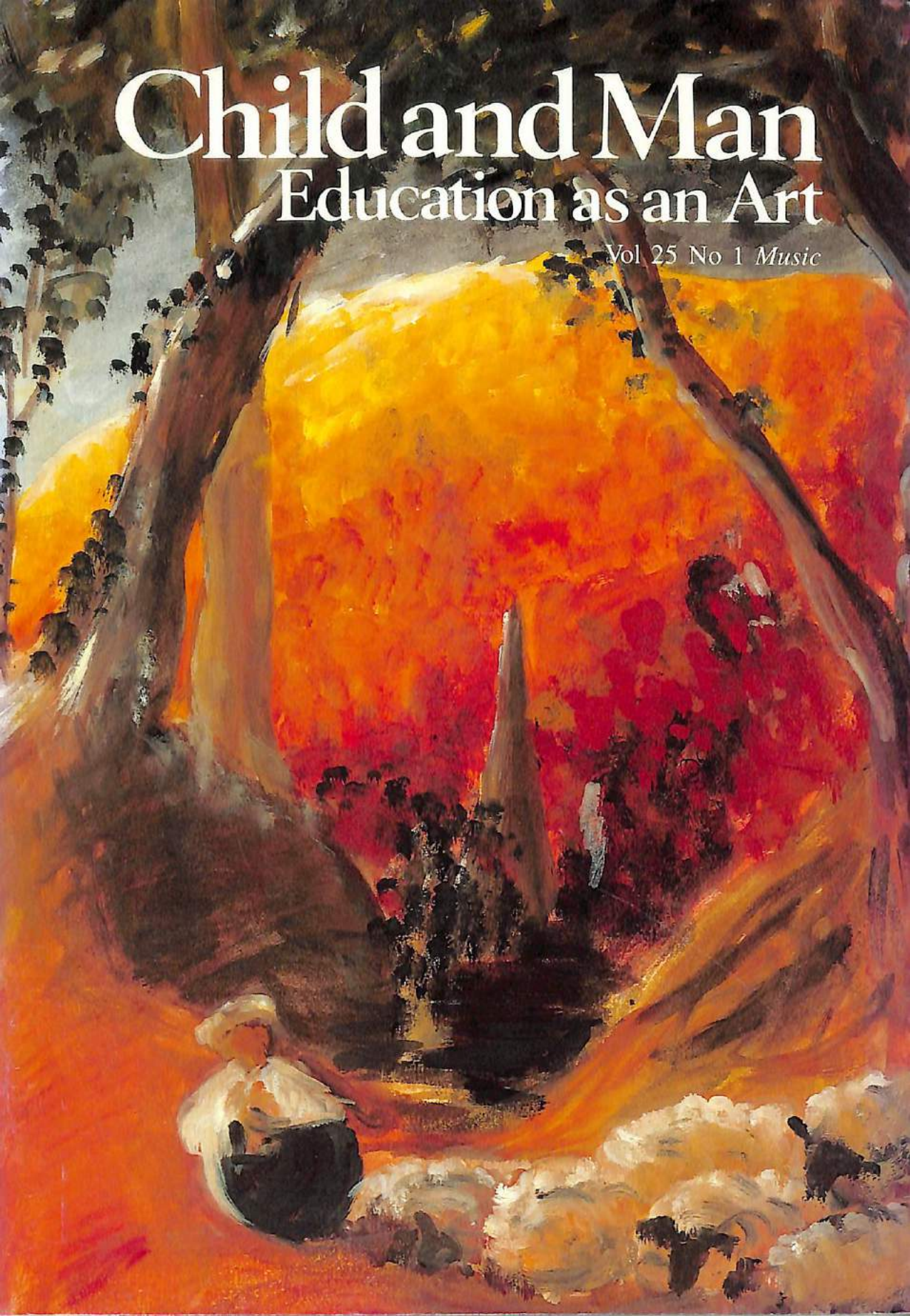


Child and Man

Education as an Art

Vol 25 No 1 *Music*





Child and Man

ISSUE THEME:
Music

*The man that hath no music in himself,
Nor is not mov'd with concord of sweet sounds,
Is fit for treasons, statagems and spoils;
The motions of his spirit are dull as night,
And his affections dark as Erebus:
Let no such man be trusted. — Mark the music.*

William Shakespeare,
The Merchant of Venice (Act V scene I)

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Inside Front Cover: *In the shade of linden and Wellingtonia.*
A lighter moment during a summer festival, as crowds gather,
friends meet and the solemn music round the St. John's fire
is anticipated.

Front Cover: *A Samuel Palmer mood of sheep, shepherd and*
pipe, captured in a symphony of colour, by a 17 year-old.
At this age, even though not many adolescents can compose
actual music, the ideals which inspire them for the life that
lies ahead, together with their growing relationship to the
bounty and needs of planet earth, give rise to creativity in
various forms. Such creative outlets form an essential balance
to the increasing academic demands made by education.

Journal for Waldorf (Rudolf Steiner) Education November 1990 Vol. 25 No. 1

Child and Man is a focus for ideas, insights and achievements in Waldorf, Steiner and all truly human education throughout the world.

Contents

Editorial Introduction.....	2
Umbrellas and Biscuits <i>Delia Kent</i>	5
Teaching Children to Read and Write Music — the first beginnings <i>Jane Tipper</i>	8
Sound Sense <i>John V. Burnett</i>	11
High School Musicals <i>Jim Selway</i>	14
The Fully Resonant Music Curriculum <i>Oliver Mason</i>	19
Musical Instrument Making in the Woodwork Curriculum <i>John Bryan</i>	28
Former Pupils' Gallery <i>Elizabeth Winship Streatfield,</i> <i>Susan Baker, Nicholas Logie,</i> <i>Paul Max Edlin</i>	32
Reviews	36
World List of Waldorf (Rudolf Steiner) Schools	40

Opinions expressed in this journal attach to the respective authors and are not necessarily those of the Editor.

Editorial Introduction

Listening to the words *treasons*, *stratagems* and *spoils* with a musical ear — and we all have one — what is it that strikes us? The sound that all three words have in common is 'S'. It wheedles its way in. We are not used to *treasons* in the plural. So as well as the 'S' that sizzles in lurking fashion in the middle of the word, we have another that stings us in the tail unexpectedly. By contrast, the 'Ss' in *stratagems* get away to a virulent start, spitting at us from the word GO. And the ratatat of its three syllables hammers on the unsuspecting ear-drum, the two 'Ts' towering superciliously and thoroughly enjoying the prerogative that they command by dint of having been given such prominence. The initial 'S' in *spoils* is different again. Its effect is temporarily delayed to allow the pressure of the 'P' to build up before it spatters us like the shot from a blunderbuss, and then submerges us beneath its oily 'oi', finally licking its lips at the plight we are in and leering self-contentedly at its ill-gained supremacy.

It is in the last act of *The Merchant of Venice* that Shakespeare shows us the nature of these three. In one of the most remarkable of love scenes (for such it is), Lorenzo is warning Jessica of the untrustworthiness of a man who bears traces of them in his soul. They emerge as dark vices, and he hastens to point out that it is the lack of *music* in the soul and therefore the inability to be *moved by music* that lays it open to such influences.

At this point in the play steering clear of personification, Shakespeare has taken care to lead his audience through first-hand experiences of all three. The couple themselves have hardly had time to step out of the shadow brought about

by Jessica's stealing valuables and ducats from Shylock her father. Antonio, confessedly a religious man, spits on Shylock, abusing him in the most unchristian of terms. Bassanio is driven by his prodigality to seek the fortune of Portia; there is no love, other than that fed by the lure of money, it seems, in his initial motivation.

Several times in the play, music is alluded to; it is also performed at significant moments. In his monograph on Shakespeare, Harwood hints that Belmont, Portia's home, is a sphere of musical *concord* while Venice is the domain of "Erebus", God of Darkness and son of Night. This is the domain in which the three sinister forces referred to easily gain discordant sway.

In a broader context we may see that stratagems represent discord in the *free spiritual life*, here illustrated by the religious intolerance that drives both christian and jew into the daggers drawn hatred in which they are entrenched. Discord in the *social order* is represented by Bassanio — at least as we find him at the outset of the play — and indeed by the other mere fortune hunters who have allowed true love to be eclipsed by ignoble qualities in the life of feeling. Whereas, though it may seem rather trivial and faintly amusing to the audience, Jessica's attitude towards her father's possessions is an image for us of disorder in the *economic sphere*, a fact driven home when we witness how Shylock himself is thunderstruck at the deed.

"Just a play." True, but the Kuwait predicaments, the jail riots, the African township conditions, terrorism, football hooliganism and the drug cartels . . . of the present time, indicate that we are still stuck in the mud of Erebusian Venice. Sometimes, so it seems, sinking fast.

Culture needs music: the lift and clarity of its *melody* to penetrate into its earth-bound and confused thoughts; the resolutions and the beauty of its *harmonic* progressions to salve aggression and bring to blossom the encroaching deserts that are devastating the life of feeling and human relationships at all levels; the vigour and forward moving momentum of its *rhythmic* life to stave the onslaught of resources and practices that commandeer its market-driven economy, as well as being so short-sighted on a planetary scale.

It therefore falls to those of us who carry educational responsibilities to see that our children receive an all-round education in which music plays its due part. Such an education starts long before entry into play-group; it starts in the cradle on Day One of life with the first lullaby, and is only out of our hands as parents/teachers after all the speeches and presentations have been concluded, at the last assembly from which the young men and women graduate at the end of their twelfth school year — the echoing strains of the final school song having died away, subsiding into those layers of human experience into which we only have access through nostalgia or by other special means. From this it is evident that music cannot simply be regarded as a *subject* — though it is important that it should feature on curricula and be given status. It needs to be much nearer the surface than that, vibrant as the skin of a kettle-drum and always ready to respond to what is in the educational air of a school.

The articles in this issue of *Child and Man* bear this out. In them, contributors with a wide variety of backgrounds share their musical life experience. The early years are referred to by a parent, who also discusses an effective approach to practice in the home, something implicit in Rudolf Steiner's interest in children being able to participate in musical ensembles of one kind or another. The Lower School is richly covered with two articles. The first article focuses on the introduction to musical notation; and the second shows how the aesthetic quality in music provides a spring-board for the young adolescent's entrée into science — via acoustics. Then follows a colourful article from Washington relating how High School students have become enthused with the production of

full-scale musicals. The last movement in this suite of articles shows how the whole of the music curriculum builds up to form a basis for truly artistic experience which, Steiner emphasises, is a critical need of the adolescent.

The holistic nature of Steiner education is well represented by the article dealing with the making of musical instruments. In culture, the composer has always needed instruments in addition to the human voice. Dupré was inseparable from her cello, even taking it to bed with her on one memorable occasion when the Russian temperature sank far below zero! Or we think of the herdsman with his Alpen-horn, the dancing master with his little fiddle, Beethoven with his Broadwood (the iron-framed piano shipped to him from London) or Wagner with his specially made tubas so that a richness of tone compatible with the creative energy of Valhalla would emanate from the orchestra pit into the auditorium at appropriate stages in the drama. Equally, instruments need their players, their listeners, and they — at least in the last few centuries — their concert organisers. Even this stream can dry up in the present cultural climate unless the sponsor is in the wings, pen-poised and cheque book in hand.

We therefore see people with different talents incarnating together so that certain qualities may infiltrate into and live in any given cultural epoch. In whatever way it is initially stimulated, musical inspiration must come 'from the heights'; yet the making of a musical instrument will help engender that reverence for *the material world* without which any amount of inspiration from the heights would find no home and therefore be unable to make a contribution towards progressive evolution. It is vital that adolescents experience such a process in one way or another. They too are brim-full of inspired and inspiring ideals. On the one hand these ideals need shaping before they take on any outer form, on the other hand they need to be anchored properly in physical life.

The power of Shakespeare's imagination was so self-sufficient that he was able to portray any place on earth (even if he did attribute a *coast* to Bohemia!) and certainly all regions of the human heart and psyche. Two and a half centuries later, we have from the brush of the

English painter William Turner, after his visits to Venice, a rich collection of sketches and paintings. Two of these by way of conclusion. The first is *The Bridge of Sighs*; Turner's full title is revealing: he includes *The Doge's Palace and the Custom's House*. All three architectural features have been accorded space in his composition, but what a contrast between that given to the bridge — which is proportionately minute, like a small white jewel amidst a canvas as wealthy in colour as Venice in its heyday was wealthy in commodities — and the other two imposing buildings. Indeed, all the visible activity of the picture seems to orbit round these two and one wonders whether Turner is commenting, with some of the vocabulary of the Romantic which was certainly part of his being, on the dangers of placing one's trust in the power of princes or in the dehumanising play of market forces which already had much of human life in their sprawling grasp.

The second picture is *The Sun of Venice*. In this, it is as if the ship portrayed, full-rigged and no doubt also involved in all that orbited around the then Venetian economy, had become drenched in that light which it was Turner's supreme gift to be able to let shine from his canvases. It is as if he is saying: *Bring Belmont with her sun-strength down the hill to penetrate the dark shades of Erebus*.

This brings us back full circle to the task of music, as also generally of all education, which is not only to inform or impart knowledge but also to help *awaken forces* in the human being which will 'work for the good'. If this is not to remain a platitude, concrete methodology needs to be evolved, going into endless detail. Then such an educational ideal can be realised. This is what Steiner education is about.

B.M.

ANNOUNCEMENT

Robert Kersey-Green, who has been Treasurer of *Child and Man* for 18 years, is retiring due to the demands of his scientific work. In terms of years' service he was the 'senior' member of the team and those of us who continue will sorely miss the painstaking and caringly reliable approach he brought to the work. His contacts, too, with people within the Waldorf movement were invaluable. We wish him all the best as he goes on his way and extend our thanks to him for keeping the finances of the journal 'in balance'. *Ed.*

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Umbrellas and Biscuits

Learning an Instrument — The Parent's Role

by DELIA KENT

In my opinion, music should be an important part of any child's life and education and, like so many things, should be suitably encouraged from the cradle. The simple, rhythmic rocking motion of the cradle itself accompanying the mother's singing voice is one of the first and most important and reassuring experiences for any small infant. Simple pentatonic melodies sung, or perhaps played on the lyre are the most suitable for very tiny children. This leads naturally to nursery rhymes, seasonal songs and clapping games as they get older.

Small children love to *act* songs, for instance round the Christmas tree, sitting in a boat (an oval of cushions) and rowing while singing 'I saw three ships'. Mostly such actions arise spontaneously once grown-ups have thrown themselves into whole-hearted participation of the children's Christmas.

Children learn so much at an early age simply through imitation that they hardly have to be taught many of the things that they see going on around them. One must realise, of course, that this only applies to certain aspects of life: they imitate the mother tongue, and consequently speak; contrastingly, they imitate the noise of the changing gears of the family motor car, but although they probably do this better than any licensed driving instructor could manage, they do *not* actually sit at the steering wheel and drive off.

So strong were the imitative forces in our youngest daughter, who regularly saw me playing the violin, that she would take any two things (a pair of shoes, for instance), tuck one under her chin while the other went up and down vigorously like a bow and derive endless enjoyment and satisfaction from the activity. On one occasion, in the middle of tea, she broke a biscuit in half: one piece went immediately under the chin, while the other served as the bow — all this accompanied by lusty singing of course. Our other child, who became a cellist, used to visit the umbrella stand, choosing an umbrella with a nice long spike to dig into the carpet (this after having seen a cellist, who was visiting, play), and proceed in a similar fashion.

So when it came finally to the point of their holding a 'proper' instrument in their hands, very little adjustment was needed to get the hold correct (a difficult point and one that needs constant watching on behalf of the string teacher). That it came naturally was thanks to the forces of imitation; and, what was perhaps even more important, the *movement* of the bow was fluent and uninhibited. It may be seen from this that it is the *gesture* of the player that the young child has the greatest empathy with and that the imitative forces of the children are able to emulate, both the gesture of the *hold* of the instrument as well as those of the *movement* of the bow arm, both fundamentals of technique



Photo: Tatjana Zuboff-Rainey

Nothing can replace the individual attention given to a pupil in a 'private' instrumental lesson.

which affect the tone quality once the great moment of putting horsehair to catgut eventually arrives.

Later, when our violinist daughter was presented with her first (half-size) violin, one Christmas, she unwrapped the parcel and with astonishment commented: 'I never thought I would ever have a *real* violin'.

This brings me to the question of choosing an instrument. There are many factors to take into consideration. The child's temperament is an important one, but this will be the centre of attention by the teachers at school and in various other ways at home. It should therefore not dictate what the instrument should be, though it will certainly determine the type of piece the child will be likely to take to in the Lower School years and the manner of teaching and practising that is most likely to be successful.

At age 8/9 years, which is a good age to start personal instrument lessons ('private' sounds so elite and music is a much more basic human right than that), the instrument that is going to be right for the adolescent (let alone the adult) may not obviously suit the temperament. Family circumstances may also play in, not for genetic reasons but simply through the factor of imitation that

I have mentioned already. If the right instrument is a flute or trumpet, it will be desirable to start lessons on an instrument that will provide a good foundation, changing only when the lungs are sufficiently established.

Then come the lessons. Usually, if a community is the right one to be living in, it will include the right teacher for your child. With our children we were very lucky, which doesn't mean that there were never moments when a little mediation was necessary. Which human relationships can claim to be as perfect as something in a showcase without a speck of dust ever appearing?

Regular attendance at lessons by the parent wherever possible ensures that the child never misses out on important points that the teacher is making. Children can be very dreamy and although much of education is conveyed with this dreamy, fantasy-rich quality of child consciousness in mind, a lesson of 20/30 minutes is very little time to give what is needed for the hours of practice that will ensue in the following week. An adult consciousness 'on the touch line' is therefore of great importance as a link between lesson and practice.

As to the practice itself, it is probably best to

assume that children need a little practical as well as moral support at first. It's welcoming to come downstairs in the morning and find your music stand and music set out and the instrument tuned waiting in its opened case, with the bow ready for use. Similarly with putting away. Children soon enough take over this side of the instrument playing once a sense of responsibility is awakened, but to begin with everything should be done to help get away to a good start and to *keep up the momentum*. Training and developing will-forces can be done in so many other ways.

One of the parents should ideally be present at the practice, though the amount of participation can vary. There are days when the child seems to need 100 per cent of one's attention. At other times it is enough to 'be around' with a listening ear. There may even be patches (or pieces) in which the child needs the parent to actually play with them. These are usually only in the early stages and do not require a great deal of musical technique: I can usually manage a bass part with my index finger on the piano! And there are plenty of other ways too.

Much of the success depends on finding a good time for practice each day. It must be regular; it must fit in with family routine; and it must allow for the strong element of social life which usually accompanies a child's journey through a Steiner school. When faced with all this, we took a deep breath and opted for pre-breakfast. An early call, a warm spot in the kitchen near the Aga, breakfast set for 'afters' and off we went. EVERY DAY. Weekends were just as much part of the musical meal as school days; it was not another 'subject': it was part of daily life. Certain qualities on Sundays need to be different, but let's face it, these differences do *not* usually include the time young children get cracking each morning any more than they include the amount of strawberry jam they can tuck away at tea-time.

Holiday life does, perhaps, need to be different. Now is the time for more emphasis on music *making*. There are various recipes for this, one important ingredient being the long-suffering grandparent who loves listening to those early 'pedagogical' performances. Again we had a lucky track record, getting away to an excellent start: a quarter of an hour after unwrapping the

first violin, we performed our first piece. For, with the instrument came a setting of the medieval *There is no rose of such virtue* for recorder and open strings. The children played open strings copying me, while someone played the haunting medieval melody. Then the rolic of Christmas presents went on its way with the balloons and nut-crackers as busy as ever. It is not difficult to see how this fun element of music making can become more and more sophisticated over the next decade, fun metamorphosing into deeply satisfying enjoyment — with participation in youth orchestras etc. thrown in for good measure.

As a footnote to the above, I would like to add that at the very beginning we made as much as possible of the young child's vivid pictorial powers. Musical 'notation' in the early days (before any lessons had taken place) arose from a story, followed by the children drawing a picture of the story; appropriate words and word rhythms to match were then added; any 'proper' notation was written on the reverse and was basically there for any grown up who happened to be roped in for the occasion.

A word here about concert going. Do resist the temptation to start too early. As I've shown, concert *making* is the keynote to success and is in accordance with the young child's Yosemite-like flow of will. If concerts do play a part in family life, it should be a small one. A small dose of local musicians, some of whom are known to the children, giving a good quality recital or concert is ideal. This can build up towards the virtuoso whom the adolescent will need to experience. *Having* to sit through a long concert on one's best behaviour can become a dreary experience once the initial freshness and excitement have de-scintillated: worse, it can set up inner resistance which is difficult to dissolve in later years.

One of the last of the parent's Herculean musical labours is getting children over the 'adolescent hump'. In this, all the foregoing is important as background, but new problems will probably arise, largely stemming from the inertia which overwhelms most children at this age at some point and the damage caused by the 'battle of wills' that results. My — dare I say, simple

(continued on p.31)

Teaching Children to Read and Write Music—the first beginnings

by JANE TIPPER

"It is essential for the teacher to realise that, when the child enters class one, he or she will be dealing with a natural, though unconscious musician."

How many of us have had the experience of seeing a child with an inherent gift and love for music approach learning to play an instrument with eagerness, only to be disheartened and frustrated at the apparent difficulty of translating black dots on lines into beautiful melody. Such a child can often pick out a tune by ear but becomes overwhelmed by the task of learning to read music.

For those of us who teach music to young children, especially where reading music is a priority, there are two obstacles to be overcome. First, as with the written word, musical notation, for the young child, is abstract and lifeless when presented badly without preparation and imagination. The child lives in the realm of feelings, of pictures and rhythms, and it is through a living, imaginative approach that we should help the child come to written music. Secondly the child needs a good foundation in singing, playing and listening to music, learning the natural way by ear, just as we learn our

mother tongue. Long before we learn to read or write our native language we have acquired a good knowledge and understanding of it through imitation, by listening and speaking. So it should be with music.

In days gone by, singing and live music ('home-made' as one child in my class put it) were an integral part of life, from the mother's lullaby to the rhythmical songs of work, festive dance music or the sacred hymns in church and temple. Nowadays many children are born into families where the only music they hear is electronic, where parents never sing and the most likely instrument in the home is a key-board.

The first and most important step then is to fill that gap. Give the children plenty of experience of music; beautiful singing for the joy of it. "While he is singing . . . you must have the feeling . . . every child is a musical instrument and inwardly feels a kind of well-being in the sound".² And gradually introduce them to the playing of simple instrumental music. In each case involve the children in listening as well as partaking.

Through this experience the child is unconsciously building up knowledge and skills,

and a feeling for the different components of music. Now this can gradually be led over to a feeling for the elements of melody, rhythm, beat. In the early songs and ring games of the kindergarten years music is linked with movement, especially the skipping, dancing rhythms. This can continue in the early school years. But now, once the children can sing well, they can become more aware, through movement, of rhythms and of the rise and fall in pitch. Not only in Eurythmy lessons but also in the main lesson or singing and recorders the children can clap the rhythm of a melody and pick out the different rhythms with their feet as they sing or listen to a tune. As they move they can be giants, or fairies, or happy children skipping. Then also by copying the movements of the teacher's hands they can follow the rise and fall of a melody.

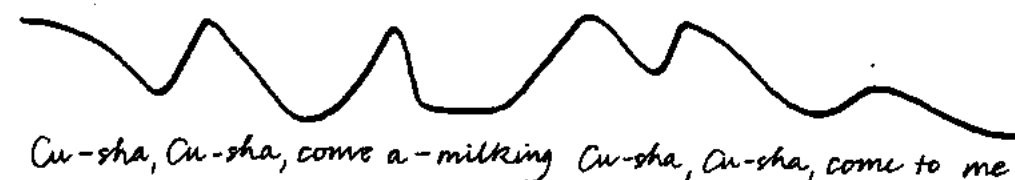
Until the child is nine years old the work with rhythms should be done with sensitivity in a playful way. But between the ninth and tenth years Rudolf Steiner points out that " . . . the child feels the need to be gripped by what is

on the first beat of the bar. In this way they could soon pick out the beat of a tune.

This work of listening, translated into movement brings the different elements of music into consciousness of the child and lays a foundation for the work that follows, in particular the ability to work with written music. The first steps in writing music can begin through a melody or rhythm, but in either case a pictorial approach can be linked to the earlier work in movement. With one class I began by looking at melody using a Swiss farming song *Cow Bells*. Once the class was familiar with the song, and had worked in movement with the melody, the children drew a picture like a mountain range following the rise and fall in pitch. Later they added their own details to the Alpine scene with the herdsman and his cows.

With another class I took Walter Braithwaite's song *New Year, New Year* and we drew a series of steps with words going up and down them.

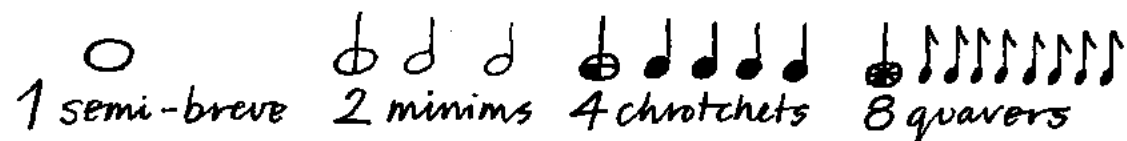
I used this same tune on another occasion to introduce the writing of notes of different lengths. The children had already walked the



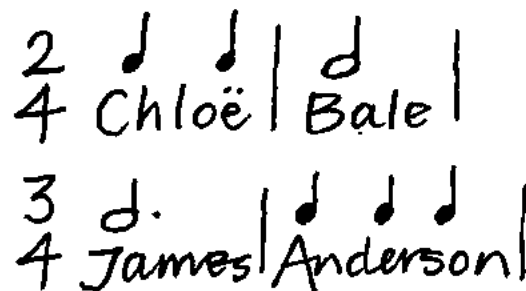
musical, to be gripped by rhythms . . ."³ At this stage the children can be brought to an awareness of beat and the idea of time-signature. Now that they are able to stand back and be separate, it is possible for the class to clap the beat whilst the teacher sings a song, or for half the class to clap the beat whilst the other half sings. In order to differentiate it from the other beats the children in my class slapped their thighs

rhythm of the song using heavy steps for the longest notes, going on tip-toe for the short ones. As it is a winter song the picture evolved into a snow scene with footprints for the notes. Afterwards the children drew a winter village scene with a bell in the church tower and people walking through the snow to church.

The next natural step was to draw and name the different notes and to show their relative length.



One exercise the children really enjoy is that of writing their names in a rhythm.



The jump from the imaginative picture representing a melody, to the use of a musical staff of 5 lines and 4 spaces demands an imaginative picture but also clarity. In using a picture of birds flying (horizontal) branch to branch it is important for the children to realise that the birds sing *between* branches as well as *on* them! I have also used coloured bands using the seven rainbow colours to represent each note of the C scale. These were then metamorphosed into the lines and spaces of the musical-staff.

Once the time has come when the children are ready to write 'Proper Music' it is essential that they work on quite a large scale. Initially they should draw their own staves, and then work with widely spaced manuscript paper. At this stage reading and writing music can alternate. The children can be given very simple dictations and sight-reading exercises working at first *solely* in rhythm or pitch, and using familiar sequences. When approaching a new (simple) tune to sight-read, I always begin by discussing various elements with the children such as time-signature, dotted notes, rise and fall in pitch. We then work at clapping the rhythm before attempting to sing or play. It always gives the children great delight while they are working at a new piece suddenly to realise it is a tune they already know.

In sight-reading the children generally find it easier with recorders rather than in singing. Nevertheless, with practice, they gradually gain confidence to tackle a new tune or part in singing as well as in instrumental work. It is good for *all* the children to work at sight-reading exercises, even for the less musical. At the same time it is important to continue some singing and playing by ear and memory. For in all our lessons it is essential that the children experience joy in their music-making, be it in playing or singing. Sight-reading, understanding musical notation, like the reading of a language is simply a skill, but a skill that can lead to a widening and deepening of our experience of music. "When man dwells within the musical element he lives in a reflection of his spiritual home. In this shadow image of the spiritual, the human soul finds its highest exaltation, the most intimate connection with the primeval element of man."⁴

Jane Tipper is a Class Teacher at Michael House School, an established Steiner School in the heart of the industrial Midlands.

Footnotes:

1. Rudolf Steiner: *Soul Economy and Waldorf Education* Dec 1921 Lecture 9.
2. Rudolf Steiner: *Kingdom of Childhood* August 1924 Lecture 6.
3. Rudolf Steiner: Dornach Easter 1923 Lecture 3 (see *Stockmeyer Curriculum*).
4. Rudolf Steiner: *The Finer Nature of Music*, Lecture 1 Cologne Dec 3rd 1900.

Sound Sense

by JOHN V. BURNETT

Science in a Waldorf School is first introduced at the age of twelve, just when the children stand at an important threshold of change. Since infancy, gradual transformations have been taking place within them as part of their growing up. All this has led to new developments in consciousness and, now, as their muscles, sinews and bony elements become more dense, stronger capacities for intellectual understanding grow. Approaching puberty brings with it a new understanding and interest in things of the physical earth and, here, elementary science-education has an important contribution to make. Rudolf Steiner lists Heat, Optics, Acoustics with Electricity and Magnetism as the basic material for introductory main lessons, suggesting the study of sound as a good way to begin work with Physics. Steiner's curriculum suggestions are remarkable in the way they link subject matter to developmental phases and his remarks about teaching acoustics offer the teacher real food for thought:—

"Let acoustics grow out of the musical. Link the teaching of Physics in the Sixth Class with what the child has acquired through the teaching of music... you can do this when you describe the human larynx." (from: *Three Lectures on 'The Curriculum'*).

These suggestions can be taken up quite readily by the class teacher, for most twelve year-olds in a Waldorf school have already made considerable steps in their musical education. Recorder and lyre playing have been part of their

school routine for years; singing has been a daily experience and many children are becoming quite competent on individual instruments. They know a great deal about the world of *sound* through all they have learnt through music-making but this knowledge is not yet very conscious. It lives in fingers and ears as a developing skill: awareness lies dreamily in the feeling-life, but the time has now arrived when such dreamy consciousness can be awakened into a more objective sensing of things.

Simple experimental equipment can be constructed or borrowed. For example, a guitar string, stretched over a sounding box can be tuned to give a pure note. It is arranged so that the length of the string can easily be measured. Most Class 6 pupils, when shown such a device, will find it familiar: their group work with lyres and, in some cases, violins will have prepared them. A little wooden bridge can be inserted under the string to shorten it and this alters the note. Precise positioning gives a precise note and the result can be measured.

Exploration of a familiar musical scale can yield a table of simple data which can be worked on to give a mathematical picture, where relationships between notes can be expressed as fractions and ratios. Such activity calls forth varying responses from a class of children. Tuning the string requires an aesthetic, artistic response: measuring the results demands a mathematical, scientific approach. A meaningful and satisfying bridge can be achieved between

the artistic and scientific if this particular lesson goes well which may have significant effects on later development.

Such work with primitive equipment can objectify processes already well-known to the children in a dreamy way. The mysteries of intervals, semitones, dissonance and consonance, heard and experienced through feelings can now be experienced through simple, tabulated statistics. In one lesson a class can measure and work out ratios; in the next they can then examine actual musical instruments — 'sound boxes' of a most refined nature! How different are the sounds of a double-bass or cello compared with those of a violin or viola and yet the same precise, mathematical processes are at work in their design and function.

A piece of Bartok, played by good musicians in a string quartet, lifts dry measurements to the level of art: the statistics provide a foundation for objective understanding.

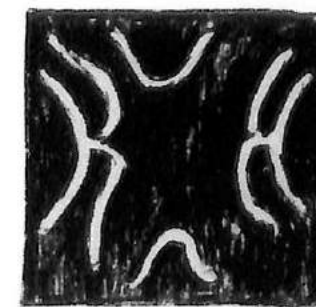
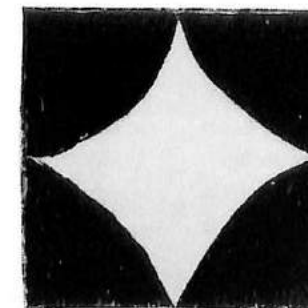
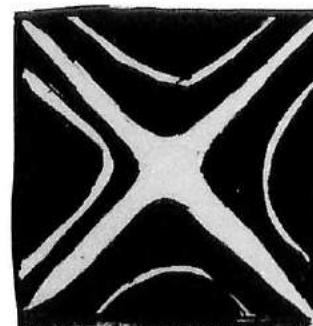
The Class 6 child has a nearly-developed capacity to grasp such work and the teacher can anticipate further developments if he follows Steiner's indications regarding the larynx. During the coming years, all the boys in the class will have to come to terms with the phenomenon of breaking voices — a time of trial for both pupil and teachers, particularly the singing teacher. One only has to observe adolescents learning to cope with this to realise how closely bound up are the processes of physical development with dawning self-consciousness and inner sensitivity. Drawing and studying the larynx leads to the realisation that one has within one's own body a superb musical instrument complete with sound-box, strings, reed, etc. The male bass voice can speak to the female soprano as the cello to the violin or bassoon to the flute, and revelation of this in these last stages of childhood can be real food and comfort for the young who have to develop in a modern world beset by images of excessive sexuality and devastated by powerful technological sound purporting to be music. The children meet the world of sound through the experience of their own speech and singing organ as well as through raising to consciousness their experience of music in the outer world. What other elements of this world can the teacher bring that can provide nourish-

ment for their developing inner and outer life? There are a host of varied experiments that can be introduced, *not as information but as experience* that can awaken a sensitivity to the qualities and characteristics of sound.

The teacher takes a tuning fork, taps it and holds it against various surfaces. The children are amazed and delighted at the way the tiny sound of the tuning fork is given deep resonance by a hollow cupboard or desk. Different objects resound with different qualities; different sized tuning forks give different notes. If the teacher can keep as a fundamental thought: 'You, too, have a sound box within you that resounds. Your vocal chords also give various notes', then the human dimension of the experiences is not lost. It remains human-centred. In a similar way, bottles can be filled with different amounts of water and 'tuned' to precise notes. Eight bottles can be put side by side to make a primitive glockenspiel. A whole class can produce a 'bottle orchestra'. Again, with such activities, the thought can be expressed: 'We can express music in all manner of outside objects; we can discover and measure the precise world of sound because all this lives in us too.' The children can practise listening. Can they distinguish sounds in such a way that they can be expressed in words? What is the difference, qualitatively, between the mechanical buzzing of a wasp's wings and the urgent lowing of a cow for her calf?

The wave movements of a sounding, vibrating object such as a tuning fork can be made visible by fixing a thin 'whisker' to one of the ends and then drawing this across a piece of smoked glass. A 'print' can be made of the movement's underlying sound. This can raise questions that can find fuller answers in the aesthetic experience of a Eurythmy lesson.

An experiment that never fails to move children involves the use of a Chladni Plate. This is a polished brass plate mounted horizontally on a central stand. By bowing the side of the plate with a cello bow, all manner of vibrating tones can be produced and, if fine dry sand is sprinkled on the plate's surface, wonderful geometrical and symmetrical forms are made visible as the sand dances, and settles on the vibrating surface. Every child longs to have a go and, at the end of the lesson, although the floor can be crunchy



The Chladni Plate

We sprinkled salt on a brass Chladni plate and bowed the plate with a cello bow.

Patterns in the sand strewn on the Chladni plate form fleetingly but leave an indelible impression upon the memory of the young person.

with little pieces of spilt sand, there is a deep satisfaction in all of them as they experience something of the creative, artistic, forming quality of sound as it works in matter.

In the Eighth Class, the children are led to experience the form and transformations at work within the human skeleton. This, in itself, reveals something of a musical element wrought into form. As the children draw and observe the various bones in their sequences and metamorphoses, they can also discover the tiny ossicles hidden away within the secret chambers of the skull. These tiny bones, the hammer and stirrup and anvil, are the mechanical devices that transmit our hearing via eardrum and cochlea.

There is always a feeling of wonder that rises up amongst young people, experiencing the solidity of their bodies for the first time, when something as fundamental as our hearing sense can be seen to be connected with the vibration of tiny little bones within the ear. The organ of the larynx, crowning the main rhythmic system, provides the archetype for all our stringed and wind instruments while the bony structure of the ear, linked to the human limb-system, relates to percussion. The 'Music of the Spheres' still works down in the forming of our human bodies

and our own capacity to make music echoes this.

If the class teacher can so form his lessons that the artistic and scientific weave together in harmony, then moral impulses can arise from this that can establish for the pupils something that remains with them for life. This is particularly the case when Music and Acoustics are touched on in Physics lessons.

In the Upper School the pupils will meet oscilloscopes, wave theory, radio and amplification technology. Many of them, because of today's world, will expose themselves to an excess of mechanical sound in varying forms and, like a fairy-tale Prince making a hazardous journey, they will need the help of magical gifts in their pockets. If their first meeting with science, via acoustics, has enabled them to preserve a connection with the essentially holistic nature of the human being, they will have been given something of enormous value.

John Burnett, now on sabbatical, is an experienced class teacher and religion teacher.

careful consideration many factors: college entrance exam dates, basketball practices and tournaments and other major school-community events. Rehearsing is scheduled during art-block periods for from six to seven weeks preceeding the performances. In a large urban area like Washington, D.C., after-school practices are impractical because of car pools, bus connections, and other after-school commitments.

Rehearsal time is limited — one and a half hours for two days a week for most students. Other rehearsals are scheduled during chorus periods. Coachings and rehearsals with one or a few principals can be held during study halls or lunch hours. This demands careful and detailed scheduling.

In some cases students are allowed to leave other classes; the directors work out an rehearsal schedule in order to notify students and teachers of these extra requests. We post all rehearsal schedules well in advance and do everything we can to stick to them. There are undoubtedly some conflicts with academic classes, but main lesson and class work must not be allowed to suffer and rehearsal times must be scheduled around them.

The final week before performance is turned over to almost exclusive musical mania (although main lesson periods continue to provide a much-valued balance in the day's activities as performance anxieties increase). Somehow despite a tight rehearsal schedule, the show takes on a life of its own: music learned, dances choreographed, blocking down, sets and costumes taking on final touches.

With all this dramatic and technical activity, rehearsals in our small and rather modest facilities can resemble a mad-house. One can witness at a given time in the same small area principals learning blocking on-stage, tech crew wielding hammers on sets at one end of the room or in an adjacent hallway, flats being painted and lights being set directly over a player's head, a director's attention being divided between the nuance of a character's development and the urgent need for a costume consultation.

A smoothly-working, cooperative directorial team is essential. We look to each other early in the planning stages of a show for the right person to take on the big tasks: stage director,

musical director, choreographer, set designer and chief carpenter, lighting director, and costumer.

Both stage directors for our two musicals were perfectly suited for their role: John Hamann captured the poignancy of "Cheaper by the Dozen" and communicated it in great, witty detail. Meg Gorman was aglow with the spirit of "Narnia" and guided us through its many technical complexities with wonderful humour and vision. We have tried to take advantage of every talent and skill of students and faculty alike during these busy weeks. In our school, as High School choral director, I prepare the chorus and the vocal numbers. On both of our productions we have been very fortunate to have had excellent musical assistants who made it possible for us to double up vocal coachings. Our art teachers have supervised set design and construction. One of our eurythmists has taken on choreography as well as the formidable job of lighting the shows. Choreography has also been a cooperative venture as one teacher will often feel drawn to stage a certain dance number. We also rely a great deal on the dancing background of our students as they always have good ideas. Students and teachers have created wonderful costumes: many built from scratch, others ingeniously rebuilt, and some borrowed from local community theatres.

The directing team can meet as often as possible to review the progress of rehearsals and tech work. But most often the best work relies on our mutual respect for one another's work. Everyone has a job to do; each person's unique talents bring the inner life of the show into focus.

We have learned through experience to budget funds for the musical in advance. It all adds up quickly: material for costumes, lumber and paint for sets, music rental, and royalties. Our royalties, the payment to the publisher for use of the musical, were relatively inexpensive based on the number of the people that could be seated in our hall and on the amount of ticket price charged. Some shows, particularly the very well-known ones, can be quite expensive. We did not charge admission to our first production, "Cheaper by the Dozen", as we wished it to be a gift to the community. Anticipating full houses for "Narnia", we sold tickets in advance. In both



Operatic performances: "A Statute for the Mayor", scene from a Lower School production (above); and (below) dancing couples from a High Schol production of "Cheaper by the Dozen".



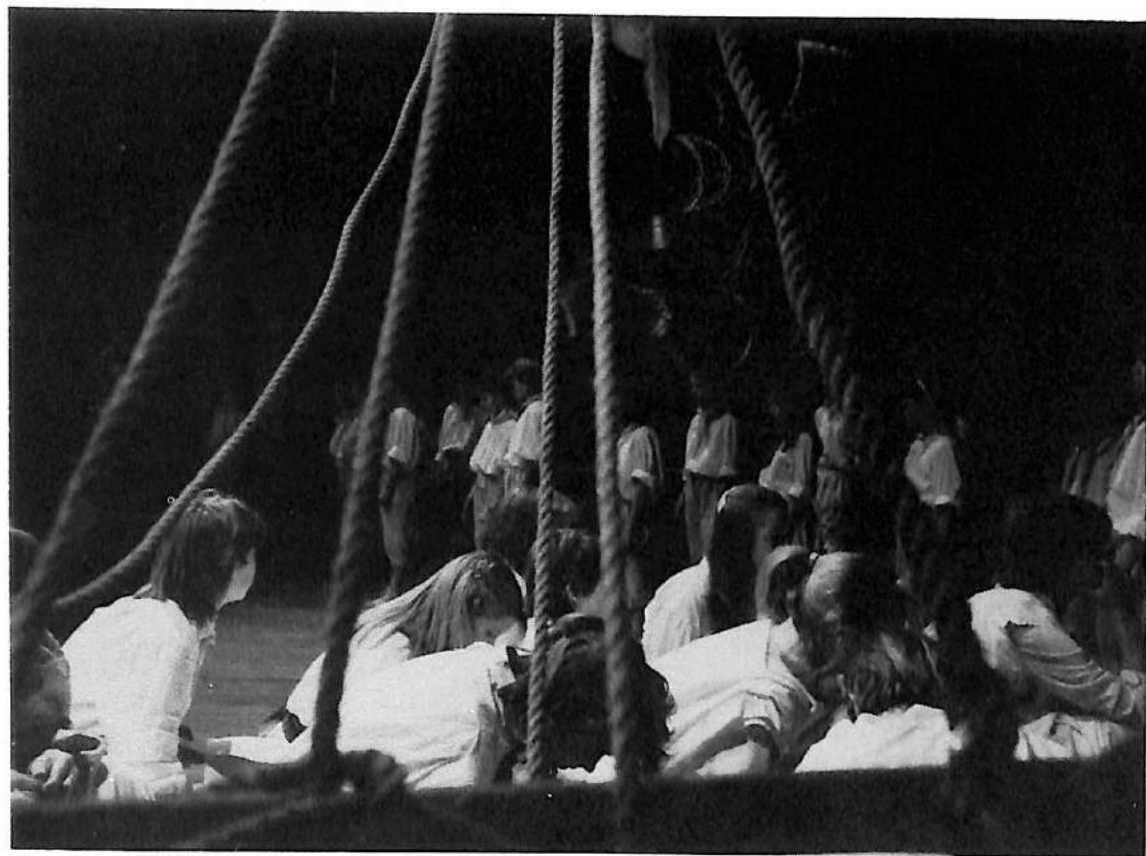
cases donations at the door were very generous and helped to recoup production expenses.

We begin yet again a musical production year at the Washington Waldorf School. We haven't yet picked a show (although at this point we are leaning towards doing a Gilbert and Sullivan), but we look forward to new growth and new experiences. And we are guided by the many warm memories of our collective work in our past two productions.

In closing, I'd like to quote a passage from Frank Hall's programme notes to "Cheaper by the Dozen." Although these remarks originally applied specifically to that show, I feel that they sum up our experiences in doing musicals in a Waldorf High School. He writes, "The students and the faculty of the High School have made this performance possible out of much cooperative, creative effort and growth. So much wide-ranging work comes together here, from the props to the set design, from the sound effects to the choreography, from the lighting to the

costumes, from the dramatic scenes to choral songs. The 'family' of the High of the Washington Waldorf School is pleased to present, for the 'school community, the celebration of what 'family' can truly come to mean."

Jim Selway, High School choral director and Lower School singing teacher at the Washington Waldorf School, is an opera department graduate of The Juilliard School, New York. He has performed in a number of musical theatre productions and stages and choreographs musical numbers for high school music camps in Washington, D.C., and in Kingston, Ontario. He is very interested in hearing from other Waldorf High School music and drama directors about their experiences producing musicals.



A moment of dramatic tension in a musical version of Coleridge's "The Ancient Mariner".

Photo: Felicia Shanahan

The Fully Resonant Music Curriculum

by OLIVER MASON

"Music is a higher revelation than all wisdom and philosophy," said Beethoven, and one of the educator's tasks is to show that music is not simply an alternative entertainment, but something that can challenge us to our uttermost and still remain full of hidden depth.

In a world where the teenage megastar peaks in his late twenties and is over the hill at forty, music can show that artistic maturing can be a lifelong process; young people can look ahead to life with a feeling that long-term processes will take place within them and ever new experiences unfold. One of the most healthy experiences for them can be: I don't understand this now, I'm too young; when I'm older I shall be different.

From the social point of view, our use of the expressions 'in tune with' and 'harmony' in relationships brings us to the great value of musical activity in fostering healthy social relations.

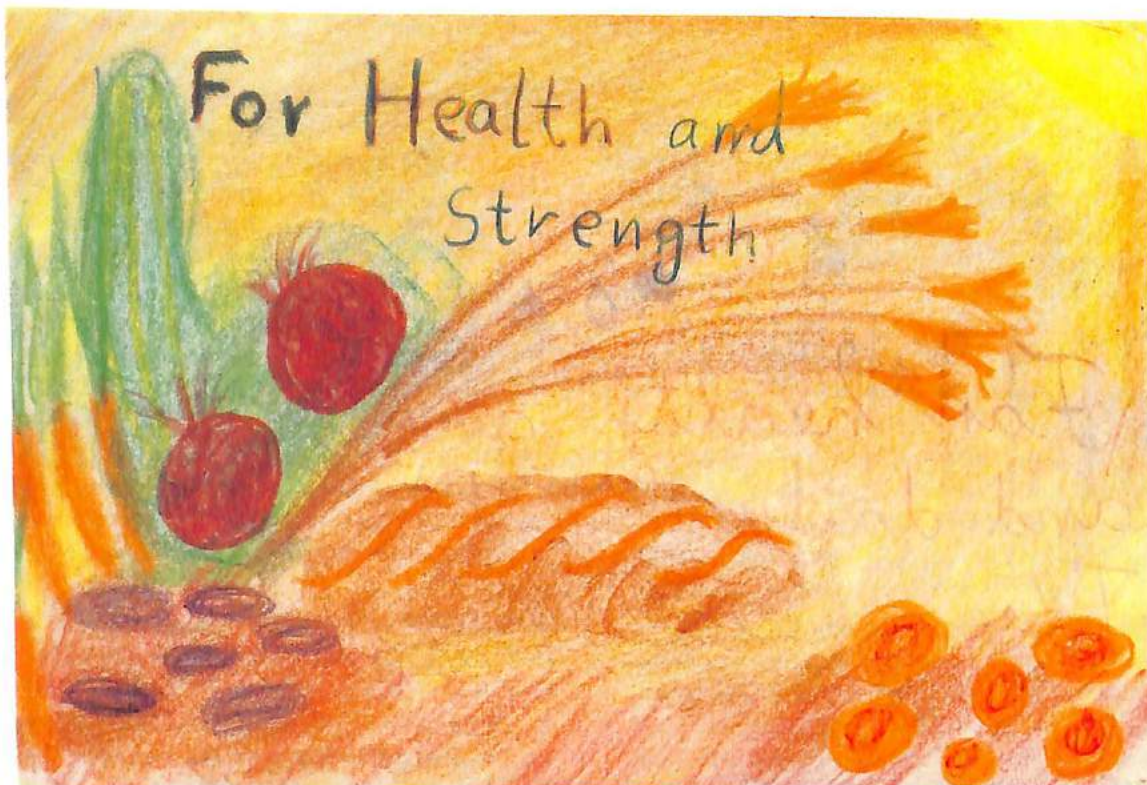
Steiner insists that all human beings have a relationship with music by their very nature. Hence, in school the challenge is great; one cannot simply 'stream out' those whose capacities for it are less awakened. Rather the reverse, indeed: "no efforts should be spared to bring music to the less gifted child". We can all sing and play an instrument; it is our 'right' as humans.

In a Steiner school what is fundamental is the position of the class teacher. Each one's relation to music will be echoed in the pupils of the class; they stand before the children as the image of

the human being. I have had more success with classes who have class teachers who considered themselves 'musical disasters' but who were determined to be involved and had a real feel for what was at stake, than with classes where the teacher had no real relation to music. (This acts quite independently of the class's gift for music, or even the respective teacher's.) The latter pupils have a different look in their eyes, observing one as a kind of 'interesting specimen', not to be taken seriously.

Experience also shows that, in the longer term, classes that are musically active with their class teacher are more socially cohesive and 'harmonious', as well as being better-equipped to negotiate the critical times, like the nine-year 'crisis', the change into Class VI or the onrush of adolescence. Not only that, but since the primary skill in music is inwardly-active listening, through music pupils strengthen their capacity to listen to teachers — in all subjects!

The great vision of Steiner is of course a curriculum that matches the developing child; this makes it a work of art, rather than an arbitrary system, and implies a creative response to the children in the school. Rural children often can retain a certain healthy innocence for longer, while city ones often gain a veneer of sophistication. It is a real privilege to be in a situation where one may have sixty eleven year-olds brightly singing a splendid folksong with no undertone of smut entering in!



From picture to musical notation. The subject matter of a familiar round is drawn in Class 3 before being translated into conventional notes. (See article on page 8.)

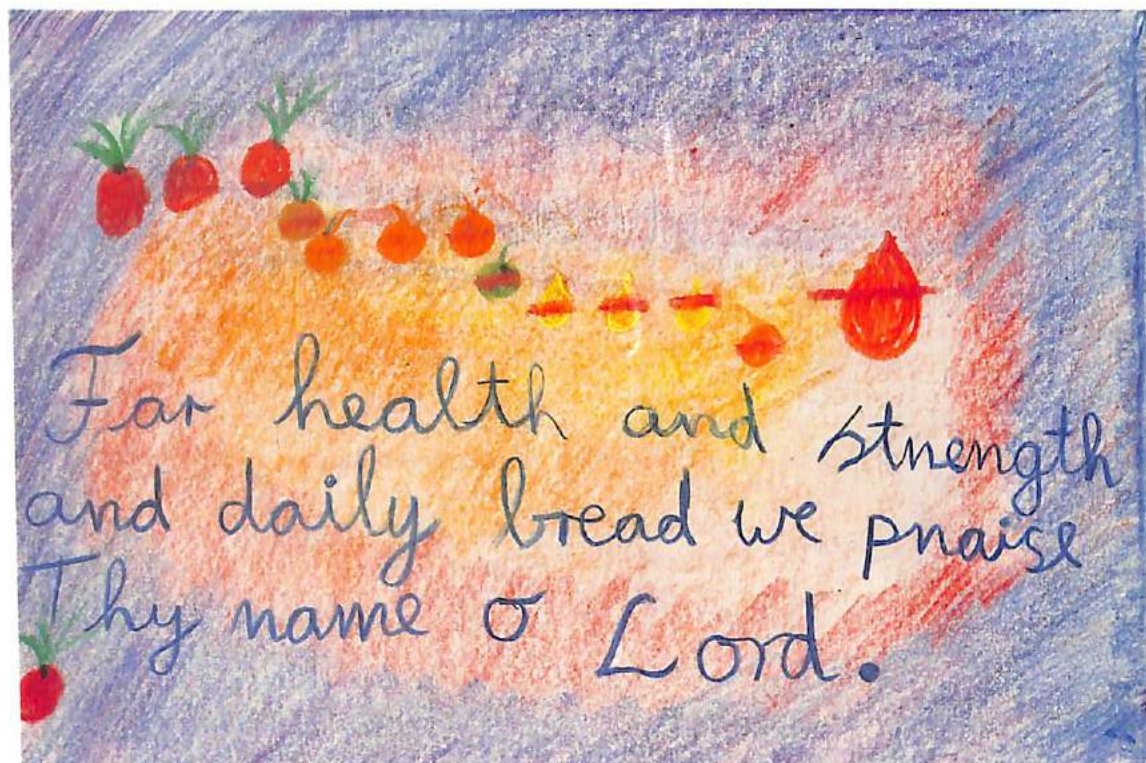


Photo: Alike Sapountzi

Young wind players supplying the fanfare and incidental music for a colourful Midsummer Pageant. (Above)

(Below) Upper School students and their teachers enjoying the challenges of Traditional Folk Music. This group entertained an enthusiastic full house at the London Commonwealth Institute in 1989 as part of the 70th Anniversary of the founding of Waldorf Education. The celebrations were opened by Peter Palumbo, Chairman of the Arts Council of Great Britain.



Class I to part-way through Class III is generally taken to be the 'age of pentatonicism'. During this time the children come first and one makes no conventional musical demands. The songs give a glorious feeling of flight-like motion, and when we come in Class III to our greatest melodies we attain a musical height which will not be matched for some years. The

heavenly motif  and its earthly shadow  have inestimable content and make no

premature demands on the life of inner feeling. The children can be free of subjectivity and 'bask' in cosmic music. "When we sing, we become beauty" says Steiner, and there is no greater beauty than in these melodies.

These first three years are perhaps the most challenging for the teacher — no notation, no books! First the story of how music, which belongs among the stars, came to be part of man's life on earth. We discover how each tone that is 'enchanted' here may be released from bar or string by our magic wand or finger and makes its way back to the stars, sometimes hovering around us for a while, sometimes speeding off like an arrow. We can help or hinder their journey according to how skilfully

and sensitively we release them. And if we are really still, we may hear them far away... There will be moments when the active silence of an intensely-listening Class I can be almost too much for the adult to bear, so moving and so instructive it may be. "The notes go on sounding long after we can hear them" — we find some children can hear the tone much longer. One told me with utmost gravity that he could still hear last week's tone. Here music becomes something that is livingly experienced, not to be confused with dead glockenspiel bars!

Then we move on to instruments to play the songs we have learned. What a revelation of the child's relation to his external world when he tries to work out a melody by ear! Given just the first note does he trust his own knowledge of whether the next is right or wrong? Will he only trust the adult? Can he treat an error as a stepping stone, or is it a block? Does he have faith in the reliability of the physical world? Playing by ear can give the children confidence in this dependability of the physical world, and trust in it is the first step towards mastery, and enjoyment. The child who took over a term to master the first immensely simple tune finally gained sufficient trust to believe that if she did at the start of a lesson what she did at the end

of the previous one it would produce the same result gained an unforgettable sparkle in the eye, and caught up with her peers in an astonishingly short time!

Class III can be a good time for quite difficult games — cumulative ostinatos, imitation, mirroring, canon and 'Chinese whispers'. All fun, needing concentration and social co-ordination. Visiting adults usually try to become invisible lest they be asked to take part, when they see the standard the children reach!

Standing in front of a Class IV one feels the group to be qualitatively quite different. We have 'arrived' on earth in a new way, the relation with the teacher is different, discipline can be handled in a new way. Farewell to the pentatonic mood. Now we are to *work* at music and learn what it demands of us. For the first time we sing as a choir, paying attention to how it actually sounds — and was it good enough? Can we bring out all the 'p's, can we get that top note in tune, can we sing really together?

This is a complete turnaround. Earlier we simply did music together just as we breathed together, now we set up external standards, and learn about music for music's sake. Most magical of all, perhaps, is the experience of the major scale. "We start from the foundations, that point on which all else rests, even if invisible, that point to which all returns. We move up to the next note, the 'floor' — can you feel how it presses on the foundations? The third note gives us the space in the room, where we move, act, feel — maybe it is dark, or light, minor or major, but for now mostly major. On to the fourth — can you feel how it presses you down, as if you had grown too big for the room? What a relief to come through to the fifth, the upper floor. The sixth takes us into the upper room and then if you look right up you can see the top of the roof pointing up — the seventh. Once we reach here there is no going back; we must climb on to the octave. This may be the finial or chimney, but is really too special to understand yet — do you know, musicians play scales day in day out for years and years, even when they are as old as I am, or even older, and still find new things..." Of course, there can be many different pictures — a mountain climb works well — so long as something of the essential nature of the notes is

hinted at. How different this is from the pentatonic, where each note has a completeness, while here all is highly differentiated. The rooted tonic, the breathing, flowing quality of third and sixth, the fourth and fifth as boundaries of upper and lower groups. There is a great deal inherent in the scale; we must try to liberate the children from the prevalent view that scales are the 'boring bits' you only do for exams, and enable them to have a feeling of respect and awe.

Meanwhile there is plenty of challenge, as we write, read, and begin to master notation, as we play from it and begin to learn to sing at sight. At the same time, the vast field of traditional unaccompanied folk music opens up. What a treasure-house! What quality! I feel we must try to make the most of this, partly for itself, partly as antidote to the simplistic, tawdry stuff that forms the background to our modern living. Not just the English folk song, but taking a balance of the finest from around the world we can sing many songs, sing them well, and find that singing well is fun! Let's also use folk dances on our pipes and recorders. There's enormous variety here, and with a full and varied diet we can gain nourishment for life.

Rounds. Here's a new experience! We each do the same, but if I begin after you then we have something utterly different. And it's not so easy! I may get bothered and catch you up! Or we may be so concerned with ourselves that we end up with hands over our ears, shouting our heads off (I can do it on my own — you put me off!). Keeping going isn't enough; to gain beauty we must be strong enough in ourselves that we are not thrown by somebody else doing something different (just like driving through London!). So here we strengthen the child's new-found independence; unity is still there in that everyone sings the same, but diversity is built into the round structure. As the objective musical quality of the simpler rounds is not particularly high we do not restrict ourselves to just a few, but continually learn new ones. With an enthusiastic class teacher we once did nearly eighty over three years! When the rounds work well in groups, maybe we can try individual voices...

In Class V we can begin the quite different experience of part-singing. As you sing the melody I will accompany you; I will sacrifice



Photo: Tatjana Zuboff-Rainey

Recorder lessons are an integral part of the curriculum for the first four classes in most Waldorf schools. Here Class 2, 7-8 year-olds.

THE CONTRAST AND INDIVIDUALITY OF THREE ENGLISH LANDSCAPE PAINTERS AND OF THEIR WORK

TURNER

Turner was the artist who "painted the weather in our souls." This quite explains well that which Turner achieved in his paintings. He not only painted the weather literally but it became the outer reflection of inner conditions inside the human being. In his paintings are expressed moods and feelings which we all share as people. But as they are feelings which the whole of humanity knows as individuals, Turner has therefore touched upon something universal. I think when we all look at the painting on the right we can very much relate to it, for here is a sunset so glorious and magnificent it makes our heart rise and celebrate as we do ourselves in a mood of happiness.

Yet there maybe something lurking at the back of our mind just as the dark blue and mysterious night sky creeps up over the horizon in the painting. So we see that our moods are part of nature as well and maybe the huge and overwhelming skies and atmospheres have a strange effect on us.

Turner as an individual had to fully experience and absorb a situation before he could paint it. His feelings had to be moved before he could set it down on canvas and move the colours. At the turning of the century of the 19th century Turner was there with his sketch book painting feverishly away and capturing the true feeling of that moment in time. And in order to paint a storm he had himself trapped in the heart of a boat out at sea in a violent snow storm, so he could experience there the utter chaos and maelstrom of the scene.

His paintings are incredibly dynamic, he was gluable and would paint throughout the night. He would paint like a storm himself setting his experiences down with great force. Although he was technically brilliant and was accepted as a great painter during his life, his conventional training with the other portraitists dissolved in his later works, which became less and less formal and more and more expressive. Turner was not interested in humanity, he was more concerned with the environment. With this strong interest and love for nature he concentrated and tried to explore the elements around him. He was fascinated by water and painted endless seascapes and misty atmospheres, playing with the effects of light and water. The result was vast areas of colour, with only a suggestion of the form of a figure or a boat. His paintings are almost mythical; his sunset paintings are a glorification and a celebration, with his use of magnificent colours. They also become dreamlike with a misty and faint quality about them. One could never find such landscapes and sea-scapes in reality, only in the reality of our feelings and moods. Turner was the romantic who went past the visual to the invisible or the soul realm.



In Class 11, pupils aged 16/17 years study the development of human consciousness as evidenced in music. This main-lesson culminates with late Romanticism, a style to which young people of this age can frequently relate. This work is an illustration from a parallel main-lesson on the English Romantic School of painting.

my right to be primarily melodic, and this enables me to contribute something so that what we create together will be more than we could do on our own, a higher unity. There is an element of self-sacrifice in part-singing; I give over some of my self-will in order that we may harmonise together — it is the only way. For the moment we will take turns; when we are older we will become altos, tenors and so on.

Meanwhile in the beginners' orchestra, how strange to find that the tune I can play easily at home by myself seems quite different when I try to play it with others doing exactly the same thing! Yet they help 'pull me through' the parts I never really manage at home. How hard it is for forty people to start together! stop together! let alone play in tune with each other? Is it really possible? Suddenly, after some weeks, 'it' happens, just for perhaps a couple of bars, and we all stop to mark this crucial moment, when the 'orchestra' was born out of all the individuals. A higher unity is born out of a sacrifice of individuality. Each week we have to strive again; we get better and better at it, but it can never be taken for granted. As in sport, we have to find the co-ordination, the give and take to form a team, yet with music we have a higher goal in that the orchestra is not an end in itself, but simply an instrument for ascending the divine heights. Someone I know sees in the orchestra a picture of Christianised man in the Pauline sense where each individual is a unique specialist, sacrificing his own soloist individuality in order to enable the individuality of the orchestra itself, mankind, to emerge. Let us at least make sure that children have a feeling of what an orchestra is 'from inside', even if their own personal contribution be but a few notes.

In the later part of the Middle School we enter more into the world of harmony — three parts in singing, four in the recorder consort. We can stride through history taking in the experience of organum, tackling the lively rhythmic life of the fourteenth century, marking the 'sweetness' that came from England (Dunstable), enjoying the beautiful melodies of the Burgundians, and beginning to get a sense of the extraordinary contrapuntal achievement of the Renaissance. Then comes the drama of the baroque, a real technical challenge, and the changes leading to



A 17 year-old on the 'front desk'. Orchestral rehearsals are no soft option, but hard, fulfilling, corporate work.

the world of Haydn, Mozart and Beethoven; the French Revolution.

With adolescence comes the exploration of an inner world. Here major and minor come into their own. Each one of us lives in two worlds and we can feel how the major third belongs to the outer one and the minor to the inner. (The famous 'knock' in Beethoven's Fifth is a knock on the *inner* door.) We find Schubert pivoting with extraordinary effect from the one to the other. We can explore the delicate shades of feeling delineated in the twenty-four steps of Die Winterreise. There are the magical imaginary landscapes of Mendelssohn's Dream, and the varied experiences of the hero of Berlioz' Symphonie Fantastique. Consider homesickness: how is it to be a refugee — then see the poignancy of Chopin. Frauenliebe Und Leben (Schumann) can show us the way we will all have a variety of experience in our life, many of which will be far more drastic and delicate than the stock 'soap' emotions! Each of us feels ourself heroic within, just as did Liszt, or the Dutchman of Wagner. And we can observe on the one hand the power and laws of our feeling life in later Wagner while tackling the problem of outer destiny as it confronts us in Verdi. We note that a century beginning with Beethoven "Looking into the eye of God" as he put it, ends with Mahler, where in a world of nature and the cosmos resounding with music nevertheless the individual is full of uncertainty and doubt.

A Class XII may perhaps be ready to experience the broad sweep of musical history as one of a history of consciousness. Taking for



As well as class and orchestral music-making, informal ensemble playing is a vital part of a young person's (here 16/17 year-olds') musical education.

example the question of the relation of man to the divine, they can feel the change from Bach's awe — in his *Kyrie eleison* is something to be feared, he was a 'godfearing' man — to Beethoven's feeling of equality with a God who can be loved. Palestrina's is truly music of the angels; we almost tilt our heads back to listen to it! Yet by 1900 we are tormented by doubt. Going on to examine the twentieth century many questions arise, leading on to the point where the teacher will say: don't ask me — *you* are the future.

One can also try to observe the effects on oneself as one listens: What is happening in me? Is its source genuine? Am I being manipulated? One may reach: the music I like makes me feel good, comfortable, and safe; but it seems to ignore reality completely — even Beethoven is much more real, but I could never relax with him. It should be possible to admit that we may enjoy 'bad' music, but that we can only be safe from illusion when we *know* that it is bad. If we

say it is good, just because we like it then we are not free of it.

Meanwhile the full choir (and orchestra, if your school is lucky) can bring a real relation to great music. To leave school with half a dozen of the greatest achievements of human civilisation ringing alive in the memory must be a support for later life. Plato and Aristotle saw music as laying the foundation of the soul; in our time Jacques Lusseyran, in *And There Was Light*, confirms this: "I loved Mozart [and] Beethoven so much that in the end they made me what I am. They moulded my emotions and guided my thoughts". Music is supra-earthly; so is man. The teacher's task is to enable the two to relate in a living and natural way on earth. It is with this in one's heart that one approaches music teaching in a Steiner school.

Oliver Mason is Director of Music at Wynstones, England, a post he has held for fifteen years.

Musical Instrument Making in the Woodwork Curriculum

by JOHN BRYAN

Musical instruments have always occupied a very special place in cultures past and present and were indeed often looked upon as gifts of the Gods for the service and benefit of mankind. So, given Steiner's advice to the first craft teachers of the Stuttgart Waldorf School to "make useful things beautifully" — to combine suitability of use with beauty of form and where possible, to express the purpose of an object in its shaping — what could be more suitable than to include their making in the woodwork curriculum! They are both eminently useful and by longstanding tradition have always been given the beauty and finish befitting artifacts of special value. Even when limiting the choice for our purposes to those made primarily of wood, they come in such rich variety and complexity from the simplest castanets to the sophistication of the violin family. Furthermore, going beyond the conventional, they also offer endless scope for innovation. I have known instrument makers turned craft teachers who have realised this and based a very large part of the woodworking programme on making various musical instruments. For my part I recommend being more selective — there is never time to do justice to everything and other aspects of woodworking are of great importance too — so I have usually tried to introduce some instrument making at points where I felt the impact would be greatest.

Although it does not belong to the 'organised' woodwork curriculum, a start can be made quite early on. It can be a wonderful experience if, for instance, the Class Teacher of a Class 2 is able to make *bamboo pipes* with and for the children of the class. As a boy myself, and a pupil at Wynstones School, wartime shortages meant this was the only way we were able to have flutes at all and I count the experience as a most valuable seed for what later became my career. I not only marvelled at the results and creative possibilities unfolding with the teacher's help, but also started learning the hard way the value of doing things properly: slipping off the smooth bamboo surface with a bradawl and piercing my thumb remains an excruciatingly vivid memory!

When the regular woodwork lessons start from Class 6 onwards, various aspects of instrument making can be woven into the curriculum at intervals. For instance alongside the main lesson on sound, a great deal of excitement and interest can be generated learning how to free the latent sounding qualities of the different kinds of woods by striking pieces of them correctly suspended from their nodal points. Such pieces can then be tuned to make a series of *xylophone* bars, with the more ambitious pupils learning how to amplify the sound with resonator boxes carefully regulated in depth for maximum effect.



Front and side view of a Rebec with bow, carved by an 18 year-old out of one piece, with a pine front, using a traditional design. The technological skills acquired through Waldorf Education receive wide acclaim.

Then again in Class 8, where "fantasy, perseverance and dexterity are to be practised", the skills already learnt can open the way for pupils to attempt some very individual and often ambitious tasks, which can readily include the making of musical instruments. Here it is prudent to base these on well proven, traditional patterns say of the two octave Finnish *kantele*, and other plucked or bowed *psalteries*, all of which offer fine opportunities for individual embellishment and the choice of a framed resonator box construction or a more sculptured approach using the sounding board principle. This latter entails

thinning down parts of the surface of a sturdy board to pick up the vibrations of the strings, whilst leaving edges strong enough to withstand their tension. Origins of this type of instrument, in the form of *trough zithers*¹ go back to very ancient times. Occasionally a Class 8 pupil comes along with the burning desire to make a violin! In my own experience this is clearly beyond their competence to do properly under the given circumstances, so we have usually found the happy solution of stepping further back into the past and making a bowed instrument based on the early *spoon fiddle*, carved out of



Front and back views of carved Kantele-type instruments, on the sounding board principle, designed and executed by 17/18 year-olds.

one piece of wood in the style of traditional middle European folk instruments.

I have always felt it right to link on to the traditions of the past and combine these with the inventive faculties of the pupils; this seems to me a way of taking into account what Steiner spoke of as the repeated efforts of mankind throughout history to embody the spiritual archetypes of musical instruments — a process which has reached a high degree of perfection, but nevertheless remains wide open to living development.

Wherever I have had the opportunity to carry musical instrument making further into the Upper School, this aspect has been foremost in my mind. I have always preferred pupils to start from a few technical and acoustic experiments, which provide the firm basis for simple instruments to be actually designed by themselves. This means, amongst other things, testing a series of available steel string thicknesses on a sonometer for notes produced at specific lengths and tensions. From these results graphic tables can be set out, from which they can either find correct thicknesses of strings to suit an

instrument of their design, or conversely pick out a set of strings for the scale they wish to be able to play, incorporate this into their plans and design their instruments around the dimensions dictated by the strings. This exercise has generally resulted in a spread of zither type instruments with delightful variations of shape and melodic, pentatonic or chordal tuning.

Much can be gained at the next stage by pupils making further instruments of their own design — perhaps fewer strings for fingering, needing a neck and possibly frets — before embarking on a 'proper' instrument, according to given traditional plans. For this further step the *Apalachian dulcimer* has proved an admirable instrument offering just the right degree of complexity; manageable yet also a real challenge and the test of skill and methodical working. Resulting instruments are moreover easily playable, requiring little expertise. For a pupil who perhaps already plays the violin, another choice of similar complexity might be the *rebec*, with its beautiful traditional form, shaped out of one piece of wood.



This by no means exhausts the possibilities, but at whatever stage instrument making is undertaken, simple or complicated, there is always that added dimension present, that most fascinating aspect of woodworking, of creating something which transcends itself to produce tones out of dead material and music in the hands of the player. And surely it is just this, which never fails to stimulate pupils to their best efforts, to overcome shortcomings, and achieve such rewarding results.

John Bryan has had many years' experience Waldorf teaching in Michael Hall, Stuttgart and Kings Langley.

1. There is an excellent example of one, like a small dugout canoe with strings along its length, in the Horniman Museum in East Dulwich, London.

(continued from p.7)

— advice is: Keep going; keep buoyant; and, above all, keep your sense of humour. Most facets of parental-adolescent relationships suffer strain. But don't cave in on the music practice. I was greatly encouraged once when overhearing an ex-schoolfriend, who was well into her twenties at the time, severely upbraiding her poor old Mum: 'Why didn't you make me practise when I was young?' she hammered.

So take courage, the Gods are on your side. And when your teenager seems to be making a disastrously unrecognisable tangle of your Orphic favourite, so that what you once thought of as your darling Euridice of a daughter seems to be vanishing into the shades of adolescent Hades, *remember THEY'LL THANK (OR BLAME) YOU LATER.*

Delia Kent has been a Waldorf parent for 19 years.

Former Pupils' Gallery

In this issue of *Child and Man* we are happy to announce the launch of a new feature in which former pupils describe something of their work. The media, prospective parents, the public during lectures and workshops, colleagues in the State sector and politicians at all levels reveal that they all share an interest in this. In fact, it could probably be described as the one common question that quickly surfaces, be the setting formal or informal: *What do your old scholars do?* The Editorial Board has decided to address the question in the manner found here, i.e. linked with the theme of the issue. We hope that this

ELIZABETH WINSHIP STREATFIELD

I should begin by saying that I am not an anthroposophist even though I was educated at a Waldorf School. I was therefore surprised to be asked to write an article for *Child and Man*; however I accepted with pleasure, because I feel very strongly that a Waldorf education has given me so much.

I was born to musical parents, my father was an excellent organist and choirmaster, and my mother a most imaginative piano teacher, consequently I must have heard singing and keyboard music from the cradle and even more likely from the womb, so that when I arrived at my Waldorf school at the age of seven, I naturally related easily to anything connected with music. Looking back now to those early days I realise that anything to do with rhythm, whether in music, eurythmy, arithmetic tables, French and German verbs (where we clapped or stamped in rhythm) played a strong part in my life.

I soon began to realise that while I was quick to read music and was able to move to tone eurythmy without much effort, I found that other members of our class were perhaps slower in those aspects. However, I discovered too that I was slower than some of my class-mates at other subjects, which leads me to believe that everyone is slower at some things and faster at others, and that given time, we arrive in later life having overcome some of our learning difficulties. This philosophy has played an important part in my performing and teaching careers. Perhaps the strongest influence of the Waldorf education for me was the lack of competition. I felt I was encouraged to do my best; after all, that is all one can do in life! When I won a scholarship to the Royal College of

feature will become widely known and appreciated. The problem is, of course, one of selection. One could fill the New York Times for several weeks just on the theme of alumni who are involved in music. And we will always be glad if correspondents tell us of others in the field. But for obvious reasons we had to opt for something of modest, chamber music proportions rather than a 'symphony of a thousand'. We hope that the necessarily restricted space allotted will nevertheless not prevent a sufficiently informative and representative impression from coming across.

Ed.

Music, London, I was more surprised than delighted, for this was the first competition in which I had taken an active part.

I have given many concerts with other musicians and there is always a feeling of tension before a performance, because one always wants to do one's best, for in making music there is always a goal which is rarely reached. Somehow I have managed to avoid opportunities of adjudicating in competitions, or sitting on juries in universities; I simply do not feel at ease in such a situation. However, I do love to teach individually and enjoy giving classes to advanced students, because in this situation the students are learning from each other. It is important to make the atmosphere relaxed and enjoyable and this is where humour is such an asset.

Humour has always played an important part in my life — my father had this gift, indeed most musicians have a good sense of humour. This brings to mind some of our teachers at school. One in particular had a great sense of humour, another had such vitality and showed much enthusiasm for his subjects, while another encouraged self-discipline. Another appeared slightly eccentric, but in fact put demanding questions to us in the Upper School; these were thought-provoking, and not until later in life did they have their full impact on me and they have given me a basis for some of my beliefs. We had two class-teachers, the first was an American, a most warm-hearted and lovable man, who unfortunately had to return to the United States just before the war. The second had a great awareness and appreciation of natural beauty in all things which she devotedly imparted

to us. All these varied personalities must surely have had a great influence on us all and must have stood us in good stead during our adulthood.

In the past twelve years I have devoted my time to giving concerts for young people, playing all types of piano music. Gershwin, Scott Joplin and contemporary music being included among the usual favourites. I give these concerts in schools (10 to 18 years), colleges and universities and I introduce each piece before I play it. I am convinced that in this age of rock music, young people need to know that there is another kind of music which is possible for them to enjoy. There are many young people in the UK and North America who do not have the opportunity to listen to music other than rock and pop, with which they are surrounded from morning to night. Rock music, as we know, is big business and exploits our young mercilessly. If we are not careful, our future audiences for opera, orchestral, chamber music and the like will gradually diminish and our society could become musically barren. In desperation I have made a recording of piano music, with verbal introduction, called *From Rags to Riches*, which is available in cassette form and can be used on a 'walkman', so that young people can listen to it without their friends knowing that they are *not* listening to rock music.

Not only is there pollution on the land, in the sea and air, but also in sound. But take heart, things are improving, for we can now hear 'classical' music for advertisements on TV!

My husband and I are now living in Quebec City, Canada, and of course we have to speak French. I had not spoken this language since I was at school some 44 odd years earlier; it was indeed a struggle to begin with, but I found that I had remembered my verbs better than I thought possible. Somehow our French teacher had taught us in such a way that I had managed to absorb and retain some of the language; perhaps it was learning through rhythm that helped me. Another little feather in the Waldorf cap.

Born in England, Elizabeth Winship Streatfield received her training at Dartington Hall under the guidance of Imogen Holst. She continued her studies with Arthur Alexander at the Royal College of Music in London, where she was a scholarship holder and prize winner. As a soloist and chamber music recitalist, she has appeared frequently in Britain for the BBC and at the Cheltenham Festival of Contemporary Music; she has also appeared in the USSR and in Canada.

From 1965-1969 she was a member of the Vancouver Symphony Chamber Players; she also appeared frequently with the Purcell String Quartet in broadcasts and on television, and has made records of contemporary music. Since then, her work has veered in the direction she describes. Elizabeth is married to conductor Simon Streatfield.

SUSAN BAKER

I was at Rudolf Steiner schools from the age of six to eleven and a half, and it is hard to say how much that early education has influenced my musical life. Certainly, if I had been able to continue learning the violin with Mrs. Frommer, who had just started to teach me, I am sure I would have become a much better violinist. As it was, when war broke out we were evacuated and by the time I reached the Royal College of Music I had had nine different, and mostly indifferent, violin teachers.

I was lucky to have a family background that was concerned with the arts. My father was an intellectual, an actor, and

a wonderful teacher, and my mother was an actress, craftswoman and producer. Further back, on both sides, there had been musical great Aunts and Uncles and one famous comedienne. Other important factors in making a life in the arts are luck and opportunity, and I have been fortunate with both.

In 1951 I met a group of students at University College and the Slade School who were interested in poetry, and being asked to play the fiddle in their recitals was certainly lucky. Their first plan was to sell poems printed on broad-sheets off a barrow during the Festival of Britain. However, they couldn't get a licence to trade, and so ended up attached to an organisation called 'Poetry and Plays in Pubs' giving short programmes of poetry with music in London pubs. This remained a group of friends who enjoyed saying poetry and found a reason to meet once a fortnight until 1960.

Then luck came again: our work was noticed; and by 1963 we had all become professional actors and musicians. I was organising the group, and we were performing in the Aldeburgh Festival. From this time until the mid 1980's we had a great life together, performing everywhere you can imagine — pubs, theatres, festivals, stately homes, Arts Centres, Cathedrals, schools, prisons and hospitals. Some years there were as many as two hundred performances, and much travelling and touring abroad, particularly in America. Known as the Barrow Poets, we are still performing now, less often, but with the same team of four speakers and two musicians who were together in 1963.

During a working life full of laughter and wonderful opportunities to play to people, I found myself learning to play many different instruments. This led to the launch in 1976 of 'Violins, Fiddles and Follies' a one-woman show with what has now become a working museum of rare and eccentric instruments. Mastering them, and discovering their history, has been fascinating. The hardest to learn was the viola d'amore, which has six or seven playing strings tuned to a fifth, a fourth, a major third, a minor third and a fourth. Cracking the code for the left hand fingering was a great mental strain, and changing the sympathetic strings the worst maintenance job of all. Keeping twenty different instruments of all shapes and sizes in tune and properly strung can be a nightmare. At first just taking them out of their boxes was a long job, but about nine years ago Paxman's had the entire collection in their workshop for a week while they designed special cases each able to hold four odd shaped instruments. A great improvement.

I did not have these when I was travelling to Holland, France and Germany to give concerts. The car was chock full of individual cases and boxes, and I was armed with a carnet for the customs giving a detailed list of the instruments. There was no trouble at any border until one French officer scrutinised the carnet and asked to see my best Italian violin. This was listed as 'antique violin'. I was very tired, and reluctantly opened the boot of the car to find the top case was the one containing my violin made out of two Spanish olive oil tins and an Australian beer can. Feeling a bit wicked, I opened the case revealing this gaudy object, the official nodded and let me go!

My oldest instrument is also the smallest — a tiny dancing master's kit made by Robert Cuthbert in 1650. There are four little dancing master's fiddles, all very different in shape, one like a truncheon, another a guitar; one like a miniature violin and another looking more like a cricket bat. They all sound very different. Apart from the tin fiddle, other eccentricities are violins sprouting horns, a walking stick that turns into a violin, one shaped like a boat with brass

fittings (this will only play nautical tunes!) and a violin by the great comedian George Rohey, who, at the suggestion of his friend Fritz Kreisler, made violins in his dressing room between performances. This was his twelfth and favourite instrument. When he finished it he proudly showed it to all the great violinists who came back stage to visit him. They all played it and signed it on the back. The signatures are: Fritz Kreisler, Daniel Melsa, Mischa Elman, Albert Sammons, Eugene Ysaye and Jascha Heifetz.

As I drag all these heavy cases full of instruments around I often think the dancing master really had a better idea with his one tiny fiddle, small enough to put in his pocket. And as I am rehearsing for a concert, I do wonder if it is worth the effort practising so hard to play in tune with so many finger distances for the left hand, bridge shapes for the bow, and techniques for holding the instrument. You cannot tuck the dancing master's kit under your chin or you would hit your nose with the bow; you have to play the one-stringed fiddle like a 'cello; and the boat violin really needs an anchor to hold it in place.

Susan Baker is a performer on a wide variety of Antique Instruments, giving concerts in many countries. She is well known for her eloquence in introducing the instruments and for her mastery "of a multitude of styles".

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To put you in the picture. Once a week I teach the viola at the Royal Northern College of Music. Every week we finish the day with a class for all six pupils. It serves many purposes. First and foremost, it gives the students the opportunity to play in front of others. I also try to encourage them to criticize each other constructively. The idea is to get across their suggestions effectively without reducing the confidence of the recipient.

So, at our first class of the academic year, Carlos (Spanish) played a prelude from a Suite by Bach. When he had finished, each student told him their thoughts. It was then that John (Scottish), up to that point very reticent, divulged his passion for authentic performance styles. The vehemence with which he spoke took us all by surprise, but one has to respect his awareness of this problem and the knowledge he had amassed.

This particular problem of music-interpretation is one which is very alive in the music world today. In essence the question is: is the music a vehicle for the performer's feelings or should we be trying to re-interpret the music as closely as the composer might have heard it?

From the outset I will admit that I don't wish to tackle this question here. Rather, I wish to show how this question has been around during my viola-playing life, either perceived or not.

Many years ago, while still a pupil at a Steiner School, I believe I had the ability to *let the music pour out through the viola*. I am not sure that it was always very accomplished playing, but there was a certain engaging quality. Then, in Class Six, there was the chance to become one of the founding pupils of the Yehudi Menuhin School. It was an opportunity not to be missed. It seemed like a passport to success. In whatever condition one entered, there was bound to be such expertise at a specialist music school, that one would come out a viola-playing star. It might have been a naive attitude,

but many of the pupils believed this and some of the parents too.

It was the first time I was confronted with an analytical approach to viola-playing and as an emotive teenager it was a challenge which I was personally unable to meet. Whilst with hindsight I am sceptical that this experience was musically very productive, it was a happy time. The school was very small — 33 pupils — and, under the guidance of a remarkable headmaster, we were helping to form the ethos of the school.

It takes years to settle into the music profession. However, one of the exciting aspects of British music, is the enormous variety of available opportunities. Diversity is something which has become an intrinsic part of my work. The very polarity that so bothered my pupils is now firmly part of my musical life.

So, for example, I was recently in Innsbruck rehearsing and performing Purcell's opera 'Dido and Aeneas'. We had hours of available rehearsal-time to really get 'inside' the music. We were playing on baroque instruments — copies of the instruments and bows that were used in Purcell's day. This gave us the opportunity to experience the sound colours, tempi (speeds) and articulation that the music demands. These 'old' instruments have a natural clarity and we were able to explore the dynamic range in Purcell's opera. In the performance, some of the dances really swung with gutsy string playing and, in contrast, Dido's famous lament was a transparent line above the haunting ground-bass.

A month earlier I was crossing the Atlantic aboard the Queen Elizabeth II. *The Academy of St. Martins in the Field* had been engaged to give a daily concert, to add a bit of 'class' to Cunard's 150 year celebrations. QEII functions on two levels. There are the impressive qualities of the ship itself, the beauty of its form and its technical ability — in fact the Atlantic was as flat as a pancake and QEII accomplished her fastest ever crossing from New York to Southampton. On the other hand the entertaining of passengers is run like an up-market holiday resort — superb food accompanied by every possible diversion one can fit into the hull of a ship. The musical challenges were coping with noisy air-conditioning, engine vibration and learning a new programme daily in the shortest rehearsal time.

In addition to teaching and playing, I am very involved with orchestra management. At this very moment I am embarking on a ten-week work period with Glyndebourne Touring Opera where I will manage and play in the orchestra.

As you can imagine, a musician's life is not solely a question of living in a world of sound. My hope as an orchestra manager is to ease the non-musical problems of orchestra life so that the players can concentrate their energy on the music. It will always remain merely an ambition; the coordinating of seventy players with vastly differing requirements, the stringent limits of artistic budgeting, the demands of talented conductors and many other intangibles can seldom be completely effective. I read somewhere that managing is similar to juggling; the important thing is to keep all the balls in the air at once!

Management skills might have been useful with Carlos and John. I hope we agreed the need to be as sensitive and alert as possible to Bach's intentions. However, Bach's music is 'big' enough to contain the humanity of the individual performer, be they Spaniard or Scot...

Nicholas Logie has been a member of the internationally famous Chilingirian Quartet and also manager of Kent Opera. He is now professor at the Northern School of Music, Manchester.

PAUL MAX EDLIN

How often it is that the arts and artistic endeavour are undervalued. So often art is considered as a luxury when surely it is as important to man's well being as is health. From a personal point of view I was always disappointed in the attitude of the prep schools I attended as a young boy. They considered the arts for girls while sport was for men: How refreshing it was, then, for me to arrive at a school that treated the arts in very many of its various guises, from drama to carpentry, calligraphy to music, with the due respect it deserves. School, after all, forms the founding attitudes of children and surely it is much better to become an artist through encouragement than by rebellion!

I have many fond memories of the Steiner school I attended, especially in the musical events I so often took part in. I recall too those 'Evenings of Concertos' organised by the Director of Music: which gave to many of us the opportunity to prepare and perform solo works, even if we did not always play these pieces with the greatest finesse! However one event was to prove of great significance to my future career as a composer more than I realised at the time or have perhaps realised since. One of my teachers encouraged me greatly as a composer and suggested I write the incidental music to the School Drama Society's production of Molière's *Don Juan*. Writing for the stage and attempting to catch or enhance the mood of a scene or underlying the perhaps subconscious atmosphere without over or understatement is a task which I relish in particular. Molière's play is of course a fine one and the richness of the story and the enigmatic qualities of its characters gave me ample food for thought as a composer.

After leaving school, I eventually went to the Royal College of Music in London where I studied for five years. I had intended to pursue the trumpet for a career whilst composing was to be an enjoyable pastime. However events beyond my control played a hand in deciding my fate. In my first year at college I had to have a major kidney operation. This meant that I was unable to play the trumpet for about six months, but, of course I was able to compose. It was during this period that I realised the value composing held for me. It provided me with a source of energy and satisfaction that no other endeavour of this kind can. Indeed I can get distinctly frustrated and annoyed if I am unable to compose for long periods.

I have always held to the motto 'Start at the top; you can always work your way down'. This has been a source of encouragement on numerous occasions. During my second year at the R.C.M. it was suggested to me to write a small scale opera for performance in the courtyard of a grand house. I was introduced to a librettist, Jonathan Kreeger, and we decided on a story by the brothers Grimm. However, he was not convinced that it would adapt easily. I told him how much I loved Oscar Wilde's story *The Fisherman and his Soul*, a rather Faustian tale, but that this would be the sort of thing to tackle at a later date. Jonathan knew this story and loved it too; thus we abandoned the Grimm story and set about working on a full length opera that would in all probability never be performed. Fortunately the R.C.M., who have always been of great support to me, set about planning to include *The Fisherman* in 1989's London International Opera Festival. The production was to be to the highest standards possible at the college and I was introduced to Jamie Hayes who was to produce and direct the première production. The several weeks rehearsals and the eight or so months preparations for this event were to prove perhaps the most artistically rewarding and enjoyable I have known, and made

the two years' arduous work of composition well worth it.

Writing a large scale work whilst still a student can be both a good and a bad thing. It is important to keep 90 minutes music sounding as if it is by the same composer even though over two years' study you might be developing your skills at a hopefully fast rate. However it is not until you tackle a large scale work that you realise how important form and structure are to any piece of music. Recently I have become particularly fascinated and influenced by the temple architecture of South East Asia and Indo-China. My music tends to be rather complex in nature, full of filigree textures and elaborate lines and rhythms. Yet all this is like a covering on a hopefully strong foundation. The architecture of this part of the world is very similar, with simple pyramidal or circular type structures encrusted with richly elaborate carvings full of exotic detail.

It has proved fascinating trying to liberate a particular building into music, as it were, by either basing the form on the elevation of a monument or its ground plan etc. whilst at the same time attempting to evoke the atmosphere of building and surroundings.

Most recently the R.C.M. invited me to be involved in a new collaborative venture they are undertaking with the R.C.A. and English National Ballet School. The aim is to create a new ballet every year employing certain students or ex-students of each establishment. This exciting new development in the field of higher education (called Prince Albert's Vision) brings many art forms together at a stroke. The first of these such ballets used one of my 'temple' pieces called *Banteay Srei*, based on the ancient Cambodian sanctuary of the same name. *Wild Child*, as the ballet was titled, proved yet another exciting experience for me again working in the field of music-theatre. It was also fascinating seeing how designers based their work on music which itself was inspired by visual elements.

Having only left the R.C.M. four years ago it sometimes seems strange to me that I am now on the other side of the educational table. Teaching composition to undergraduates and graduates at Christ Church College Canterbury has been one of the most challenging things I have yet done, yet also one of the most rewarding. I believe that any art form must be taught through encouragement by giving the students as full a picture of the 'landscape' as possible and then letting them choose their own 'path' whilst at the same time observing a creatively disciplined approach. One must never stifle or frustrate. Thank goodness we are able to break the sometimes destructive rules of convention. I do hope we can continue to do so.

Paul Max Edlin studied composition at the Royal College of Music, London. He now composes and teaches composition at Canterbury University.

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It was the first time I was confronted with an analytical approach to viola-playing and as an emotive teenager it was a challenge which I was personally unable to meet. Whilst with hindsight I am sceptical that this experience was musically very productive, it was a happy time. The school was very small — 33 pupils — and, under the guidance of a remarkable headmaster, we were helping to form the ethos of the school.

It takes years to settle into the music profession. However, one of the exciting aspects of British music, is the enormous variety of available opportunities. Diversity is something which has become an intrinsic part of my work. The very polarity that so bothered my pupils is now firmly part of my musical life.

So, for example, I was recently in Innsbruck rehearsing and performing Purcell's opera 'Dido and Aeneas'. We had hours of available rehearsal-time to really get 'inside' the music. We were playing on baroque instruments — copies of the instruments and bows that were used in Purcell's day. This gave us the opportunity to experience the sound colours, tempi (speeds) and articulation that the music demands. These 'old' instruments have a natural clarity and we were able to explore the dynamic range in Purcell's opera. In the performance, some of the dances really swung with gutsy string playing and, in contrast, Dido's famous lament was a transparent line above the haunting ground-bass.

A month earlier I was crossing the Atlantic aboard the Queen Elizabeth II. The Academy of St. Martins in the Field had been engaged to give a daily concert, to add a bit of 'class' to Cunard's 150 year celebrations. QEII functions on two levels. There are the impressive qualities of the ship itself, the beauty of its form and its technical ability — in fact the Atlantic was as flat as a pancake and QEII accomplished her fastest ever crossing from New York to Southampton. On the other hand the entertaining of passengers is run like an up-market holiday resort — superb food accompanied by every possible diversion one can fit into the hull of a ship. The musical challenges were coping with noisy air-conditioning, engine vibration and learning a new programme daily in the shortest rehearsal time.

In addition to teaching and playing, I am very involved with orchestra management. At this very moment I am embarking on a ten-week work period with Glyndebourne Touring Opera where I will manage and play in the orchestra.

As you can imagine, a musician's life is not solely a question of living in a world of sound. My hope as an orchestra manager is to ease the non-musical problems of orchestra life so that the players can concentrate their energy on the music. It will always remain merely an ambition; the coordinating of seventy players with vastly differing requirements, the stringent limits of artistic budgeting, the demands of talented conductors and many other intangibles can seldom be completely effective. I read somewhere that managing is similar to juggling; the important thing is to keep all the balls in the air at once!

Management skills might have been useful with Carlos and John. I hope we agreed the need to be as sensitive and alert as possible to Bach's intentions. However, Bach's music is 'big' enough to contain the humanity of the individual performer, be they Spaniard or Scot...

Nicholas Logie has been a member of the internationally famous Chilingirian Quartet and also manager of Kent Opera. He is now professor at the Northern School of Music, Manchester.

PAUL MAX EDLIN

How often it is that the arts and artistic endeavour are undervalued. So often art is considered as a luxury when surely it is as important to man's well being as is health. From a personal point of view I was always disappointed in the attitude of the prep schools I attended as a young boy. They considered the arts for girls while sport was for men: How refreshing it was, then, for me to arrive at a school that treated the arts in very many of its various guises, from drama to carpentry, calligraphy to music, with the due respect it deserves. School, after all, forms the founding attitudes of children and surely it is much better to become an artist through encouragement than by rebellion!

I have many fond memories of the Steiner school I attended, especially in the musical events I so often took part in. I recall too those 'Evenings of Concertos' organised by the Director of Music: which gave to many of us the opportunity to prepare and perform solo works, even if we did not always play these pieces with the greatest finesse! However one event was to prove of great significance to my future career as a composer more than I realised at the time or have perhaps realised since. One of my teachers encouraged me greatly as a composer and suggested I write the incidental music to the School Drama Society's production of Molière's *Don Juan*. Writing for the stage and attempting to catch or enhance the mood of a scene or underlying the perhaps subconscious atmosphere without over or understatement is a task which I relish in particular. Molière's play is of course a fine one and the richness of the story and the enigmatic qualities of its characters gave me ample food for thought as a composer.

After leaving school, I eventually went to the Royal College of Music in London where I studied for five years. I had intended to pursue the trumpet for a career whilst composing was to be an enjoyable pastime. However events beyond my control played a hand in deciding my fate. In my first year at college I had to have a major kidney operation. This meant that I was unable to play the trumpet for about six months, but, of course I was able to compose. It was during this period that I realised the value composing held for me. It provided me with a source of energy and satisfaction that no other endeavour of this kind can. Indeed I can get distinctly frustrated and annoyed if I am unable to compose for long periods.

I have always held to the motto 'Start at the top; you can always work your way down'. This has been a source of encouragement on numerous occasions. During my second year at the R.C.M. it was suggested to me to write a small scale opera for performance in the courtyard of a grand house. I was introduced to a librettist, Jonathan Kreeger, and we decided on a story by the brothers Grimm. However, he was not convinced that it would adapt easily. I told him how much I loved Oscar Wilde's story *The Fisherman and his Soul*, a rather Faustian tale, but that this would be the sort of thing to tackle at a later date. Jonathan knew this story and loved it too; thus we abandoned the Grimm story and set about working on a full length opera that would in all probability never be performed. Fortunately the R.C.M., who have always been of great support to me, set about planning to include *The Fisherman* in 1989's London International Opera Festival. The production was to be to the highest standards possible at the college and I was introduced to Jamie Hayes who was to produce and direct the première production. The several weeks rehearsals and the eight or so months preparations for this event were to prove perhaps the most artistically rewarding and enjoyable I have known, and made

the two years' arduous work of composition well worth it.

Writing a large scale work whilst still a student can be both a good and a bad thing. It is important to keep 90 minutes music sounding as if it is by the same composer even though over two years' study you might be developing your skills at a hopefully fast rate. However it is not until you tackle a large scale work that you realise how important form and structure are to any piece of music. Recently I have become particularly fascinated and influenced by the temple architecture of South East Asia and Indo-China. My music tends to be rather complex in nature, full of filigree textures and elaborate lines and rhythms. Yet all this is like a covering on a hopefully strong foundation. The architecture of this part of the world is very similar, with simple pyramidal or circular type structures encrusted with richly elaborate carvings full of exotic detail.

It has proved fascinating trying to liberate a particular building into music, as it were, by either basing the form on the elevation of a monument or its ground plan etc. whilst at the same time attempting to evoke the atmosphere of building and surroundings.

Most recently the R.C.M. invited me to be involved in a new collaborative venture they are undertaking with the R.C.A. and English National Ballet School. The aim is to create a new ballet every year employing certain students or ex-students of each establishment. This exciting new development in the field of higher education (called Prince Albert's Vision) brings many art forms together at a stroke. The first of these such ballets used one of my 'temple' pieces called *Banteay Srei*, based on the ancient Cambodian sanctuary of the same name. *Wild Child*, as the ballet was titled, proved yet another exciting experience for me again working in the field of music-theatre. It was also fascinating seeing how designers based their work on music which itself was inspired by visual elements.

Having only left the R.C.M. four years ago it sometimes seems strange to me that I am now on the other side of the educational table. Teaching composition to undergraduates and graduates at Christ Church College Canterbury has been one of the most challenging things I have yet done, yet also one of the most rewarding. I believe that any art form must be taught through encouragement by giving the students as full a picture of the 'landscape' as possible and then letting them choose their own 'path' whilst at the same time observing a creatively disciplined approach. One must never stifle or frustrate. Thank goodness we are able to break the sometimes destructive rules of convention. I do hope we can continue to do so.

Paul Max Edlin studied composition at the Royal College of Music, London. He now composes and teaches composition at Canterbury University.

Book Reviews

The Dandelion's Cousin by Gertrude Teutsch. Mercury Press sb 36pp.

Has anyone before this been aware of that humble plant, the Harethistle? O yes! Snails, sparrows, ants, bumble bees, even junebugs know the harethistle and appreciate it. We, too, will look for it by the wayside, now that Gertrude Teutsch, an artist and teacher in San Diego, has given us a sunny book, *The Dandelion's Cousin*, showing us — and showing many children, we hope — how a tiny plant began to grow somewhere — who knows where? — "stretched its roots far, far into the soil for help from the earth," grew more leaves that "made a whorl" on the ground, "each new leaf a bit more jagged" — through a tremendously dramatic evolution that we follow with breathless interest. For our wonder matches the wonder of this small, humble plant itself, as it looks over at its well-known "cousins" and compares their growth and transformation.

To children of what age is this book lovingly directed? Perhaps 6- and 7-year-olds, who will fasten on the pictures of hungry insects moving in on the hospitable plant, or the star-seeds flying away from it; parents reading the book to them, or telling the story, will recognize how precise the descriptions are, how wonderful the mostly black and white large and small drawings, touched with delicate color. Surrounded as they are today with so much that is strong, even garish, color, the children may need to have their attention directed towards delicate details, like the bee pushing into the closing blossom. Somewhat older children who can read the short texts will follow with suspense and pleasure the small plant as it grows and changes and does "its Light-Dance to the Sun." Mrs. Teutsch has had the admirable restraint not to shove human thoughts and concerns into this bit of life. Yes, even those wise people, the Waldorf School class-teachers, who may be embarking on a fifth grade botany block, will look at *The Dandelion's Cousin* with admiration for its careful exactness in descriptions and pictures; they, too, can profit by its imaginative-realistic story. One can't help but think of the phrase (so difficult to translate) that Goethe, the Ur-botanist, used: "anschauende Urteilskraft," which Frances Woolfs, the English Waldorf teacher and High-botanist herself, translated as "contemplative cognition . . . perceiving the spirit which manifests in phenomena." That is certainly a rather magnificent phrase to attach to Gertrude Teutsch's story of a modest and rather annoying weed — annoying to overneat gardeners, that is. But look at the book's central picture, the "magic lamp," the moment of fulfilment in the blossom, just before all the seed-stars take off on their countless journeys. Even the most insignificant plant can show us the wonderwork of earth and sky, moving and forming together.

Ruth Pusch

Teaching History by Christoph Lindenberg. The Association of Waldorf Schools of North America. sb 204pp

All who appreciate the significance of Waldorf Pedagogy for the world of today, and at the same time recognize the basic need of modern man of a view of history which can make real sense of his existence on earth, will welcome this book of Christoph Lindenberg's. History teaching, like so much else in education at the present time, calls for a radical transformation if it is to come into consonance with the true, the whole being of the growing child. But this in its turn

requires historians who develop a mode of research which can likewise penetrate to the profounder realities of man and his evolution. Lindenberg turns first of all to this necessity, and gives a comprehensive though concentrated exposition of what Rudolf Steiner called historical symptomatology. This aims through spiritual training at developing an empathetic yet objective perspectiveness capable of experiencing the outer evidences of the past as expressions or symptoms of their inner creative origins. These send their impulses into the consciousness of man, the metamorphoses of which give form and meaning to the whole of evolution.

Lindenberg then passes on to other salient aspects of his subject, among which may be mentioned the all-important changes in the growing child's experiences of time and the historical process, and the consequently necessary changes in the teacher's way of presenting his material. Finally, he comes to what takes up the rest, the greater part of his book, devoting it to generous assemblage of well evidenced themes characteristic of each cultural epoch from ancient times to the present day. Of solid value to the already historically knowledgeable, this section will prove a life-saving source for those who have had only a nodding acquaintance with Clio so far. These must realise however, that what Christoph Lindenberg is offering them is a detailed map, and not a traveller's circumstantial account of the lands they are to visit. This they will be enabled to do for themselves with confidence under its wisely expert guidance. A guidance for which they will have every reason to be heartily grateful.

Jesse Darrell

Learning to See into the Spiritual World by Rudolf Steiner, Anthroposophic Press sb 85pp \$7.95.

More and more people are finding the straight-laced language of earlier translations of Anthroposophical literature difficult to contend with. This does not mean that there is only one conclusion to be drawn: in many instances we may simply need to make more effort. On the other hand, it becomes increasingly important to have secondary literature that provides an entrée to the work of Rudolf Steiner himself. In this small volume of 4 lectures, given to the workmen at the Goetheanum between June 28th and July 18th 1923, Walter Stuber and Mark Gardner have given us a translation aiming at accessibility. In it they reflect the style in which Steiner spoke which, in turn, reflected the task he had set himself: to bridge the life experience of craftsmen, and men who had building skills at their finger-tips, from the physical to the spiritual world. Quite apart from the importance of the theme for the present day, the lectures give the reader a real flavour of Steiner at his most hilarious. These are also quite a feast for parents or teachers who want to make some strides in their inner life. And they include (on page 75) a piece of advice for the classroom, little known and possibly still less practised: ". . . this is also what needs to be introduced in the Education of Children. As few finished drawings or pictures as possible should be given . . ."

Who's Bringing Them Up by Martin Large. Hawthorne Press sb 176pp £5.95 \$10.95.

Watching the tiny string that is tied at the centre of a rope in a tug of war can have an extraordinary fascination. At certain points, it stays quivering still, or will move a sudden half inch in one direction, the next moment slowly to return — and so on. Similarly with the debate concerning TV and education — with the £7000m p.a. tied up in TV pulling at

one end and the Professor Bronfenbrenners encouraging those who tug at the other: "Turning on the television can turn off the process that transforms children into people". (From his address *Who cares for America's Children?* given to the Conference of the National Association for the Education of Young Children, 1970.) This book is an important reprint. All those who read it will surely think twice before using, buying or failing to get rid of a TV where children are likely to be affected by it. Appendix one (Family Resources) contains an extremely helpful bibliography for those who need ideas for alternative family activities.

The Christmas Conference — for the Foundation of the General Anthroposophical Society 1923/24 Anthroposophic Press hb 324pp \$29.95

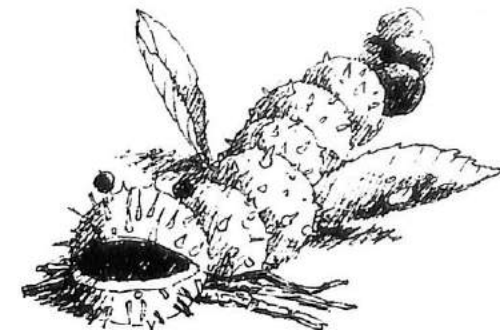
Teachers in any form of education worthy of the name need to develop a broad world-outlook so that they can teach all the details of their particular subject in a way that is not isolated from the realities of what is around them in space and time, or from the human being's place in the world. Teachers in a Waldorf School are no exception; they merely need to be open to include the illumination that anthroposophy gives to those realities. This does not mean that they teach 'Anthroposophy'; nor does it mean that the parents of children attending Waldorf Schools have to be anthroposophists.

This book is a verbatim account of the proceedings at the inauguration of the General (world-wide) Anthroposophical Society and helps remove misunderstandings of the nature of such a society. It also helps to place the 'esoteric' firmly in its exoteric context. Taken as a whole, the proceedings are an encouraging example of how a warmth and clarity can be mutually fruitifying in organisational matters. In this case the book covers the founding of a complex society with its aims and statutes being publically debated. Bringing such warmth and clarity into each — autonomous — Waldorf School is a constant endeavour of those responsible who are bound, from time to time, to come into situations in which sources of real help are invaluable.

The Listening Ear by Audrey E. McAllen. Hawthorne Press sb 151pp £9.95, \$19.95

This book, it is claimed, has been written as a result of "teaching speech formation to students of the kindergarten training course at Wynstones" . . . and, it would seem, out of other interests. It will interest those involved in teacher training and those concerned with the creative power of language, providing they are already familiar with an anthroposophical approach to life and the terminology connected with it. But the reader should not expect an extended essay. The author's presentation stands somewhere between such a form and that of a fascinating reference book (though there is no index) with many small-faceted sections, the facets flashing, like cut-glass droplets on a chandelier, with unusual qualities of light. Examples are: reference to hard-boiled eggs at the rock concert, the likening of the tongue to human conditions on Atlantis, the dove in "certain medieval portraits" directed to the knees of the Madonna, the effect of electronic sound on human consciousness and many other things besides.

Among the acknowledgements is the name of Sophia Walsh who read the manuscript; it could add weight to the book if, in future editions, an authority with a musical background could also be involved.



Dragon made of chestnut husks.

The Nature Corner by M. Van Leeuwen and J. Moeskops. Floris Books sb 88pp £5.95.

This book is for hands and heart, hands and heart of the home-maker or teacher as well as of the child lucky enough to be surrounded with things that have been made from the authors' descriptions. In twelve sections we are led through the year: six dedicated to the festivals and five to the cycle of nature, with the opening section containing a variety of simple doll-making techniques which can be adapted to each seasonal mood.

And how delightfully objects of nature are included amongst the other hand-made items, the chestnut husk dragon or the turnip lantern for instance. Ample diagrams and illustrations ensure that every object in each tableau can easily be made.

Tobaccoists near Waldorf Schools must often wonder why such dedicated-looking Kindergarten teachers — whom one would suppose set good examples to younger children in their charge — buy so many pipe-cleaners. If only they examined ox, ass and sheep in the kindergarten crib they would have their answer. Maybe other answers too! And surely lots of searching questions!!



Turnip lantern.

First published in German in 1982, this timely translation of Dr Treichler's profound study of the phases of soul development and the developmental problems which can arise, can be suitably recommended to anyone seeking a deeper understanding of the crises and thresholds of life. Dr Treichler brings together the fruits of his sixty years experience as a psychiatrist, neurologist and anthroposophist, in mapping out Man's psychological and spiritual development through the phases of human biography.

Biography work is fast gaining general recognition for its effectiveness in pastoral work, counselling relationships and the whole field of human resource development. Thus although primarily written for professionals in education and mental health, the insights contained in this book may be equally applied to individuals or groups by "anyone who takes a real interest in mental and emotional development and its encountering problems in this area affecting himself or others."

The book opens up the whole area of psychiatry and provides a comprehensive view of developmental disorders based on the discipline of anthroposophy. Although a basic knowledge of the anthroposophical approach is assumed, references to further reading are plentiful with details of English translations where available.

The main body of the work is presented in seven chapters, each subdivided into subject sections. The first provides a concise introduction to the fundamentals of biography and the rhythms in developmental psychology. Then follows a picture of the developing soul through the rhythm of the seven year cycles, each imaginatively presented and providing much food for reflection on personal experience. The third chapter examines the developmental disorders of the soul phases outlined above. These include a particularly thorough consideration of the causes, effects and treatments of drug and alcohol dependency and the many emotional problems endemic at this point in human evolution. This is followed by an overview of the neuroses and psychoses in the developmental context; and in chapter five, Dr Treichler examines particular psychiatric disorders in relation to biography, including Obsessive Compulsive Reaction, Hysteria, Epilepsy, Schizophrenia, Depression and Mania. Under each heading we are provided with a clinical picture of the condition, the pathological process and the organic aspects, a picture of how the illness relates to biography and the therapeutic aspects with references to standard psychiatric research where appropriate.

The sixth chapter examines the role of the individual arts in therapy including sculpture, painting, music, eurythmy and poetry; a particular love of the author who is himself, also, a poet.

The last chapter presents Rudolf Steiner's guidelines and exercises for soul development and Spiritual training. These are presented in a way that reflects the biographical theme of the book and emphasises the point that our individual development is now in our own hands, yet it is not just to ourselves that we are responsible for seizing the day!

The layout of the book is well organised for easy reference and includes a comprehensive index and bibliography.

Nick Vane

A Guide to Child Health by Michaela Glöckler and Wolfgang Goebel. Anthroposophic Press and Floris Books hb 410pp £14.95.

The rapid rate of child development at all times, but particularly in the early years, means that first-time parents meet a host of phenomena of which they have little or no previous experience. This book offers a guide in these circumstances.

Sections that have been written for those quieter moments of family life, when the routine is bowling along happily, are mostly written in full-page width, whereas a double-columned page is used for those occasions when parents need to dive to the nearest bookshelf for advice and information. The latter style, with its frequent hyphenations and ungainly word-spacings, may irritate the reader who is removed from such crises, but it is a format likely to make the manual much more 'user-friendly'.

The authors — both of them experienced medical doctors — couple this manner of presentation with an eminently practical text. The first part *Childhood Illnesses and their Symptoms* reminds one of say, a tree surgeon: a quick look at the task on arrival and then down — or rather up — to work. The second part *Foundations for Healthy Development* contains many subtle and far-reaching observations, again very practically orientated: "You have to push, tilt and wipe the food in against the upper jaw..." — these are the instructions for baby's first feed with a spoon. The third part *Education and Upbringing Therapy* is, perhaps, likely to be the most thumbed of all, as it tackles problems that are extremely prevalent today and for which parents are, on the whole, least prepared by their own upbringing.

Often, parents feel insignificant and isolated in the battle against issues such as immunization, abortion, fluoride... Here they will find a level-headed approach which can increase the certainty they need to have if they are going to take an independent stance in these matters.

The book teems with answers to many problems but perhaps its most healthy sides are the non-dogmatic quality of those answers and the large number of questions which the authors constantly ask. Both of these are stimulating for the reader in a healthy way, helping one through such topics as pre-existence, the effects of divorce on children and quite frequent references to the New Testament. This publication, now in English translation, will surely be a boon in many homes.

Cocha by Elizabeth Bowne, illustrated by Cathy Morrison. Booknakers Guild sb 106pp \$9.95.

This is a well-written story, possibly with 11/12 year-olds in mind. Colourfully, it brings alive the social and physical conditions of an Indian tribe who live on a floating reed island on Lake Titicaca, high up in the Peruvian Andes close to the borders of Bolivia. Though in the class of juvenile fiction, the main features of the story are "based on fact". Like the landscape of the lake in which the adventure takes place, the story too has both surface and great depth. The surface: the young boy who becomes his people's leader in changing times. The depth: the confusion that results from the decline in tribal instincts, and ultimately the death of their natural diet, health, traditions and their sustaining connection with nature.

BOOKS IN GERMAN

Mondhaus und Sonnenschloss by Frederik Hetmann. Verlag Freies Geistesleben 271pp hb DM 39.

A car skids up to a view-point, two passengers emerge, a

couple of 'snap-shots' are taken of the distant view and in three minutes all are gone again — much, probably, to the relief of the distant view, if distant views can experience relief.

We can never hope to penetrate into the 'past' or even the present if we are not prepared to dwell on the phenomena they present. In the present work, Hetmann leads us into the culture of the American Indians, a culture at one with nature. He does this not with the eye of the camera, playing with surfaces, but with an eye backed up by an empathetic consciousness. His approach is absorbingly interesting in itself. In relation to Waldorf education, it is a valuable contribution, helping to fill out an understanding for the spiritual background of a culture to which little reference is made in anthroposophical literature. There are several attitudes inherent in this culture that we would do well to take on board nowadays, one being the human being as "caretaker" of the land, now and with generations to come in mind.

What did you call your land before the whites came? an old Indian was asked. Oh, we simply called it "ours", he replied. The volumes that this dialogue speaks do not argue a return to the past. But they do urge an awakening.



Mishka der Bär text and illustrations by Ingeborg Meyer-Rey, Urachhaus hb 22pp DM 19.80.

Die Maus und die Kartoffel by Thomas Berger, illustrated by Carla Grilliss, Urachhaus hb 30pp DM 24.00.

The life of soul offers endless possibilities of expression in image form. These two illustrated children's stories are fine samples. *Mishka der Bär* is a fairy-tale portrayal of the soul's delving into physical existence, with the real possibility of being engulfed by it delicately portrayed. But there are

Die Individualität der Farbe by Elizabeth Koch and Gerard Wagner. Verlag Freies Geistesleben hb 115pp DM48.

One of Goethe's greatest (and as yet little discovered) gifts to culture was his *raising to awareness* the interplay of light and dark. Rembrandt and some other artists had already 'translated' their experience of this interplay onto canvas; but before this key to a world of colour could begin to unlock the doors we know as 'anthroposophical painting', a century and a half were still to elapse. Koch and Wagner, in the present work, have added another volume to the literature stemming from Rudolf Steiner's approach to colour, an approach at least as significant as the rebirth of colour found in the great artists who were his contemporaries.

Beautifully produced, this book makes a refreshing reference for the studio, while teachers will find in it a rich source of inspiration for their painting lessons, be they dipping into the archetypes of *pure colour* or aspiring towards letting *form arise* out of the various kingdoms of nature. If there is a weak spot in the production, it is in the region of orange — always an acid test in colour printing.

redemptive forces enabling continued and wiser participation in the life of the home (spiritland). The image of the bear is handled in a quaint and approachable fashion, both in text and illustration.

Die Maus und die Kartoffel is a delightful variation on the theme of 'perseverance', replenished with splendid pedagogical additives, and a style of illustration exceptionally well suited to the pre-school child with its soft but telling colours and its strongly will-orientated choice of subject matter.

World List of Waldorf (Rudolf Steiner) Schools

ARGENTINA

Buenos Aires Colegio Incorporado "Paula Albarracín de Sarmento" Rudolf Steiner-Schule. Wences 1357, 1602 Florida, Pcia. de Buenos Aires. Buenos Aires Escuela San Miguel Arcángel, José María Moreno 1221, 1607 Villa Adelina. Buenos Aires.

AUSTRALIA

Association of Rudolf Steiner Schools in Australia, Box 82, P.O., Round Corner, Dural, 2158. Participants in Association

Bangalow Cape Byron Rudolf Steiner School, P.O. Box 41, Bangalow N.S.W. 2479
Bowral Eukarima School, Centennial Road, Bowral, N.S.W. 2576.
Hazelbrook Blue Mountains Waldorf School, 77 Clearview Parade, Hazelbrook.
Manuka Drama School for Rudolf Steiner Education, P.O. Box 492, Manuka Act 2603.
Maitland Linuwei School for Rudolf Steiner Education, 133 Morpeth Road, East Maitland, N.S.W. 2323
Melbourne Melbourne Rudolf Steiner School, 213 Wonga Road, Waranwood, Vic. 3134.
Mount Barker Waldorf School for Rudolf Steiner Education, Sims Road, Mount Barker S.A. 5251.
Perth Perth Waldorf School, P.O. Box 49, Hamilton Hill, WA 6163.
Sydney Glenaeon School, 5a Glenroy Ave., Middle Cove, N.S.W. 2068.
Sydney Lorient Novalis School for Rudolf Steiner Education Ltd., 456 Old Northern Road, Dural, N.S.W. 2158.
Sydney Lorient Novalis College of Teacher Education, address as above.
Thorn Chrysalis School for Rudolf Steiner Education, Darkwood Road, Thorn, N.S.W. 2492.
Yarramundi Aurora-Meander School for Rudolf Steiner Education, Lot 1 Mountain Ave., Yarramundi, N.S.W. 2753.

AUSTRIA

Graz Freie Waldorfschule, St. Peter Hauptstraße 182, A-8042 Graz.
Innsbruck Freie Waldorfschule Innsbruck, Graßmayrstraße 23, A-6020 Innsbruck.
Klagenfurt Rudolf-Steiner-Schule Klagenfurt, Wilsonstraße 11, A-9020 Klagenfurt.
Linz Freie Waldorfschule, Baumbachstraße 11, A-4020 Linz.
Salzburg Rudolf-Steiner-Schule, Bayerhamerstraße 35, A-5020 Salzburg.
Wien-Mauer Rudolf-Steiner-Schule, Endresstraße 100, A-1238 Wien 23.
Wien-Pötzleinsdorf Rudolf-Steiner-Schule, Geymüllergasse 1, A-1180 Wien.

BELGIUM

Aalst Michaël, Hershage 39, 9300 Aalst.
Antwerpen De Hazelare, Lange Lozanstraat 117, 2018 Antwerpen.
Antwerpen Rudolf Steinerschul, Transvaalstraat 21 & Prins Albertlei 19, 2600 Berchem.
Antwerpen Ibernia Rodestraat 33 & Keizerstraat 62, 2000 Antwerpen.
Brasschaat Boskapellei 50, 2130 Mariaburg-Brasschaat.
Brugge Guido Gezellestraat, Hoogstraat 28, 8000 Brugge.
Brussels (Watermaal-Bosvoorde) Ecole Rudolf Steiner, Avenue Van Bocclaeere 96, 1170 Bruxelles.
Eopon Waldorfschulekindergarten, Neudorferstrasse 73, 4730 Raeren.
Gent Vrije Rudolf Steinerschul, Kasseleaan 54, 9000 Gent.
Hasselt Rudolf Steinerschul, Luikersteenweg 49, 3500 Hasselt.

Leuven De Zonnwijzer, Weldadigheidsstraat 74, 3000 Leuven.
Lier De Sterredaaiers, Malloekstraat 41, 2500 Lier.
Turnhout Michielschool, Steenweg op Oosthoven 27a, 2300 Turnhout.
Wilrijk/Antwerpen Rudolf Steinerschul Lohangrin, Boomssteenweg 94, 2610 Wilrijk.

BRAZIL

Sao Paulo Escola Rudolf Steiner de Sao Paulo, Caixa postal 21.108, CEP 04698 Sao Paulo, Rua Job Lanc 900, CEP 04639, Sao Paulo/Brasil.
Sao Paulo Colégio Mical, Rua Pocho Alexandrino Soares 68, Jardim Boa Vista (Botantã), 05584 Sao Paulo/Brasil.

CANADA

*Member of Association of Waldorf Schools of North America.

ALBERTA

Calgary Calgary Waldorf School K-6, 1915-36th Ave. S.W., Calgary, AB T2T 2G6.
Edmonton Aurora Rudolf Steiner School, 6931-85th Street, Edmonton, AB T6C 3A6.

BRITISH COLUMBIA

Duncan Sunrise School, X-7, R.R.2, Duncan, B.C. V9L 1N9.
Kelowna Waldorf School K-6, Box 93, 429 Collett Road, Okanagan Mission, B.C. V0H 1S0.
Nelson Nelson Waldorf School K-8, Box 165, Nelson, B.C. V1L 5P9.
*Vancouver Vancouver Waldorf School K-12 2725 St. Christophers Road, North Vancouver, B.C. V7K 2B6.
Victoria Victoria Waldorf School, 1216 Oxford Street, Victoria, B.C. V8V 2V5

ONTARIO

Cambellville Halton Waldorf School, K-6, 83 Cambellville Rd.E., P.O. Box 184, Cambellville, ONT, L0P 1B0.
Kitchener/Waterloo Waldorf Education Interest Group, Contact: Donna Huston 519-884-3192, Kitchener/Waterloo.
London, Ont. London Waldorf School K-8, 1697 Trafalgar Street, London, Ontario N5W 1X2.
Ottawa Ottawa Waldorf School K-8, 290 Nepean Street, Ottawa, Ontario, K1R 5G3.
*Toronto Toronto Waldorf School K-12, 9100 Bathurst Street, Box 220 Thornhill, Ontario L3T 3N3.

QUEBEC

*Montreal Ecole Rudolf Steiner de Montreal, K-8, 12050 Avenue de Bois de Boulogne, Montreal, P.Q. H2M 2X9.

CHILE

Santiago Colegio Rudolf Steiner Jose Tomas Rider 1654 Providencia, Santiago-Chile.
Santiago Colegio Rudolf Steiner, Biarritz 1953, Providencia, Nunoa, Santiago-Chile.

COLOMBIA

Calli Colegio "Luis Horacio Gómez", Carrera 55 No. 11-19 Barrio Santa Anita, Cali.
Medellin Colegio Isolda Echaverría, Lic. de Func. No. 000841 de 1985, Medellin.

DENMARK

Ålborg Rudolf Steiner Skolen, Tenhøjvej 14, 9220 Ålborg.
Århus Rudolf Steiner-Skolen i Århus Strandvejen 102, 8000 Århus C.
Århus Rudolf Steiner-Vestskolen, Helmsrupgårdvej 32, 8210 Århus V.
Allerød Rudolf Steiner Skolen i Allerød, Lyngvej 202, 3450 Allerød.

Copenhagen Rudolf Steiner-Skolen i Højtespring, Stokholmbuen 26, 2730 Hørlev.
Helsingør Rudolf Steiner-Skolen, Brøgaardsvej 61, 2820 Gentofte.
Fredericia Rudolf Steiner Skolen, Kolding Landevej 7, 7000 Fredericia.
Hjerring Rudolf Steiner Skolen, Vester Thirupvej 30, 9600 Hjerring.
Kvistgård Rudolf Steiner Skolen, Kvistgård Stationsvej 2A-B, 3490 Kvistgård.
Merløse Rudolf Steiner Skolen, Bagmarken 58, 4370 St. Merløse.
Odense Rudolf Steiner-Skolen i Odense, Lindvedvej 64, 5260 Odense S.
Odense Rudolf Steiner Skolen på Blankestødgård, Blankestødgårdvej 133, 5220 Odense SO.
Risskov Rudolf Steiner-Skolen i Vejby-Risskov Skejbyvej 1, 8240 Risskov.
Silkeborg Rudolf Steiner-Skolen, Stavgangvej 3, 8600 Silkeborg.
Skanderborg Rudolf Steiner-Skolen Skanderborg, Grønedsvej 10, 8660 Skanderborg.
Vejle Johannesskolen, Rudolf Steiner-Skolen i Vejle, Sukkertoppen 4, 7100 Vejle.
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FINLAND

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Lahti Lahden Rudolf Steiner-koulu, Toivontie 3, SF-15900 Lahti 90.
Oulu Oulun Rudolf Steiner-koulu, Kaupaseurantie, 90250 Oulu 25.
Tampere Tampereen Rudolf Steiner-koulu, Satukunnankatu 13, SF-33100 Tampere 10.
Turku Turkin Rudolf Steiner-koulu, Mestarinkatu 2, SF-20810 Turku 81.
Vantaa Vantaan Rudolf Steiner-koulu, Migårdinkuja 01510 Vantaa 37.

FRANCE

Chatou near Paris Ecole Perceval, 5 Avenue d'Emprémesnil, 78400 Chatou.
Colmar Ecole Mathias Grünwald, 4 rue Herzog, Logelbach-Wintzenheim, 68000 Colmar.
Labolissière Ecole Internat Rudolf Steiner, Labolissière-en-Thelle, 60570 Andeville.
Pau L'eu Vive 4 Avenue Edouard VII, 64000 Pau.
Saint Genis Laval Ecole Rudolf Steiner, 5 Chemin de Senzy, 69230 Saint Genis Laval (Lyon).
Saint-Menoux Ecole Rudolf Steiner, Château de la Mothe, 03210 Saint-Menoux.
Strasbourg Ecole Rudolf Steiner, 2 Chemin Goeb 67000 Strasbourg.
Strasbourg Ecole Libre Rudolf Steiner, 67e route des Romains, 67200 Strasbourg-Koenigschoffen.
Troyes Ecole Perceval, 214 Fg. Croncels, 10000 Troyes.
Verrières le Buisson Ecole Rudolf Steiner, 62, rue de Paris, Ambinivilliers, 91370 Verrières-le-Buisson

GERMANY

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Bad Nauheim Freie Waldorfschule Wetterau, Frankfurter Straße 103, 6350 Bad Nauheim.
Balingen Freie Waldorfschule Balingen, Hurdnagelstraße 3, D-7460 Balingen-Frommern.
Benfeld Freie Waldorfschule Landschulheim Benfeld, D-3036 Bomlitz-Benfeld ab. Walsrode/Hann.
Berlin-Dahlem Rudolf Steiner Schule Berlin e.V., Auf dem Grat 3, D-1000 Berlin 33.
Berlin-Zehlendorf Emil Moll Schule, Freie Waldorfschule, Clarastraße 60-66, D-1000 Berlin 37 (Zehlendorf).
Berlin-Kreuzberg Emil Moll Schule, Freie Waldorfschule, Standort Kreuzberg, Alte Jakobstr. 12, D-1000 Berlin 61.
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Bexbach Freie Waldorfschule Saar-Pfalz, Parkstraße, D-6652 Bexbach.
Bielefeld Rudolf Steiner Schule Bielefeld, An der Stiftskirche 13, D-4800 Bielefeld 1.
Bochum Rudolf Steiner Schule Bochum, Hauptstraße 238, D-4630 Bochum 7.
Bonn Freie Waldorfschule Bonn, Steiner Straße 21, D-5300 Bonn 1 (Tannenbusch).
Braunschweig Freie Waldorfschule Braunschweig, Rudolf-Steiner-Straße 2, D-3300 Braunschweig.
Bremen Freie Waldorfschule Bremen, Touler Straße 3, D-2800 Bremen 1.
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Detmold Freie Waldorfschule Lippe-Deimold, Dresener Straße 1, D-4930 Detmold.
Dortmund Rudolf Steiner Schule, Mergelheischstraße 51, D-4600 Dortmund 50.
Düsseldorf Rudolf Steiner Schule Düsseldorf, Diepenstraße 15, D-4000 Düsseldorf 12.
Eckernförde see Rendsburg.
Elmshorn see Kiel.
Engelberg Freie Waldorfschule Engelberg, Rudolf-Steiner-Weg 4, D-7065 Engelberg, Post Winterbach/Wänt.
Essen Freie Waldorfschule, Schellstraße 47, D-4300 Essen 1.
Esslingen Freie Waldorfschule Esslingen, Weilstraße 90, D-7300 Esslingen.
Evinghausen Freie Waldorfschule Evinghausen, D-4550 Braunschweig 8 (Evinghausen).
Filderstadt Freie Waldorfschule Aichtal-Filderstadt, Schulstr. 13, D-7024 Filderstadt 4 (Plattenhardt).
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Frankfurt Freie Waldorfschule, Friedlebenstraße 52, D-6000 Frankfurt 50 (Eschersheim).
Freiburg Freie Waldorfschule Freiburg i. Br., Schwimmbadstraße 29, D-7800 Freiburg i. Br.
Freiburg Freie Waldorfschule St. Georgen, Bergstraße 11, D-7800 Freiburg.
Gladbeck Freie Waldorfschule Gladbeck, Horsterstraße 82, D-4390 Gladbeck.
Göppingen Freie Waldorfschule Filstal, Ahornstraße 41, D-7320 Göppingen-Faumdau.
Göttingen Freie Waldorfschule Göttingen, Marien-Luther-Straße 10, D-3400 Göttingen.
Hagen Rudolf Steiner Schule Hagen, Enneper Straße 30, D-5800 Hagen-Haspe.
Hamburg-Bergedorf Rudolf Steiner Schule Bergedorf, Am Brink 7, D-2050 Hamburg 80.
Hamburg-Bergstedt Rudolf Steiner Schule in den Waldhöfen e. V. Hamburg-Bergstedt, Bergstedter Chaussee 203, D-2000 Hamburg 65.
Hamburg-Harburg Rudolf Steiner Schule Harburg, Ehestorfer Heuweg 52, D-2104 Hamburg 92.

Hamburg-Mitte Rudolf Steiner Schule Hamburg-Mitte e.V., Grabenstraße 32, D-2000 Hamburg 6.
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Hamburg-Wandsbek Rudolf Steiner Schule Wandsbek, Rehstedterweg 60, D-2000 Hamburg 72 (Farmen).
Hannover Freie Waldorfschule, Rudolf-von-Bennigsen-Ufer 70, D-3000 Hannover 1.
Hannover-Bothfeld Freie Waldorfschule Hannover-Bothfeld, Weidkampstraße 17, D-3000 Hannover 51.
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Heidenheim Freie Waldorfschule, Ziegelstraße 50, Postfach 1340, D-7920 Heidenheim/Brenz.
Heilbronn Freie Waldorfschule Heilbronn, Max-von-Laue-Straße 4, D-7100 Heilbronn.
Hildesheim Freie Waldorfschule Hildesheim, Brauhäuserstraße 6, D-3200 Hildesheim.
Kakenstorf Rudolf Steiner Schule Nordheide, Lange Straße 2, D-2117 Kakenstorf.
Karlsruhe Freie Waldorfschule Karlsruhe, Königsberger Straße 35a, D-7500 Karlsruhe 1.
Kassel Freie Waldorfschule Kassel (einschl. Berufsbildendes Gemeinschaftswerk mit Ausbildung für Facharbeiter und staatl. anerz. Erzieher), Hunoldstraße 17, D-3500 Kassel-Weimshöhle.
Kiel Freie Waldorfschule Kiel, Hofholzallee 20, D-2300 Kiel 1.
Kiel/Elmshorn Freie Waldorfschule Kiel, Zweigschule Elmshorn, Bismarckstraße 13, D-2200 Elmshorn.
Köln Freie Waldorfschule Köln, Martinusstraße 28, D-5000 Köln 71 (Esch.).
Krefeld Freie Waldorfschule Krefeld, Kaiserstraße 61, D-4150 Krefeld.
Lobeland Rudolf Steiner Schule Lobeland, D-6411 Künzell 5/Fulda.
Ludwigsburg Freie Waldorfschule Ludwigsburg, Bönningheimer Straße 2, D-7140 Ludwigsburg-Eglosheim.
Lübeck Freie Waldorfschule Lübeck, Dieselstraße 18, D-2400 Lübeck-Eichenholz.
Lüneburg Rudolf Steiner Schule Lüneburg, Dahleburger Landstraße 151, D-2120 Lüneburg.
Mainz Freie Waldorfschule Mainz, Merkurweg 2, D-6500 Mainz-Finthen.
Mannheim Freie Waldorfschule, Neckarauer Waldweg 131, D-6800 Mannheim 24.
Marburg Freie Waldorfschule Marburg, Ockershäuser Allee 14, D-3550 Marburg/Lahn.
Mülheim/Ruhr Freie Waldorfschule in Mülheim, Karl-Pont-Straße 13, D-4330 Mülheim/Ruhr 13.
München Rudolf Steiner Schule, Leopoldstraße 17, D-8000 München 40.
München-Gröbenzell Rudolf Steiner Schule München, Schulhaus Gröbenzell, Spochweg 6, D-8038 Gröbenzell.
München/Daglfing Rudolf Steiner Schule, Zweigschule Daglfing, Max-Probst-Straße 7, D-8000 München 81.
Münster Freie Waldorfschule Münster, Laerer Landweg 153-157, D-4440 Münster.
Neu-Isenburg Rudolf Steiner Schule Neu-Isenburg, Zepellstraße 10, D-6078 Neu-Isenburg.
Nürnberg Rudolf Steiner Schule, Steinplattenweg 25, D-8500 Nürnberg.
Neuwied Rudolf Steiner Schule Mittelrhein, Freie Waldorfschule in Neuwied, Mittelweg 10, D-5450 Neuwied-Block.
Nürtingen Rudolf Steiner Schule, Erlenweg 1, D-7440 Nürtingen.
Offenburg Freie Waldorfschule Offenburg, Rheinstrasse 3, D-7600 Offenburg.
Oldenburg Freie Waldorfschule, Kleiststraße 43, D-2900 Oldenburg.

Offenberg Freie Rudolf Steiner Schule, Amtshof 5, D-2802 Offenberg 1.
Pforzheim Goetheschule - Freie Waldorfschule, Schwurwaldstraße 66, D-7530 Pforzheim.
Remscheid c/o Waldorfschulverein, Bürgerstraße 81, 5630 Remscheid.
Rendsburg Freie Waldorfschule, Nobiskruger Allee 75/77, D-2370 Rendsburg.
Rendsburg/Eckernförde Freie Waldorfschule Rendsburg, Zweigschule Eckernförde, Schleswiger Straße 112, D-2330 Eckernförde.
Reutlingen Freie Georgenschule, Molkestraße 29, D-7410 Reutlingen.
Saarbrücken Freie Waldorfschule Saarbrücken, Großwaldstraße 2, D-6623 Altenkessel.
Schloß Hamborn Rudolf Steiner Schule Landschulheim Schloß Hamborn, D-4799 Borehen - Schloß Hamborn.
Schopfheim Freie Waldorfschule Schopfheim, Stettiner Straße 9, D-7860 Schopfheim.
Schwäbisch Gmünd Freie Waldorfschule Schwäbisch Gmünd, Heinrich-Steinle-Weg 1, D-7470 Schwäbisch Gmünd.
Schwäbisch Hall Freie Waldorfschule Schwäbisch Hall, Teurerweg 2, D-7170 Schwäbisch Hall.
Siegen Rudolf Steiner Schule Siegen, Marienborner Straße 151, D-5900 Siegen 1.
Stuttgart Freie Waldorfschule Uhlendshöhe, Hausmannstraße 44, D-7000 Stuttgart 1.
Stuttgart Freie Waldorfschule am Kräherwald, Rudolf-Steiner-Weg 10, D-7000 Stuttgart 1.
Stuttgart Michael Bauer Schule, Freie Waldorfschule mit Förderklassenbereich, Obellostraße 5, 7000 Stuttgart 80.
Trier Freie Waldorfschule Trier, Mommsenweg 7, D-5500 Trier.
Tübingen Tübingen Freie Waldorfschule, Roldomweg 30, D-7400 Tübingen-Waldhäuser-Ost.
Überlingen Freie Waldorfschule am Bodensee, D-7770 Überlingen-Rengoldsbauern.
Ulm Freie Waldorfschule Ulm und angeschlossene Sonderklassen für Lernbehinderte, Römerstrasse 97, D-7900 Ulm.
Villingen-Schwenningen Rudolf Steiner Schule, Schluchseestraße 55, D-7730 VS-Schwenningen.
Wahlwies Freie Waldorfschule Wahlwies, D-7768 Stockach 14.
Wangen Freie Waldorfschule Wangen, Rudolf-Steiner-Straße 4, D-7988 Wangen i. Allgäu.
Wanne-Eickel Hiberniaschule, Holsterhauser Straße 70, Postfach 2849, D-4690 Herne 2.
Wattenscheid Widar Schule Wattenscheid, Höntruper Straße 95, 4630 Bochum 6.
Wiesbaden Freie Waldorfschule Wiesbaden, Kohlheckstraße 43, D-6200 Wiesbaden.
Witten Rudolf Steiner Schule Witten, Bitterbecksstraße 2, D-5810 Witten-Heven.
Würzburg Freie Waldorfschule Würzburg, Oberer Neubergweg 14, D-8700 Würzburg.
Wuppertal Rudolf Steiner Schule, Schluchtstraße 21, D-5600 Wuppertal 2 (Barmer).
Wuppertal Christian Morgenstern Schule, Waldorfschule für Erziehungshilfe, Haderstebecker Straße 14, D-5600 Wuppertal 2 (Barmer).
Wuppertal West Freie Waldorfschule Wuppertal-West Schluchtstraße 21, D-5600 Wuppertal 2.

ITALY

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Milano Scuola Rudolf Steiner, Via Celeste Clericetti 45, 20133 Milano.
Ortorgo Scuola Steineriana, Riviera Bosco Piccolo 40, 30030 Ortorgo di Mira (Venezia).
Rome Scuola Rudolf Steiner "Giardino del Cedri", Via delle Benedettine 10, 00135 Roma.

LUXEMBOURG

(Grand-Duché) Kindergarten: Rue de Trèves 154, Cents - Luxembourg. Primärschule: Rue Sax, Luxembourg-Limpertsberg.

NETHERLANDS

Bond van Vrije Scholen in Nederland Secretariaat: Hoofdstraat 20, 3972 LA Driebergen.

**Incl. Upper School. Only Kindergarten*

Alkmaar Rudolf Steinerschool, Sperwerstraat 1, 1826 KL

***Alkmaar** Vrije School Bovenbouw, Loudelsweg 20A, Postbus 222, 1860 AE BERGEN

Almelo Vrije School Almelo, Biesterweg 6, 7608 RN

Almere Vrije School, Heerlenstraat 33A, 1324 MC

Alphen A/D Rijn Vrije School, Liszthof 90, Postbus 165, 2400 AD

Amersfoort Vrije School, Romeostraat 74, 3816 SE

Amstelveen Parcivalschool, Lindenlaan 317, 1185 LM

***Amsterdam** Geert Groteschool, Hygiëplein 47, 1076 RS

Apeldoorn Vrije School, Morinstraat 8, 7312 KC

Arnhem Percivalschool, Weudrichemstraat 141, Postbus 30093, 6803 AB

Assen Vrije School, Carsiumstraat 2, 9404 RV

***Bergen** Vrije School, Prins Hendriklaan 58, 1882 EL

Bergen Vrije School Bovenbouw, van de Veldelaan 179, 1860 AE Bergen

Bilthoven Rudolf Steinerschool, Weltevreden 6, Postbus 332, 3720 AH

Den Bosch Rudolf Steinerschool, Waalstraat 30, 5215 CK

Boxmeer Vrije School, Jereon Boschstraat 49, 5831 VV

Breda Rudolf Steinerschool, Minckelersstraat 27, 4816 AD

Bussum Vrije School Michäel, Esther de Boer van Rijklaan 22, 1403 GD

Delft Vrije School, De Meesterstraat 2, 2613 XB

Deventer Vrije School, Houtmarkt 6, 7411 CG

Dordrecht Vrije School, Wijnstraat 119, 3311 BV

***Driebergen** Vrije School, Faunalaan 250, Postbus 207, 3970 AE

Ede Vrije School, Nachtegaallaan 47a-49, Postbus 40, 6710 BA

***Eindhoven** Vrije School Brabant, Woenselsestraat 316, Postbus 1073, 5602 BB

Eindhoven-Zuid Vrije School, Hadewychlaan 3, 5643 RT

Emmen De Vrije School Michäel, Prinselaan 80, 7822 CJ Emmen

Gouda Vrije School, Ridder v. Catsweg 256a, 2805 BC

***Groningen** De Vrije School Bovenbouw, Wassenberghstraat 26, 9718 LL

***Den Haag** Vrije School, Waalsdorperweg 12, 2597 JB

Den Helder Vrije School, Reggestraat 38, 1784 XN, 02230-35755

***Haarlem** Rudolf Steinerschool, Engellandlaan 2, 2034 NA

Harlem-Noord Vrije School Kennemerland, Weltevredenstraat 9, Postbus 2161, 2002 CD

***Harderwijk** de Valentijnschool, De Ruyterlaan 19, Steynlaan 122, 3851 BV Ermelo

Helmond Vrije School Peelland, Helmond-selaan 71, 5702 NM

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Hoorn Westfriese Vrije School, Nachtegaal 146, 1628 DJ

Krimpen A/S IJssel Krimpener Vrije School, Hobbemaalaan 2, 2923 XH

Leeuwarden Michäelschool, Emmanuel Murandstraat 37, Postbus 1140, 8900 CC

Leiden Rudolf Steinerschool, César Franck-straat 9, 2324 JM

Leiden-Noord Vrije School Mareland, Maresingel 19, 2316 HA

***Leiden** Vrije School Bovenbouw, Kerkstraat 11, 2514 KP Den Haag

Maastricht Vrije School, Heugemer Pastoor-straat 12, Postbus 2026, 6201 CC

Meppel Vrije School, Julianastraat 22, 7941 JC

***Middelburg** Vrije School Zeeland, Willem Arondeusstraat 59, 4333 DD

***Nijmegen** Steinerschool, Meyhorst 24-74/76, 6537 GR

Nijmegen Vrije School 'Oost', Groesbeekseweg 146, 6525 DN

***Nijmegen** Regionale Bovenbouw, Villa Nova-straat 6, 6542 JA

***Oldenzaal** Vrije School, Jacob Catsstraat 2, 7576 BS

Oosterhout Vrije School, Brabantlaan 7, Postbus 4010, 4900 CA

Oud Beijerland Vrije School Hoeksche Waard, Kortenaarstraat 2, Postbus 1176, 3620 AD

Roermond Vrije School, Midden Limburg, Schouwberg 27, 6041 AG Leeuwen/Roermond

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Tiel Johannesschool, Kloosterhof 4, 4003, DH

Tilburg Vrije School, Wilhelminalaan 54, 5041 ED

Uden Vrije School, Bosveld 120, 5403 AG

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Venlo Rudolf Steinerschool, Noord-Limburg, Zusterstraat 5, 5914 XX VENLO

***Voorschoten** Rudolf Steiner Kleuterschool, Burg de Koolplantsoen 19, 2253 KD

Wageningen Vrije School De Zwaneridder, Nolenstraat 3, 6702 CS

Winterswijk Vrije School, Wielewaalstraat 2, 7102 HB

Zaandam Vrije School Zaanstreek, Galjoen-straat 111B, 1503 AR

Zeist Zeister Vrije School, Socrateslaan 22, 3707 GL

***Zeist** Stichtse Vrije School, Regional Bovenbouw, Socrateslaan 24, 3707 GL

Zoetermeer Vrije School, Schansbos 5-6, 2716 GV

Zutphen Vrije School 'de IJssel', Henri Dunantweg 4, 7201 EV

Zutphen Vrije School 'de Berkel', Weerdsdag 14b, 7206 BR

***Zutphen** Vrije School Bovenbouw, Weerdsdag 14a, 7206 BR

Zwolle Vrije School, Bachlaan 6-8, 8031 HL

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Auckland Titirangi Rudolf Steiner School K-6, Armour Bay Road, Parau, P.O. Box 60-266, Titirangi, Auckland 7

Christchurch Christchurch Rudolf Steiner School K-12, 19 Ombersley Terrace, Opawa, Christchurch 2

Dunedin Kotuku School K-2, 95 Norwood Street, Normanby, Dunedin

Hastings Rudolf Steiner School K-12, 415N Nelson Street, P.O. Box 888, Hastings

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NORWAY

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Fredrikstad Steinerskolen i Fredrikstad, Nabeboterveien 99, Boks 1188, 1601 Fredrikstad

Haugesund Steinerskolen i Haugesund, Solvang, 5500 Haugesund

Hedmarken Steinerskolen i Hedmarken, Kjonerud gård, Boks 100, 2310 Ottestad

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PERU

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Southern African Federation of Waldorf Schools - Secretariat: Waldorf School, Constantia

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Cape Town Michael Oak Waldorf School, 4 Marlow Road, 7700 Kenilworth, Cape Town

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SPAIN

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Delsbo Delsbo Waldorfskolan, c/o Wätte, PL 1470, S 82060 Delsbo

Delsbo Rudolf Steinerskolan vid Staf-fångården, Furugatan 1, 820 60 Delsbo

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The new Kindergarten at Nant-y-Cwm Steiner School. An exterior detail. Architect: Christopher Day.

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Denver Parsifal Shield, Kindergarten, 2180 South Madison, Denver, Colorado CO80210
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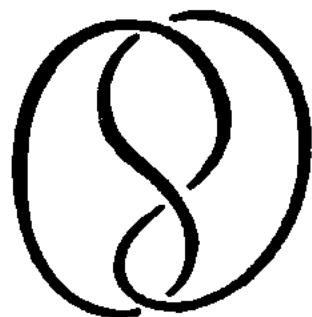
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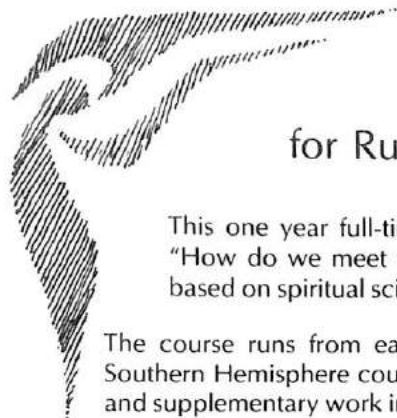
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1988; 430pp; 24 x 16 cm
0-86315-077-2; hb; £12.95

Woody, Hazel and Little Pip

Elsa Beskow

This delightful story with Elsa Beskow's characteristic pictures, describes woodland scenes in the autumn when the two acorn children get blown away in the wind.

1990; 32pp; illus; 27 x 22 cm
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Michaela Glöckler and Wolfgang Goebel

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An extensive index and cross-references in the text provide for quick and easy reference to a specific topic or problem. There is a first aid section at the back for fast reference in emergencies. An appendix covers in detail how to prepare a number of valuable home treatments and cures.

This translation is an extensive revision of this highly successful work for the English-speaking world, taking into account medical and health practices not only in Britain and North America, but also Southern Africa, Australia and New Zealand.

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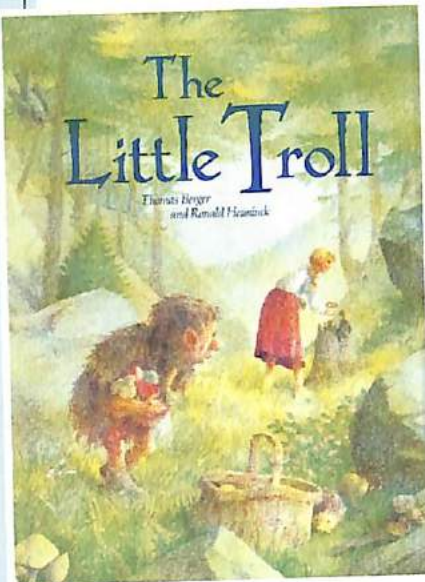
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Elsa Beskow

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Thomas Berger
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The Little Troll

Thomas Berger

Illustrated by Ronald Heuninck

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Child and Man

Education as an Art

Child and Man News

October 1990

Dear Readers,

Do you recall the glowing colours on the front cover of the *Child and Man* issue on Teacher Training last Christmas? Good news!! It received an award for Typographical Excellence in Journal and Serial Publishing.

The judges represented the best traditions of publishing and a lively discussion took place in the afternoon of the Award in which certain technical points were considered. It was remarkable to find the name *Child and Man* alongside Heinemann, OUP, Colletts... and many others of world-wide repute. Remarkable, and also encouraging to know what one strives for is seen as valuable in such an objective setting. The whole presentation of *Child and Man* was described as "outstanding" and its attractive and appealing use of Art certainly met the eye amongst the dozens and dozens of other journals displayed.

This, however, is not without cost - in various realms. At this point it is necessary to turn to material costs. We firmly believe in the standard of presentation that we are able to produce because without it - particularly the colour - it would not be possible to do justice to the children's work, in itself one of the strongest recommendations for Waldorf education. There are three vital factors in the chain which stretches from the classroom, where the work is produced, to your coffee table where it can be enjoyed. The first is the life within Waldorf Education itself; the second is the warm-hearted co-operation of teachers who send us the treasured work of their pupils for reproduction; and the third is the technology that modern printing has

Please send me *Child and Man* every May and November at the cost of £4.50 per annum for ____ year(s), commencing _____.

Enclosed is my cheque for £ _____.

(Cheques should be made payable to 'Child and Man' and sent to: The Secretary, The Sprig, Ashdown Road, Forest Row, Sussex, RH18 5BN)

Name (please print)

Address

achieved. To meet the costs of this technology we are forced to follow the price raising syndrome that besets us everywhere. For 4 years we have held the price unchanged, despite inflation. The new prices are £2.70 per single copy and £4.50 subscription for 2 copies p.a. No increase in back numbers.

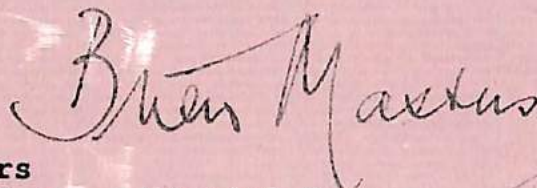
This achievement of keeping prices below inflation has only been possible because of the steady increase in circulation. We deeply value this and ask you to make our/your journal known still more widely so that we may continue in the same vein. Price increases? We've been here before as well! But the Board want to share the circumstances with you in this way and appeal for your support. Overleaf is a tear-off slip for you to pass on to someone who may be looking for a fuller and more holistic approach to education such as is practised in Waldorf, and who may have had their interest stimulated by seeing a copy of *Child and Man*.

One of the key factors in circulation is, of course: Are we pleasing the readership? Happily we get lots of nice notes to this effect, but there have also been one or two suggestions that we have followed up.

In the last issue, in response to such a request, we produced an article for parents (on babies' teething). We hope to make this a permanent feature, and are following it up in the forthcoming issue with something on *Music Practice*. Further suggestions are always welcome.

But there is another new element. Interest in 'What happens to them?' is mounting at all levels and we shall include something written especially by Old Scholars in each issue. A comprehensive survey would certainly be valuable, but we feel that *Child and Man's* best way to address the question is through commissioning a few short articles per issue. We hope best to reach our threefold readership - of parents, teachers and educationalists - most effectively if we follow this line.

An award for this? We are in no hurry, but we do appreciate the on-going dialogue with you, our readers.

A handwritten signature in dark ink, reading "Brien Masters". The signature is fluid and cursive, with a long horizontal stroke extending to the right.

Brien Masters
On behalf of the Editorial Group.