Greetings from your vice-president! I hope that your school year is off to a great start!

Here are a few highlights from this newsletter:

- A report from our wonderful president, Dr. Marla Butke.

- Our “Member of the Season” highlights Dr. Barbara Beechey. Dr. Beechey resides in Wisconsin and recently traveled to Haiti to share Dalcroze at a music camp. She was kind enough to share a story about her experience.

- We are honored to celebrate the life of a remarkable Dalcroze teacher in this newsletter. I’d like to thank Elise Witt for the biography and photos of her mother, Inge Witt (1919-2018).

- I am very excited to host our second annual American Eurhythmics Society National Conference on October 12th and 13th in New Braunfels, TX.

- The American Eurhythmics Society would like to congratulate our newest certificate holders; Gregory Marxen, Oren Logan, Jackline Valdez, and Marcelyn Smale! They completed all requirements this summer while at our Colorado State training. Congratulations on becoming certified teachers of eurhythmics!

- The AES is honored to recognize our two newest Master Teaching Artists. Dr. Bonnie Jacobi and Mrs. Kay Pina.
A NOTE FROM THE PRESIDENT
This is an exciting time to be a part of the AES! I would like to highlight our positive signs of growth and efficacy:

- Successful summer workshops in Colorado, Minnesota, Kentucky, Indiana, Ohio, and China.
- Over 15 teachers are pursuing AES certification (more than 120 have taken a part of the exams)
- 8 Master Teaching Artists, our newest MTA is Bonnie Jacobi
- 27 Workshops by AES MTAs have been presented with 10 more to go in 2018
- Our second annual AES National Conference will take place October 12-13 in New Braunfels, TX
- Growth in membership – up 62% from last year, currently 146 active members – WOW!

Where does your membership fee go?
- Website maintenance
- Scholarships
- Accountant fees
- Marketing

AES National Conference – please plan on attending our conference. We have kept the registration fee low ($35 for AES members, $45 for non-members) to attract as many people as possible. AES is providing dinner on Friday night and there will be a plastique session for all attendees. The flyer and registration are on the AES website – americaneurhythmics.org
American Eurhythmics Society
National Conference

October 12-13, 2018
New Braunfels, Texas
(outside of San Antonio)

Registration:
Register online:
americaneurhythmics.org
-$35 AES members
-$45 Non-AES members
-$10 College Student-with student ID

Presenters:
AES Master Teaching Artists
Fritz Anders, Todd Anderson, Marla Butke, David Frego, Kay Piña, Steven Robbins, Kathy Thomsen

Conference Address:
Church Hill Middle School
1275 North Business IH35
New Braunfels, TX 78130

Questions:
Contact-
Marla Butke, AES President
mbutke@otterbein.edu
614-581-4746

Schedule:
Oct. 12
6:30 PM Registration
7:00 Dinner (provided by AES)
7:15-9:00 Session I and Folk Dancing

Oct. 13
8:30 AM Registration
9:00-Noon Sessions II, III, IV
Noon-1:15 Lunch
1:15-4:15 Sessions V, VI, VII
4:15-5:00 Annual Meeting

Hotels are within ½ mile of Church Hill Middle School:
Holiday Inn Express and Suites New Braunfels
(830)626-1234
Fairfield Inn and Suites by Marriott New Braunfels
(830)626-3133
Motel 6
(830)626-0343
Sleep Inn and Suites
(830)625-7700
Country Inn and Suites
(830)387-4688
Comfort Suites
(830)387-4688
Best Western Inn and Suites
(830)625-7337
Hilton Garden Inn New Braunfels
(830)620-4200
I'm looking at a sea of about 75-100 curious faces. I've been in Haiti for less than 24 hours. I've come to teach viola and Dalcroze. I'm teaching my first (ever!) Dalcroze class outside, in the courtyard of the apartment.
building where we are all staying, teaching, performing, and practicing. Our domicile is on a very busy street, and one hears constant honking, cars, trucks, and motorcycles. I’m nervous about how little Haitian Creole I speak, how much of my French I can use, and I’m wondering how I am going to be able to work with such a large group.

As you might imagine, this first lesson of passing a clap in a circle didn’t go so well. It was hard for the students who were in the back of the courtyard to hear my interpreter, and they didn’t understand why we were trying to make a circle that would not fit in our space, and what the clapping meant. If you’ve ever tried to pass a circle clap in a circle of over 50 people, some of whom are adults, some of whom were maybe 8, then you can imagine the chaos that ensued. I was so excited to share Dalcroze with these wonderful people, and it seemed that if we could get through passing a circle clap by the end of the first week, we’d be lucky. My lesson plans were, apparently, overly optimistic.

Fortunately, some of the other volunteers included Trade Winds, a wind quintet who also had classes that they wanted to teach to the students. We all decided after that first day that we needed to break up the students into four sections that would rotate. This made each class a more manageable 25 students, and we had more than enough people to concurrently teach four sections of students a day. This system meant that we taught the same lesson for two days to all four groups and then changed to a new lesson for the next two days. The little ones—timoun yo in Creole—even had their own separate class of music games.

The next day, I found myself teaching Dalcroze in the building next door to our apartment. It’s going to be a college, but is still under construction, with no railing on the indoor staircase, no railing on the corners of the balconies, no doors going out to the balcony, broken pieces of tile flooring everywhere, live wires exposed,
and, on the third floor where I was teaching, no closing doors to our room. But, we had a really nice breeze on our side of the third floor, and it was light and airy. Toward the end of my time in Haiti, we had lights to turn on in our classrooms.

Haitian culture dictates that one does not sit on the floor unless absolutely necessary. As a result, the students carried around folding chairs everywhere they went. There were not enough chairs and stands for everyone at the camp, and so chairs, much like other resources in Haiti, were highly sought after. This created a dilemma I had never dreamed I would have to work around. I spent quite a bit of time that first week saying “Pas gen chez nan klas!—No chairs in class!” I also had to tell the students that they needed to stand up: “Kanpe! Kounye a, Kounye a, Kounye a!—Stand up! Now, now, now!” Multiple Kounye a’s are needed, otherwise “now” could mean in an hour! Being typical teenagers, some students would slouch down in their chairs and tell me they were too tired to stand. I would smile and reply that I am tired, too, so kanpe! Others would test me to see if I really meant for us to stand for the WHOLE class, pulling out a nearby chair if I had my back turned. I would just calmly motion for them to stand, fold up the chair, and move it to the back of the room. At first, I spent too much class time just getting everyone standing and into a circle!

After the first few days, though, things came together. My interpreter, Janet Anthony, who is a wonderful colleague and recently retired cello professor from Lawrence University, had too many responsibilities to keep helping me with Creole in my class. So, I was on my own. Between Google translate on my phone, my own Creole, my French, gestures for demonstrating, and some students’ English, we managed beautifully. The students at first did not understand the need for the circle claps, or why we passed our claps in a circle—nan sék. I explained that it helped us keep the same—menm—tempo, and helped us feel the entire beat. I also assured them that we had many more games to learn!
It was ironic that once I got the students to consistently make a circle as a group, then I had a hard time getting them to spread out. I found myself often saying, “Fè espas!—Make space!” Our rooms were not huge, but big enough that everyone should have room to walk around. I suspect that language barriers and the students’ newness to Dalcroze had a lot to do with this development.

Over the course of the rest of the two weeks we had together, I was able to teach the students to pass the circle clap to one’s neighbor, switch directions, and pass at random to anyone in the circle. This last activity was particularly well-received. They did an admirable job of keeping the tempo steady, with only a few of the students going faster when they’d get excited. We played the “Apple/Pear” opposites game with “Mango/Fig,” and I had students come to the middle of our circle to create patterns for us to follow. We passed a racquetball in a tight circle across the body’s centerline as I or another volunteer kept the beat with my Cuban claves that I’d brought along. We did other activities that crossed the center line of the body: we had fun with the ear and nose switch (one hand on the nose, the other hand on the opposite ear and then switching in tempo) and we also enjoyed the finger conundrum of lacing one’s fingers together after resting the palms against one another and folding the arms so that opposite hands are facing opposite sides of the body. This activity was the only one where I had trouble making myself fully understood. They each found a partner as requested and put their fingers together as I demonstrated. But, they did not understand that ONE person per group did the finger tangle while the other pointed without touching to the finger to be moved—even after I demonstrated with a partner how it was done. Instead, they decided that I needed to do the pointing part of the game with each student. And, that is what we did. We had a great time, and, because the students stayed in the same apartment building as the faculty, I saw them often each day. It was not unusual for someone to come up to me, fingers entwined, so that I could point and see if that finger would move.

Because I was working with musicians who also had theory classes each day, I wanted to do some harmonic dictation. I had no piano, so I used my viola and played different chords for them to identify through walking in different directions. They did well, and we learned I, V7, and IV.

An unfortunate issue that I encountered in teaching Dalcroze in Haiti stemmed from a problem with technology. I’d brought a Bluetooth speaker and downloaded the list of music from the back of Marla Butke and David Frego’s Meaningful Movement book onto my Ipad. However, when I got to Haiti, my Bluetooth speaker would not connect to my Ipad. So, we had to use the Ipad only as our source of recorded music. Due to the construction and street noise, the lack of a loud enough speaker limited our music choices significantly, but we made it work.

We did so many exercises and games: walking to low sounds in quarter notes on the viola, or clapping during high sounds on the viola, macro and micro beats, hip and hop, compound meter involving switching walking or clapping the macro and micro beats, conducting using “press hug welcome lift” motions and counting to four in Creole. The students absolutely loved conducting to “Love Song” by Sarah Bareilles. We danced and just enjoyed moving to the music together. I even had several requests to repeat the conducting game over the course of our time together. I was also able to do a little bit of work with elastics, which we used in helping to feel two beat and one beat intervals. Our work with elastics culminated in making a river with one’s partner and moving to “Fight Song” by Rachel Patton. This was such a joyous experience for them and for me. They really
enjoyed this activity, and if noise, technology, and time had been on our side, I would have explored more expression through elastics with them.

The students in Haiti are so hungry for learning. I was happy to see how well the students progressed during our time together. We would generally review some of the activities from the previous class, and it was gratifying to see the understanding develop and deepen. I brought along my own copy of Meaningful Movement as a reference, and some of the students asked me to copy it for them to use after I left. I had to explain that it was not a legal copy to make, but that they should write down what we did in class each day, and then feel free to find me on Facebook and ask me questions. In fact, I made around one hundred new Facebook friends after I returned to the United States on July 4th.

Although circumstances of space and noise made some of the teaching difficult and chaotic, I found that I immensely enjoyed sharing Dalcroze with the students at Cemuchca. They came from all over Haiti to attend the camp, and I admired how they would practice their instruments from 6 am until Midnight every day. I’d start teaching a viola lesson and would suddenly find three or four other students violas out, and ready to have a lesson too. I met so many interesting and fabulous people during my time in Cap Haitien. The staff at the camp took incredibly good care of all of us volunteers, including rides to and from the airport, over mountains to the beach, rides to restaurants, and cooking for us each day. The sense of community of the people in Haiti is special and so beautiful to witness. In terms of Dalcroze, I wanted my students to know that we were all learning together. While I enjoyed teaching Dalcroze and viola, I’m really not sure who got more out of my visit—myself or the students. Haiti, thank you very much—mèsi anpil!
Ingeborg Agathe Feiler Witt, aka Inge, was born in Frankfurt am Main, Germany. She was a singer, pianist, jeweler, dancer, teacher, linguist, gardener, and a lifelong gentle activist for peace and justice. She was also a daughter, a mother, a wife, and a friend to more people than is even imaginable.

Her father Erich Feiler, a dentist, bartered with some of his patients for goods and services. One of his patients was Henny Rosenstrauch, a student of Jacque Dalcroze and a teacher of his Dalcroze Eurhythmics method. Inge became the lucky recipient of this barter. At 8 years old she began studying with Henny and fell in love with improvisation, music, and dance.

After WWII, when both Inge and Henny had emigrated to the United States, it was Henny who convinced Inge to go back to school and get her teaching degree, so that she could begin teaching the Dalcroze Eurhythmics she so loved.

Integration was long in coming to North Carolina, and Inge became a teachers’ aide at Lockhart, the segregated Black elementary school. She used her Dalcroze training to teach Music, French and German, and through her work with the Raleigh Chamber Music Guild, brought musicians from all over the world to Lockhart Elementary.

In the 1980s she became an adjunct faculty member at Meredith College in Raleigh. There she taught Dalcroze Eurhythmics and used her training to collaborate with faculty and students in the dance and music departments. At Meredith, she also taught young students in the Community School of Music (CSOM). And, as a means of continued education, she took piano lessons through the CSOM for 23 years in an effort to maintain and further develop her own playing skills.
In 1993 Inge was a recipient of the Raleigh Medal of Arts, and she was president of the Raleigh Chamber Music Guild during its 50th anniversary season when the Guild also was a recipient of the Raleigh Medal of Arts.

Inge was a longtime member of the Dalcroze Society, and she always loved attending Dalcroze Society gatherings. She became good friends with several Dalcroze teachers around the country including Julia Schnebly Black.

In 2002, after the passing of her husband Peter, Inge moved to Pine Lake GA to be near her oldest daughter Elise. There she set up a studio and taught piano, always incorporating the Dalcroze methods she so loved.

Inge passed peacefully at home on Jan. 19, 2018 at the age of 98. Until a few weeks before her passing, she was still improvising on the piano, and singing with great joy and abandon! Her curiosity, generosity, musicianship, and joie de vivre were and remain an inspiration to her musician daughters Elise and Mary, and to all those with whom she came in contact.