

JANUARY 17-19, 2020

DSA NATIONAL CONFERENCE 2020

MIAMI, FL • FLORIDA
INTERNATIONAL
UNIVERSITY



Dynamic Performance



Dalcroze

Society of America

DALCROZEUSA.ORG/CONFERENCE

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DYNAMIC PERFORMANCE



Let's start with the term *performance*. Standing here in FIU's Herbert & Nicole Wertheim Performing Arts Center, the word conjures up images of the many theatrical events that have taken place in these glorious spaces. But it's good to remember that, out there, beyond the fourth wall, we often extend the term performance to areas of human action besides dance, drama, and music.

Sports, gymnastics, or, simply, work all entail performance of some kind. When you perform, you make something happen, carry out some course of action, put some kind of plan into effect—or possibly discover your intended design right as it is taking shape (I'm thinking here of improvisation). Performance in the fullest sense entails motion of some kind—either physical, or figurative, or both—each movement contributing to the whole journey; all of them leading to its end.

All well and good. But what factors make a performance *dynamic*? Musicians use this term specifically to refer to sound's loudness or softness. As with *performance*, however, we often apply the term more broadly, to refer to the various interweaving flows of energy that influence events and how they unfold, as in the realm of fluid dynamics, or group dynamics.

The term *dynamic* suggests the capacity to produce change, from the most subtle evolution to the most dramatic transformation. It, too, suggests movement, and the liveliness that movement can impart to a performance. In the most sweeping sense, then, dynamic performance is any course of action animated by the force of human intention, released in the fullest range of expression. It's a powerful thing.

Obviously, to make music in real time we must perform physical actions. To craft a performance that's truly dynamic, however, the resulting sounds must also perform a function, in turn, evoking music's movement qualities. The music-movement connection therefore plays a critical role in dynamic performance.

This is where Dalcroze Education comes in. The Dalcroze method gives us a number of concrete ways to intensify the body-mind connection that is so critical to that music-movement connection, and, by extension, to dynamic performance. It gives us a set of concrete tools—not only for performers looking to up their game, but also for teachers looking to guide performers to achieve higher levels of performance. And not just solo performance, but also performance in ensemble. Moreover, through improvisation, Dalcroze eurhythmics empowers us to tap into the spontaneous movement impulse rooted in emotion, and express its ever-evolving energy, imbuing our performance with dynamic qualities.

The diverse sessions offered in the conference this weekend all give shape to the conference theme, each session in its own way. The conference will give you opportunities to embody music in your spontaneous physical movement, or movement in your vocal explorations; or it may simply give you the chance to revel in the joyful release that dynamic performance emboldens. However you encounter this theme, I hope the conference inspires you to newfound heights of dynamic performance in your art, in your work, and in your life.

William R. Bauer, Ph.D.
Executive Director, Dalcroze Society of America

THE MISSION OF THE DALCROZE SOCIETY OF AMERICA

The DSA is a nonprofit corporation dedicated to serving the following threefold purpose pertaining to the professional practice of Dalcroze Education, the extended global community of practitioners and institutions dedicated to this practice, and the general public's awareness and appreciation of it. Accordingly, this purpose is meant to:

- 1. Sustain and expand the professional practice of Dalcroze Education in the USA and in the world;** by assembling the resources it needs to survive and grow, by making these resources available to the diverse community of Dalcroze practitioners in the United States, and by facilitating Dalcroze Educators' professional development, training, and certification.
- 2. Strengthen the extended global community of practitioners and institutions dedicated to Dalcroze Education**—including La Fédération Internationale des Enseignants (FIER: the International Federation of Eurhythmics Teachers); by enabling this extended community's members to connect and network with one another, and work together to achieve the common goals and objectives each of us cannot achieve on our own.
- 3. Raise the general public's awareness and appreciation of Dalcroze Education** by promoting the artistic and pedagogical principles of Émile Jaques-Dalcroze through educational workshops, publications, financial and consultative assistance, and the encouragement of local chapters and study groups throughout the United States.

2019-2020 DSA Board of Trustees

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Conference Personnel

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Candice Devenport, *FIU Faculty*
Melissa Neely, *Design*

The Board of Trustees invites DSA members to serve on committees, special projects, and outreach efforts. To get involved, email us at admin@dalcrozeusa.org.



TIPS FOR NAVIGATING THE CONFERENCE

Program Materials

These program materials are available to attendees in print and electronic formats. The online PDF is available at www.dalcrozeusa.org/ConferencePDF

Social Media

We encourage conference attendees to use #DSA2020 on social media to engage others and make the most of their conference:

Twitter: **@dalcrozeusa**

Facebook: <https://www.facebook.com/dalcrozeusa>

Wireless Internet

- We recommend attendees use **FIU_WiFi**. This is an unencrypted and unsecured connection to the Internet.
- No login/registration required, but users must accept their policy.
- Members of participating universities may use their Eduroam login.
- Additional details can be found online at <https://network.fiu.edu/>
- Note: **FIU_SECUREWiFi** is only available to members of the FIU campus community. It is an encrypted and secure connection to the Internet.

Planning Your Meals in Miami, FL

There are many dining options located on and near the FIU Campus. Whether you need a cup of coffee, a smoothie, snack, or a full meal, they've got you covered. Visit <https://shop.fiu.edu/dining/> for the full listing.

Banquet: Saturday 6:30-7:45. (Graham Center 355)
The Banquet is a ticketed event; tickets are \$50.

Parking

For those driving directly to the conference site, parking is available in Lot 5 (adjacent to the Performing Arts Center) at a rate of \$5/day. Guests are responsible for paying for their permit via the FIU online payment portal below:

- [DSA 2020 National Conference 01-17-2020](#)
- [DSA 2020 National Conference 01-18-2020](#)
- [DSA 2020 National Conference 01-19-2019](#)



Shuttle Schedule

A courtesy shuttle is available for attendees staying at the conference hotel at the DoubleTree by Hilton Miami Doral.

Friday January 17, 2020

2:45pm – Leaves hotel for FIU
9:45pm – Leaves FIU for hotel

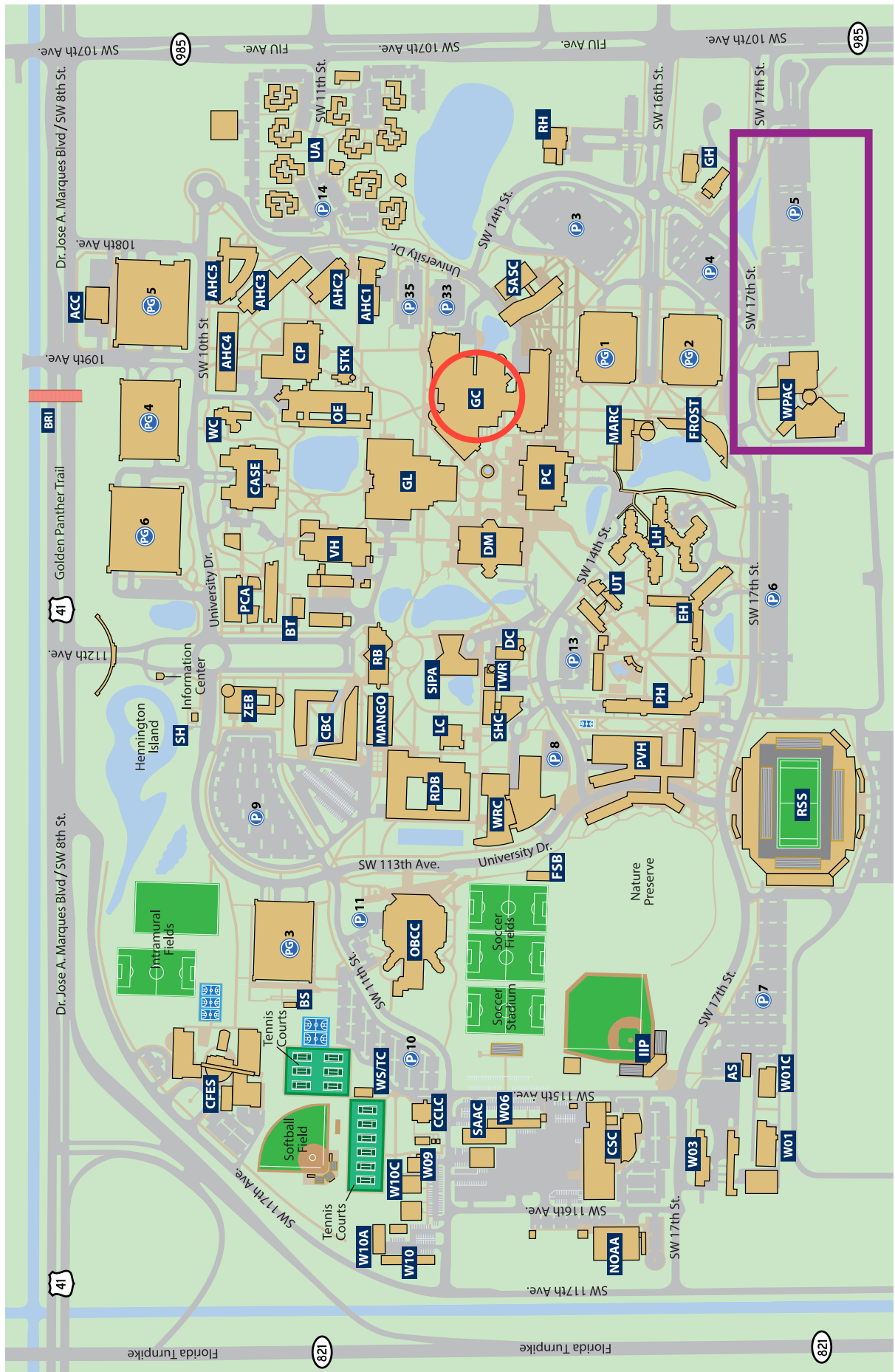
Saturday January 18, 2020

7:45am – Leaves hotel for FIU
5:00pm – Leaves FIU for hotel
6:00pm – Leaves hotel for FIU
9:15pm – Leaves FIU for hotel

Sunday January 19, 2020

7:30am – Leaves hotel for FIU
5:15pm – Leaves FIU for hotel

*Shuttle schedule subject to change.
Visit the registration table in the
Concert Hall Lobby for any updates.*



Key by Buildings

ACC	Ambulatory Care Center	CP	Chemistry & Physics	NOAA	National Hurricane Center
AHC1	Academic Health Center 1	CSC	Campus Support Complex	OBCC	Ocean Bank Convocation Center
AHC2	Academic Health Center 2	DC	Duplicating Center	OE	Owa Ehan
AHC3	Academic Health Center 3	DM	Deuxieme Maison	PC	Charles E. Perry Bldg. (Primera Casa)
AHC4	Academic Health Center 4	EH	Everglades Hall	PCA	Paul L. Cejas School of Architecture
AHC5	Academic Health Center 5	FROST	Patricia & Phillip Frost Art Museum	PG1	Gold Parking Garage
AS	Digital Art Studio	FSB	Field Support building	PG2	Blue Parking Garage
ASTRO	Stocker Astroscience Center	GC	Ernest R. Graham Center	PG3	Panther Parking Garage
IIP	Infinity Insurance Park	GH	Greek Housing	PG4	Red Parking Garage
BRI	Pedestrian Bridge	GL	Steven and Dorothea Green Library	PG5	PG5 Market Station
BS	Bike Shop	LC	Labor Center	PG6	Parking Garage 6
BT	Building Ten	LVN/LVS	Lakeview Halls	PH	Panther Hall
CASE	Computing, Arts, Sciences and Education	MANGO	Management and New Growth Opportunities Building	PVH	Parkview Hall
CBC	College of Business Complex	MARC	Management and Advanced Research Center	RB	Ryder Business Building
CCLC	Children's Creative Learning Center			RDB	Rafael Diaz-Balart Hall
CFES	Carlos Finlay Elementary School			RH	Ronald W. Reagan Presidential House

RSS	Riccardo Silva Stadium	W06	West 6	Key by Colleges and Schools	
SAAC	Student Athletic Academic Center	W09	West 9 - Painting		
SASC	Student Academic Success Center	W10	West 10 - Drawing + MFA Studios		
SH	Solar House	W10A	ROTC - Reserve Officer Training Corps		
SHC	Student Health Center	W10C	Trailer	College of Communication, Architecture + The Arts	PCA
SIPA	Steven J. Green School of International and Public Affairs	WC	Wertheim Conservatory	School of Music Theatre	WPAC WPAC
TWR	Tower/Veteran and Military Affairs	WPAC	Herbert and Nicole Wertheim Performing Arts Center	College of Arts, Sciences & Education	CASE
UA	University Apartments	WSTC	Women's Softball/Tennis Center	School of Education and Human Development	ZEB
UT	University Towers	ZEB	Sanford L. Ziff Family Education Building	School of Integrated Science and Humanity (SISH)	AHC4
VH	Viertes Haus			School of Environment, Arts and Society (SEAS)	AHC5, DM, OE
WRC	Wellness and Recreation Center			College of Business Undergraduate Graduate	RB CBC
W01	West 1 - Sculpture + Art Foundation			College of Law	RDB
W01C	West 01C - Ceramics			Honors College	DM
W03	West 3 - Key Control			Herbert Wertheim College of Medicine	AHC1,2,4
				Nicole Wertheim College of Nursing & Health Sciences	AHC3
				Robert Stempel College of Public Health and Social Work	AHC5
				School of Computing and Information Sciences	CASE
				Steven J. Green School of International and Public Affairs (SIPA)	SIPA

The DSA National Conference is held in the Herbert and Nicole Wertheim Performing Arts Center (**WPAC** on the map), accessed near **Parking Lot 5**.

The DSA General Meeting/Banquet are held in the Graham Center (**GC** on the map).

Important Locations

Bookstore	GC
Recreation Complex	RC
Library	GL
Museum	FROST
OneStop Enrollment Services	SASC
Student Center	GC
Veteran and Military Affairs	TWR
Training Lab	W06



SUMMER INTENSIVE 2020

Registration now open!

The Dalcroze School at **Lucy Moses School** offers a unique and comprehensive musical training. **Eurhythmics**, the study of rhythm; **Solfège**, ear training and musical literacy; and **Improvisation**, spontaneous musical expression at the piano; are offered in Beginning, Intermediate and Advanced levels during **fall, spring, and summer terms**. Lucy Moses School's Birnbaum Music Library offers a large collection of Dalcroze materials. Teacher training classes can lead to **Dalcroze certification** at the Certificate and License levels.

SUMMER INTENSIVE DETAILS

Week I: August 10 – 14

Week II: August 17 – 21

MON – FRI, 9:30 am – 3 pm

Beginner through advanced sections offered both weeks

Tuition and Fees:

\$630 for one week

\$1180 for both weeks

\$30 registration fee required annually

Faculty:

Michael Joviala

Cynthia Lilley

Leslie Upchurch

To register:

KaufmanMusicCenter.org/LMS

212 501 3360

[lucymosesschool@](mailto:lucymosesschool@kaufmanmusiccenter.org)

kaufmanmusiccenter.org

**"It's truly an immersive experience in all things Dalcroze."
"The most engaging theory and ear training I've ever experienced."**

Accredited by the Dalcroze Society of America

MEET SILVIA DEL BIANCO, *Special Guest Presenter*



Silvia Del Bianco was born in 1958 in Argentina. In 1975 she graduated from the Buenos Aires Conservatory with a degree in Piano pedagogy and interpretation. She completed her academic studies at the Salzburg Hochschule für Musik und Darstellende Kunst Mozarteum, then came to Geneva to pursue studies in music pedagogy at the Institut Jaques-Dalcroze Institute, where she earned her Diploma in 1987. A member of the College at the Institut Jaques-Dalcroze since 1989, and an Honorary Member of the Rhythmik Schweiz, she was President of FIER (the International Federation of Eurhythmics Teachers) from 2003 to 2007.

After serving first as Head of the Eurhythmics Department at Bienne's Conservatory, Silvia Del Bianco served as Dean of the Eurhythmics Department at the Bern University of the Arts (1988-2002), where she taught eurhythmics and piano improvisation until 2006. Since then, she has been teaching eurhythmics and methodology in the Music and Movement Department of the Haute Ecole de Musique (HEM) in Geneva. As Director of the Institut Jaques-Dalcroze, she has been particularly interested in encouraging new applications of eurhythmics, as well as new research projects and publications about the J-D method.

Throughout her career Silvia Del Bianco has created many shows and performances, as well as exchange student programs and international eurhythmics symposiums; and she has encouraged the development of different styles of eurhythmics. She regularly gives workshops and is highly involved in training programs in Europe, Asia, and the Americas.

SCHEDULES AND SESSION DESCRIPTIONS

Friday, January 17, 2020

WPAC 170 – Concert Hall		
	Topic	Teacher
3:00 - 3:45	Registration (Lobby)	
3:45 - 4:30	Meet and Greet	Board of Trustees
4:45 - 5:45	Dinner (off site)	
6:00 - 7:00	Welcome / Keynote Address	Michael Joviala / Silvia Del Bianco
7:00 - 8:00	I Swing the Body Electric	Bauer
8:00 - 9:30	Dynamic Performance: A Music/Movement Recital	Balewski & Chladil; Balewski, Pratson, & Shubin; Dutkiewicz & Shubin; Foïs; Bonacossa, Eisenreich, Godoy; Bauer & Joviala

6:00 pm–7:00 pm

Welcome / Keynote Address

WPAC 170 – CONCERT HALL

Michael Joviala and Silvia Del Bianco

Join us for our conference welcome and Keynote Speaker, Silvia Del Bianco's reflections on her career in Dalcroze Education and her vision of the future.

7:00 pm–8:00 pm

I Swing the Body Electric

WPAC 170 – CONCERT HALL

Bill Bauer

Duke Ellington's Ko-Ko is still as electrifying now as when he and his orchestra laid down this historic track for RCA Victor at the height of the Swing Era. Beyond category, it continues to defy persistent stereotypes, cutting a path of its own through America's stylistic jungle. Through eurhythmics, we will explore the rhythms Ellington mapped out in the score. Building on our discoveries, we will develop a plastique of the work's form and expression, embodying solo and groove, and enacting the musical riffs that Ellington inter-wove to create his polyphonic musical texture.

8:00 pm–9:30 pm

Dynamic Performance: A Music/Movement Recital

WPAC 170 – CONCERT HALL

A Chamber Duo Walks into a Dalcroze Class...

Can the Dalcroze approach enable performers to meet their concert repertoire's musical demands and deliver a dynamic performance? In this lecture-demonstration, Weronika Balewski and Elizabeth Chladil, performing as the Marvento Duo, show how they apply Dalcrozian principles in rehearsal and performance to master the musical challenges of Carl Vine's *Sonata for Flute and Piano*. In addition to focusing on specific passages to illustrate their practice techniques, they will perform the second and third movements in their entirety.

"Afternoon"

This multimedia work was inspired, in part, by Claude Debussy's *Prélude à l'après-midi d'un faune* by (1862–1918)--hence the title--as well as by *Piece Sans Titre* (1961) by Roman Ryterband (1914–1979). In it, three artists--Emma Shubin, Barbara Dutkiewicz, and Paulina Figaszewska, each working in her respective medium--integrate videotaped material with music and movement performed in real time. While Emma creates a flute improvisation based on musical ideas that she and Barbara culled from the above mentioned compositions, she also performs the movement Barbara choreographed for her. Meanwhile, projected onscreen, a videotape represents Paulina's rendering of Barbara's choreography.

Frate vento, frate focu and Flusso di coscienza

The first work's title, which means "Brother Wind, Brother Fire" in English, is a reference to St. Francis of Assisi's *Canticle of the Sun*, an ode to nature. The guitar tuning is rather unusual (e f# c# g b e) and the sonorities naturally contained in it are where the musical material was "found." The piece, scored for alto flute and guitar, was premiered by Cassandra Eisenreich and Federico Bonacossa at the Three Rivers Arts Festival in Pittsburgh, PA. This rendition also features Lazaro Godoy's interpretive movement. The second work--an improvisational stream of consciousness, as its title suggests--creates an open forum for all three performing artists, each with their own interests, skills, and backgrounds, to explore non-verbal forms of communication. Thoughts, feelings, and reactions are depicted in a seamless flow, uninterrupted by objective descriptions or conventional dialogue.

Syrinx, in Silence, Sound, and Movement

Can moving a musical work in silence bring that work to life? This performance consists of three different versions of Debussy's unaccompanied flute solo *Syrinx*. The first evokes the sounds through movement, the others unfold in sound and gesture, revealing what happens when the performer's embodied experience of playing a piece of music--with posture, breathing, embouchure, and key stroke--informs her choreographic decisions. According to Greek legend, the beauty of Syrinx, a virginal nymph renowned for her virtue, aroused the ardor of the god Pan. When he pursued her, she fled, hid in a marsh, and transformed herself into a hollow water reed. Pan harvested the reeds to make his flute. Debussy composed "Flûte de Pan," its original title, for his incidental music to Gabriel Mourey's 1913 play *Psyché*.

The Photos Were Paper, The Memories Were Not

Loretta Fois delivers a dynamic performance of her original one-woman performance work inspired by Abbey Lincoln's "Should've Been." Using her own original text, and manipulating melodic and musical elements drawn from the song, Fois weaves together elements of theatre, dance, song, and plastique animée into a "dance-a-logue" to create a setting that hints at not just regret, but a lingering passion for life.

Loco Motors

Michael Joviala's ever-evolving improvisation ensemble, Loco Motors, creates a rich musical context where composition and improvisation fuse into an ongoing dynamic performance process. Listeners familiar with Dalcroze practice may notice that the music performed by Loco Motors is often inspired by Dalcroze subjects. Can you guess which ones informed the works performed tonight?

DYNAMIC PERFORMANCE Friday, 1/17 - 8:00pm–9:30 pm Program

Sonata for Flute and Piano Carl Vine (1954)

II. Slow

III. Very Fast

Weronika Balewski, *flute*

Elizabeth Chladil, *piano*

"Afternoon" Arr. Emma Shubin + Barbara Dutkiewicz

Emma Shubin, *flute / movement (onstage)*

Paulina Figaszewska, *movement (onscreen)*

Barbara Dutkiewicz, *choreography / video production*

Frate vento, frate focu Federico Bonacossa

Cassandra Eisenreich, *alto flute*

Federico Bonacossa, *guitar*

Lazaro Godoy, *movement*

Flusso di coscienza Improvisation

Cassandra Eisenreich, *flute + alto flute*

Federico Bonacossa, *guitar*

Lazaro Godoy, *movement*

Syrinx Claude Debussy (1862–1918)

Weronika Balewski, *flute / movement*

Dawn Pratson, *flute / movement*

Emma Shubin, *flute / movement*

The Photos Were Paper, The Memories Were Not Loretta Fois

Loretta Fois, *voice / movement*

May Day Michael Joviala

Sin Bill Bauer

Michael Joviala, *clarinet*

Bill Bauer, *piano*

Saturday, January 18, 2020

WPAC 170 – Concert Hall				WPAC 157 - Instrumental Hall				WPAC 150 – Recital Hall				
	Registration (Lobby)											
	Time	Topic	Teacher	Time	Topic	Teacher	Time	Topic	Teacher			
1	8:20 - 9:20	Opening Ceremony (170 - Concert Hall) Joviala, Del Bianco, DSA Board										
	break											
2	9:30 - 10:50	Organic Rhythm: The Music Of Silence	Pratson	2	9:30 - 10:50	Weaving Threads of Dynamic Performance Through Diverse Approaches	Bond, Abril, & Wang	2	9:30 - 10:50	Dalcroze in the Piano Studio	Hodgson / Dobrea-Grindahl	
	break											
3	11:00 - 12:20	Theme and Variations, Part I: In the Classroom	Lilley	3	11:00 - 12:20	C to C Scales, in Motion!	Dittus	3	11:00 - 12:20	From the Theoretical to the Practical	Barnhill / Cerria	
	Lunch (on your own)											
4	1:30 - 2:50	From movement improvisation to choreography, I	Dutkiewicz, Kleszcz, Joviala, & Bauer	4	1:30 - 2:50	Improvising Vocal Canons	Ristow	4	1:30 - 2:50	Dalcroze Innovations, Past and Present	Habron / Neely	
	break											
	SURPRISE #1 (170 - Concert Hall)											
5	3:30 - 4:50	Demonstration Class: Oh, the Places You'll Go!	Dittus	5	3:30 - 4:50	Dalcroze in the Public Schools	Yeni-Maitland / Molinaro	5	3:30 - 4:50	Theme and Variations, Part II: Advanced Improvisation	Lilley	
	break											
6	5:00 - 5:45	Closed Rehearsals										
7	5:45 - 6:30	DSA General Meeting (Graham Center 316)										
	6:30 - 7:45	Banquet (Graham Center 355)										
	break											
8	8:00	Recital: Solo Piano Works of Émile Jaques-Dalcroze (170 - Concert Hall)										

Saturday, January 18

8:00 am–8:15 am

Registration

WPAC 170 – CONCERT HALL: LOBBY

8:20 am–9:20 am

Opening Ceremony

WPAC 170 – CONCERT HALL

Michael Joviala and Silvia Del Bianco

After a brief welcome from DSA Board of Trustees Chair, Michael Joviala, we're off and running. And skipping, perhaps, walking, etc., led by Silvia Del Bianco. And so we begin.

9:30 am–10:50 am

Organic Rhythm: The Music of Silence

WPAC 170 – CONCERT HALL

Dawn Pratson

We will explore natural rhythms that accompany movement. These rhythms can be inspired by the breath, the heartbeat, or other sources of bodily motion; by spatial pathways and other spatial elements; or by moving in relation to others, among other variables. We will then explore Laban's 5 types of phrases: *impulse, impact, swing, rebound, continuous*, choreographing individual sequences that retain their own rhythmic integrity while responding to environmental influences—including recorded music. We will play with these phrases, again with recorded music, engaging in a dialogue that informs and enhances the dance.

Weaving Threads of Dynamic Performance Through Diverse Approaches

WPAC 157 – INSTRUMENTAL HALL

Judy Bond, Carlos Abril, Cecilia Wang

Encouraging teachers to explore a variety of pathways toward the most authentic, appropriate, and engaging music learning and performance, this session supports the mission of the Alliance for Active Music Making (allianceamm.org). Presenters will share teaching practices based on their own experience. Participants will get to explore diverse approaches to music teaching, learning, and performing.

Dalcroze in the Piano Studio

WPAC 150 – RECITAL HALL

Experiential learning through improvisation in the private lesson

Lauren Hodgson

Improvisation in the private lesson invites students to explore and play with a musical subject. In addition to offering participants practical tools for using improvisation in their own teaching, this presentation will illustrate these tools through video examples of piano students at the Baldwin Wallace Community Arts School in Berea, OH.

Linking Ears to Fingers in the Private Lesson

Mary Dobrea-Grindahl

Discover fun and engaging ear-training techniques that utilize Dalcroze principles in the private studio. This hands- (and ears!) on session will explore energizing, fun, and challenging exercises anyone can use, to develop aural skills and overall musicianship in the studio, leading to dynamic and informed performance.

11:00 am–12:20 pm

Theme and Variations, Part I: In The Classroom

WPAC 170 – CONCERT HALL

Cynthia Lilley

Working with several musical compositions cast in the "Theme and Variation" form, participants will experience the ways each successive variation deepens the theme, as well as the facets of the theme that remain constant. We will also work with various movement approaches, illustrating possibilities that participants can incorporate in their own teaching and that musicians can apply to their own performances. Come join us again at 3:30–4:50 pm, when Cynthia, building on this session, leads an advanced improvisation session in WPAC 150 – Recital Hall.

C to C Scales, in Motion!

WPAC 157 – INSTRUMENTAL HALL

Jeremy Dittus

Émile Jaques-Dalcroze created one of the most dynamic and impressive systems of Solfège training because he combined rhythm together with sound to foster a profound connection between pitch and function. Together, we will explore ways of coupling rhythmic elements with one of the crowning achievements of Dalcroze Solfège Education: the C to C scales (Do to Do scales). We will use these scales to explore repertoire, improvise, and deepen our understanding of tonal music. Beginning Dalcrozians and advanced practitioners of the method will find new ways of looking at Solfège training; come be moved by the C to C scales!

From the Theoretical to the Practical

WPAC 150 – RECITAL HALL

Getting in Phase: The Concept of Phase in Dalcroze and Neuroscience

Eric Barnhill

Many recent developments in neuromusic, that would I think be of interest to Dalcrozians, express their findings in terms of a quantity, of some mathematical subtlety, called phase. Consequently I would like to offer an "explainer" lecture-workshop on the topic of phase, including some activities and reflections/contributions from the audience.

Dalcroze Eurhythmics & Dynamic Teacher Performance

Patrick Cerria

Today's students are developmentally, emotionally and socially diverse. Are teachers being trained to work with these populations? Eurhythmics is a way to train all teachers — not just music — to be creative and dynamic in their work. This session will discuss how and why Eurhythmics should be standard training for modern educators.

12:30 pm–1:20 pm

Lunch

License/Pre-Diplome Course

July 13-17, 2020

Dalcroze™ Academy

July 20-August 1, 2020



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Earn the internationally recognized Dalcroze Certificate and Dalcroze License!
World-class faculty, outstanding facilities, and the city of Denver await to move and inspire you!

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614 395 4722

1:30 pm–2:50 pm

**From Plastique Animée Improvisation
towards A Choreography of Music**

WPAC 170 – CONCERT HALL

Barbara Dutkiewicz

What is the process of creating a choreography of music in accordance with the principles of *plastique animée*? What are its artistic effects? In this session, participants will experience that process, as we use it to explore the composition *Planes and textures for piano, clarinet and movers*,* composed especially for the conference by Marta Kleszcz. Marta will join us as a mover.

*Note: Workshop participants will have a chance to present the results of this process later on at the conference. From 5 to 5:45 pm we will rehearse the work in this same space with musicians, lights, etc.

Improvising Vocal Canons

WPAC 157 – INSTRUMENTAL HALL

Gregory Ristow

The performance of dynamically improvised vocal canons connects Dalcroze's *solfège* approach with his interest in canon as a teaching technique. And it's really fun. Both the improviser and the follower gain an awareness of their place in the scale (gamut) and Dalcrozean polychords. We'll learn to improvise canons at the 5th above and below, and three-voice canons.

Dalcroze Innovations, Past and Present

WPAC 150 – RECITAL HALL

Performing health through Dalcroze-based music therapy

John Habron

This session presents research into the life and work of Priscilla Barclay (1905-1994), Dalcroze practitioner, occupational therapist, and pioneer music therapist at St Lawrence's Hospital, England (1956-1977). It considers the performances she organized for patients, and how these contributed to their wellbeing and the processes of normalization and deinstitutionalization.

Eurhythmics for Architects

Stephen Neely

The application of Dalcroze Eurhythmics to fields outside of music requires only that we reveal the performative elements in the target fields. In this session, Stephen Neely, PhD, will share his recent research using Dalcroze methods to display, demonstrate, and analyze variables of experience highly relevant to the design fields of architecture, human computer interaction, and design.

3:00 pm–3:20 pm

Surprise #1

WPAC 170 – CONCERT HALL

A dynamic performance, to be announced

Be sure to get to the Concert Hall on time to witness our first surprise expression of the conference theme.

3:30 pm–4:50 pm

Demonstration Class: Oh, the Places You'll Go!

WPAC 170 – CONCERT HALL

Jeremy Dittus + students from the Dalcroze School of the Rockies

Come see what 7+ years of Dalcroze Training can accomplish in young people! During this demonstration class, Rhythmic-Solfège V and Advanced Placement students from the Dalcroze School of the Rockies will demonstrate a variety of Eurhythmics and Solfège activities from their courses in Denver, Colorado, along with a few surprises along the way. Students range in age from 11-14; they are thrilled to share what they've learned at the DSA National Conference!

Dalcroze in the Public Schools

WPAC 157 – INSTRUMENTAL HALL

Inner City Group Instruction

Marlene Yeni-Maitland

How can Dalcroze instruction prepare inner city music students for performances? This session will shed light on a variety of approaches.

Dalcroze Approach to Public School Grade Level Performances

Anthony Molinaro

Elementary public school teachers are often expected to perform and end of the year program for parents and administration. The Dalcroze teacher will often find it difficult to create a program that accurately demonstrates the kind of learning that happens in a Dalcroze-centric curriculum. In this session, I will share the kind of programs my public-school students perform at year-end. The attendees will create together a portion of the program to provide an experience in collective collaboration and musical dynamism.

Theme and Variation, Part II: For Improvisation

WPAC 150 – RECITAL HALL

Cynthia Lilley

Building on the things you learned about Theme and Variation form in the workshop I led earlier today (11:00am–12:20pm) in the Concert Hall, you will improvise variations on simple themes, vocally and at an instrument. We will work at the piano, to be sure; however, I welcome instruments other than piano, adding to the possibilities for variation.

5:45 pm–6:30 pm

Dalcroze Society of America: General Business Meeting

GRAHAM CENTER, ROOM 316

DSA Board of Trustees, Michael Joviala, Chair

A report to the DSA membership about the activities and programs that their 501(c)(3) organization has been engaged in since the last conference. Come and find out how the Board is putting your membership dues and generous donations to work, to advance our collective mission and make a difference in people's lives. The Graham Center is a short walk from the Wertheim Performing Arts Center.

6:30 pm–7:45 pm

Banquet

GRAHAM CENTER, ROOM 355

DSA Board of Trustees, Michael Joviala, Chair

8:00 pm–9:30 pm

Solo Piano Works of Émile Jaques-Dalcroze

WPAC 170 – CONCERT HALL

Adalberto Maria Riva

The American premiere of several solo piano works that Émile Jaques-Dalcroze composed years 1885 and 1905, this concert promises to be a truly memorable contribution to the conference. Piano always held a prominent place in Dalcroze's life, such that his works for it sound like a true extension of his musical thought. On the compact disc the UK label, Toccata Classics released in 2019, Adalberto Maria Riva premiered these and several other pieces.

SOLO PIANO WORKS OF ÉMILE JAKUES-DALCROZE

In addition to four operas, several important orchestral works, and a lot of chamber music, Jaques-Dalcroze's catalogue of compositions features many, many works for the piano. An excellent pianist himself, the composer showed through his pedagogical method ways that teachers can exploit the instrument's vast orchestral and contrapuntal possibilities in their teaching, not only in their performance of written works, but also and especially via keyboard improvisation.

We should not feel surprised, then, to learn that, as a true extension of his musical thought, the instrument held a prominent place in his creative life, too. In the roughly sixty years during which his creative output unfolded, the piano music documents a stylistic

evolution that took him from the highly chromatic, and rather Germanic approach we associate with the late nineteenth-century French milieu of Saint-Saëns, Massenet, and Chabrier, to an extremely personal language. While his style retained these personal qualities to the end, the later work shows influences of the early jazz that was fascinating Europe between the wars.

In the past months the UK label Toccata Classics released three compact disks that offer listeners a wide variety of Jaques-Dalcroze's best piano works in world première. In this performance one of the four pianists involved in this project will present a selection of Dalcroze's works, written between 1891 and 1902.

ADALBERTO MARIA RIVA

The winner of several national and international prizes, **Adalberto Maria Riva** received a special mention at the International Competition of Music IBLA Grand Prize in 2008. This distinction led, the following April, to his USA tour, which featured a concert at Carnegie Hall, New York. A seasoned performer, **Adalberto Maria Riva** has given recitals in Italy, Spain, Russia, Hungary, Germany, Poland, Malta and North America with four tours.

His playing has received many critical accolades. *Riva is a fantastic pianist* (American Record Guide); his way of playing, described as *elegant and aristocratic* (A Bellisario, Il Cittadino), is expressed by *touch loaded with great strength of communication and interpretation, with a sound which is not only clear and crystalline, but which reveals [itself] to be equally rich in colours and shades quite unimaginable* (R. Zanobini, La Provincia di Lecco). He is *a soloist of great character* (Stefano Ragni, Il giornale dell'Umbria), *a musician with class who keeps in the background to leave space for the music, who does not need to add more to draw out all the slight variations in the score or in the musical shape* (Steve Bergeron, La tribune de Sherbrooke).



Before earning the *Virtuosité* in 2001 in the class of Dag Achatz at the Lausanne Conservatoire, **Adalberto Maria Riva** had studied at the Milan Conservatoire of Music. In 2018 he graduated with a Masters degree in Music Pedagogy at the Lugano Conservatoire (Switzerland). His repertoire develops from Bach to contemporary, a line that he presents in a cycle of concert-conferences applied to the history and pianistic literature especially in Italy and French Switzerland.

Adalberto Maria Riva is co-founder and artistic director of *Momenti Musicali* and *Harmonia Helvetica*, two cultural associations promoting classical music in Italy and Switzerland, he had been teaching at the "Giuseppe Verdi" Conservatoire in Milan. He had recorded several CDs, and has given several radio programs for the Swiss radio RSR Espace 2, Italian RAI Radio Tre, Radio Classica and Radio Canada.

Very fond of musical discoveries about forgotten composers, **Adalberto Maria Riva** dedicated a recording and his thesis to Adolfo Fumagalli (1828-1856), Italian composer and virtuoso pianist of the XIX century. Other recordings, about Swiss, Austrian and women romantic composers, were published in 2013-16 by VDE-Gallo, Cascavalle and Toccata Classics, with very good reviews worldwide (American Record Guide, the Guardian, Gramophone, Deutsche Presse, Revue Musicale Suisse, Suonare News); in 2015 he achieved the complete recording of Aloys Fornerod's piano works (1890-1965) for the Swiss Radio and in 2019 a new CD about Jaques-Dalcroze's piano works will be released in world première.



Solo Piano Works of Émile Jaques-Dalcroze

ADALBERTO MARIA RIVA

Saturday January 18, 2020 - 8:00pm

WPAC 170 – Concert Hall

Skizzen, Op. 10 Émile Jaques-Dalcroze (1865–1950)

- I. Koblode
- II. Träumerei
- III. Schmetterlinge
- IV. Ständchen
- V. Canon
- VI. Capriccio

Trois Morceaux, Op. 44 Jaques-Dalcroze

- I. Arabesque
- II. Romance
- III. Impromptu-Capriccio

From Trois Morceaux, Op. 45 Jaques-Dalcroze

- I. Eglogue
- III. Nocturne

Trois Morceaux, Op. 46 Jaques-Dalcroze

- I. Ballade
- II. Capriccio appassionato
- III. Aria

Polka enharmonique, Op. 47 Jaques-Dalcroze

Sunday, January 19, 2020

WPAC 170 – Concert Hall				WPAC 157 - Instrumental Hall				WPAC 150 – Recital Hall				
	Registration (Lobby)											
	Time	Topic	Teacher		Time	Topic	Teacher		Time	Topic	Teacher	
1	8:00 - 9:20	The Sound of Silence	Dobrea-Grindahl	1	8:00 - 9:20	Dalcroze in the Choral Rehearsal	Weibe / Ristow	1	8:00 - 9:20	From Score to Gesture: The Pianist's Body in Action	Riva	
	break											
2	9:30 - 10:50	Metric Transformation and Ravel!	Butler	2	9:30 - 10:50	Integrating Music and Movement Using Espressione Corporea	Fois	2	9:30 - 10:50	Dalcroze Ed in the College Classroom Part I: Solfège / Part II: Panel Discussion	Bauer, Dittus, Dobrea, Joviala, & Neely	
	break											
3	11:00 - 11:40	<i>The Rite of Spring</i> , through Eurhythmics and Plastique	Ristow	3	11:00 - 12:20	Points of View: Adventures in Modulation	Joviala	3	11:00 - 11:40	Dalcroze for Special Populations	Cerria	
	11:40 - 12:20	<i>Le Sacre du Printemps</i> , for piano four hands	Celasun + Rachmanov						11:40 - 12:20	Dalcroze and Suzuki – The Perfect Partnership	Roubik	
	Lunch (on your own)											
4	1:30 - 2:50	You The Creative	Neely	4	1:30 - 2:50	Performing Plastique to Dalcroze's Piano Works	Riva + Bauer	4	1:30 - 2:50	Using Modes to Create Effective Imagery in Your Improvisations	Couch	
5	3:00 - 3:20	SURPRISE #2 (170 - Concert Hall)										
	break											
6	3:30 - 4:50	Closing Session: Del Bianco (170 - Concert Hall)										

Sunday, January 19

8:00 am–9:20 am

The Sound of Silence **WPAC 170 – CONCERT HALL**

Mary Dobrea-Grindahl

This class will explore silence in music through movement. Through a variety of movement activities, we will discover how silence affects physical and aural flow, how it influences our perception of phrasing, how it can create both tension and humor in music, and how to apply these discoveries to performance.

Dalcroze in the Choral Rehearsal **WPAC 157 – INSTRUMENTAL HALL**

Dynamic Singing through the Embodiment of Musical Gesture
Laura Wiebe

This session offers practical guidance on how to improve choral phrasing and articulation through movement. Participants will explore ways of embodying choral phrasing and articulation, with the end goal of bringing more dynamism to rehearsal and performance.

A Moving Choral Rehearsal

Gregory Ristow

Experience a choral rehearsal in motion. From warmups to plastique, we'll use movement from Eurhythmics and vocal pedagogy to enhance the singing, learning, and community experience of making music together. The session will lead to a group singing and plastique performance of the Lacrymosa from the Mozart *Requiem*.

From Score to Gesture: The Pianist's Body in Action **WPAC 150 – RECITAL HALL**

Adalberto Riva

The focus of this presentation is the relationship between the pianist's physical gesture and the sound that grows from it. We will show the evolution of piano technique with examples from treatises published in the 19th and early 20th centuries. We will analyze the scores of works from the repertoire to find the correct movements of the fingers, hands, wrist, arm, and whole body. Reading behind the notes, we will come to understand the body technique required of the passage in question.

9:30 am–10:50 am

Metric Transformation and Ravel! **WPAC 170 – CONCERT HALL**

Aaron Butler

We will use a careful sequence of movement and listening exercises to explore the nuances of 3/4 and 6/8, using our bodies to inform what we know about their relationship. Then we will apply what we have discovered to a small waltz by Ravel and a few singing exercises.

Integrating Music and Movement Using Espressione Corporea **WPAC 157 – INSTRUMENTAL HALL**

Loretta Fois

Espressione Corporea uses the language of the body to train the senses, and my approach to EC draws from many sources; Modern Dance/Laban, Dalcroze, Theatre/Voice, TaiChi/Qigong. Using movement/voice/breath improvisations, participants will explore the expressivity and interplay of sound and movement, and how this interplay leads to more dynamic performative and pedagogical choices.

Dalcroze in Higher Education **WPAC 150 – RECITAL HALL**

Part I: Dalcroze Solfège in the Collegiate Classroom

Mary Dobrea-Grindahl

Ear-training IS music making! This interactive session will explore ways to incorporate Dalcroze strategies into the collegiate aural skills classroom, creating an environment that is inviting, stimulating, and challenging for students, while still adhering to the rigor and requirements of the academic setting.

Part II: College-Level Applications of Dalcroze Pedagogy and Principles

Bill Bauer, Jeremy Dittus, Mary Dobrea-Grindahl,

Michael Joviala, Stephen Neely

This panel of Dalcroze teachers who have applied Dalcroze's pedagogical methods and principles in the college classroom reflect on their experiences and consider the factors that make a given application successful.

11:00 am–12:20 pm

The Rite of Spring, through Eurhythmics and Plastique **WPAC 170 – CONCERT HALL**

Gregory Ristow

In the Ballets Russes' original production of Igor Stravinsky's radical experiment, the Dalcroze method played a key role. Choreographer Vaslav Nijinsky (1889-1950) and artistic director Sergei Diaghilev (1872-1929) witnessed Dalcroze's innovative approach to rhythm at his institute in Hellerau, Germany. Regarding Marie Rambert's critical role in that premier, Selma Odom writes: "from her Dalcroze background," Rambert "brought embodied knowledge into the rehearsal process to help Nijinsky prepare the dancers to perform the complex work."** In this eurhythmics session, participants will explore the rhythms that pulse through Stravinsky's music and re-enact the process Rambert used to teach Nijinsky's dancers the music's complex rhythms.

*Selma Odom, "The Dalcroze Method, Marie Rambert, and Le Sacre du Printemps." *Modernist Cultures* 9, No. 1 (2014): 7-26.

Le Sacre du printemps, for piano four hands

Ayşe Celasun, primo and Dmitri Rachmanov, secundo

Stravinsky composed his orchestral score of this work at an upright piano in the little 8' x 8' studio, and the piano duet that he prepared of the work has his fingerprints all over it. He premiered this version of new work in June of 1912, a year before its premiere performance. His collaborator then was none other than Claude Debussy.** Listening to it in all its raw, percussive vitality, one has the sense of being a fly on the wall while the composer is forging his masterpiece, wrestling it from his muses. The four-hands performance that culminates this session exemplifies the conference theme: Dynamic Performance.



**See Kile Smith, "After 'The Rite of Spring,' Classical Music Was Never the Same." *WRTI Arts Desk* (June 8, 2015; reprinted October 25, 2016). The photo is from 1910.

Points of View: Adventures in Modulation

WPAC 157 – INSTRUMENTAL HALL

Michael Joviala

Travel to new lands through the lens of a single tone. Practice deep listening through slow, prismatic alteration of sound. Move effortlessly through distant worlds with giant, gravity-free steps. No passports or special equipment required, just a willingness to experiment, imagine and invent in this exploratory workshop on modulation in improvisation.

Eurhythmics with Autistic, Developmentally Disabled, and At-Risk Students

WPAC 150 – RECITAL HALL

Patrick Cerria

According to the National Center for Educational Statistics, 13% of the American Public School population require special education services: 6.7 million kids. Eurhythmics is a method that provides music educators the tools to work with these populations, and be a greater asset to the school at large.

Dalcroze and Suzuki – The Perfect Partnership

WPAC 150 – RECITAL HALL

Julie Bamberger Roubik

This presentation aims to demonstrate the symbiotic relationship between the Dalcroze and Suzuki educational methods and how they can work together in providing a well-rounded musical education for children. The presentation will begin and end with example activities of how Dalcroze can be used in a Suzuki group lesson, and include a discussion of the connections/overlap between the two methods.

12:30 pm–1:20 pm

Lunch

1:30 pm–2:50 pm

You The Creative

WPAC 170 – CONCERT HALL

Stephen Neely

In this session, Stephen Neely, PhD, will lead the class through Dalcroze exercises from the Carnegie Mellon BFA curriculum, designed to reveal to the student their own personal agency as live performers/creatives/artists and to demonstrate the absolute relevance of the Dalcroze Eurhythmics methods to the live performing artist through deeply embodied musicianship.

Performing Plastique to Dalcroze's Piano Works

WPAC 157 – INSTRUMENTAL HALL

Adalberto Riva and Bill Bauer

This workshop will show the possible links between the ways musicians and rhythmicians build an expressive gesture derived from the same written score. Both must find the most natural way of expressing the ideas the composer conveyed through symbols on the written page. Participants will develop a Plastique realization of a work by Jaques-Dalcroze.

Using Modes to Create Effective Imagery in Your Improvisations

WPAC 150 – RECITAL HALL

Katie Couch

Modal songs give us excellent raw material for improvisation. In this workshop, we will experience several modal songs through solfege, and then build on that experience through improvisation. Less constrained by rules of harmonic progression associated with



tonality, modes give us an excellent point of entry for improvisation, freeing us to experiment with their exotic, evocative sounds without having to worry so much about hitting wrong notes.

3:00 pm–3:20 pm

Surprise #2

WPAC 170 – CONCERT HALL

A dynamic performance, to be announced

Be sure to get to the Concert Hall on time to witness our second surprise expression of the conference theme.

3:30 pm–4:50 pm

Closing Ceremony

WPAC 170 – CONCERT HALL

Michael Joviala + Silvia Del Bianco

We gather one last time to celebrate all the connections we have made during the conference, with new friends and long-standing ones, in a closing session led by Silvia Del Bianco. But first, one last surprise...



CLINICIAN, PRESENTER, AND PERFORMER BIOGRAPHIES

The 2020 Conference welcomes 35 clinicians, presenters, and performers from the United States and around the world.



Carlos Abril

Carlos Abril is Associate Dean of Research and Professor of Music at the University of Miami Frost School of Music, where he teaches courses in cultural diversity in music, children's musical cultures, and philosophy of music. His work is published in numerous journals and books. He co-edited the books *Teaching General Music: Approaches, Issues, and*

Viewpoints (Oxford University Press) and *Musical Experiences in Our Lives: Things We Learn and Meanings We Make* (Rowan & Littlefield), and has published music arrangements and instructional materials for World Music Press and McGraw-Hill's *Spotlight on Music*. He has served on the Research Panel for the National Endowment for the Arts and is a recipient of the Miami Cervantes Outstanding Educator Award and the University of Miami Provost's Research.



Bill Bauer

An expert on blues and jazz improvisation, Bill Bauer has published internationally recognized research on jazz vocal and instrumental performance practice. Bill holds advanced degrees in composition from Columbia University and the CUNY Graduate Center. Bill earned

the Dalcroze License and Certificate in studies with Robert Abramson and Ruth Alperson and is now a candidate for the Diplôme Supérieur at the Institut Jaques-Dalcroze. His research into the theory, practice, history, and culture of Dalcroze Education has appeared in *Le Rythme*, *the Dalcroze Journal of Korea Dalcroze*, *Dalcroze Connections*, and *American Dalcroze Journal*. In addition to teaching music full-time at the College of Staten Island/CUNY, Bill is also the Acting Executive Director of the Dalcroze Society of America.



Weronika Balewski

Weronika Balewski is a flutist, teaching artist, and educator. She is dedicated to creating engaging musical experiences that connect us to ourselves and to each other. She is the Flutist and Co-Founder of Marvento Duo, winner of the Brookline Symphony Concerto Competition, and active as a Baroque flutist and new music advocate in various chamber, orchestra,

and educational projects. Weronika is an instructor and Director of Development at Integral Steps, an organization specializing in education which integrates the mind, body, and emotions through interdisciplinary learning. She is a music teacher at Epstein Hillel School and has a thriving private studio in the Boston area and online through Skype. Weronika holds degrees in Flute Performance from Carnegie Mellon University and the Longy School of Music of Bard College. She completed the Integrative Education Fellowship at Integral Steps and is finishing her Dalcroze Certification at Longy.



Dr. Federico Bonacossa

Dr. Federico Bonacossa is a composer and guitarist based in Miami. His creative interests range from electronic and computer-assisted composition to purely acoustic and improvisational works.

As a performer he is involved in promoting new music for guitar and especially works that feature live electronics and alternative tunings. He is a faculty member of the Florida International University's School of Music. Federicobonacossa.com



Eric Barnhill

Eric Barnhill (PhD, medical physics) is a research engineer for iRhythm Technologies in San Francisco where he applies machine learning to biomedical signals. He worked as a Dalcroze teacher and music therapist in New York City for about ten years and has a certificate from the Dalcroze School of New York, an MM in piano from Juilliard, and a Feldenkrais certification.



Judy Bond

Judy Bond, Professor Emerita at the University of Wisconsin Stevens Point, was formerly Professor and Coordinator of Music Education at UWSP. She received her Ph.D. from the University of Minnesota, and is an author of the K-8 series *Share the Music* and *Spotlight on Music* (McGraw-Hill, revised, now

available in *Music Studio*, McGraw-Hill Education). Judy is a Past President of the American Orff-Schulwerk Association and a Founding Member and Current Co-Chair of the Alliance for Active Music Making. She has been a frequent presenter at national and international music education conferences.



Aaron Butler

Aaron Butler is an active musical director, accompanist, and teacher in New York City. He is a specialist in Dalcroze Eurhythmics, is a musical director for Mind The Art Entertainment, and is a founding member of Sound Narcissist. He is comfortable in a variety of musical styles—from baroque through contemporary classical, opera, Broadway,

and improvisation. Faculty: Lucy Moses School, Bloomingdale School of Music. M.M. (piano), Longy School of Music; Dalcroze Certificate & License, Longy School of Music; Artist's Diploma (piano), Brandeis University; B.A. (music and physics), Amherst College. Piano with Lois Shapiro, Lanfranco Marcelletti; Dalcroze with Lisa Parker, Anne Farber, Ruth Alperson; Figured Bass with Frances Conover Fitch, Peter Sykes. More information at aaronpianopiano.com



Elizabeth Chladil

Elizabeth Chladil earned an M. M. degree in Piano Performance from the Longy School of Music of Bard College and a B. M. degree in Piano Performance from Ball State University. Her principal teachers include Rieko Aizawa, Eda Shlyam, and Robert Palmer. She encourages her audiences and students to embrace a lifelong

participation in music through her work as an active performer, teaching artist, and piano instructor. She has performed in the United States and internationally including recitals in France and Japan. She is a founding member of the Marvento Flute and Piano Duo, an ensemble dedicated to bringing creative programming to diverse audiences. An enthusiastic teaching artist, Elizabeth invites audiences to form personal connections with live music through interactive workshops.



Ayse Celasun

After studying piano at the Conservatory of Istanbul from the age of five, Ayse Celasun moved to France to study at the École Normale de Musique de Paris, on scholarship. She holds the Higher Diploma, in conjunction with a degree in musicology, from the University of Paris. She has also studied conducting with Sergiu Celibidache in Paris and Munich.

She earned tenure as an Assistant Professor at Créteil Conservatory in 2003. In 2011 she collaborated with the Coopératif de la Musique Nouvelle. After moving to Chicago in 2012, Ayse founded *Fine Arts Music – Performance and Scholarship*, a 501(c)(3) non-profit that runs a concert series to raise revenue for scholarships. In 2014 she founded “Notre École de Musique LLC”, a French curriculum based music school. She continues to sustain an active career as both performer and teacher.



Katie Couch

Colorado native Katie Couch grew up playing the piano. After receiving a bachelor's degree in piano performance from the University of Colorado-Boulder, Katie moved to Shanghai, China, where she lived for three years teaching English and piano. In 2010, Katie returned to CU-Boulder to study music education at the graduate level,

and earned a Master's degree and a Colorado public school teaching license. Around the same time, Katie began professional studies in Dalcroze Eurhythmics. In the summer of 2015, Katie earned the credential of Dalcroze License, and is now working along the Front Range as a Dalcroze teacher, a private piano teacher, and a freelance pianist. In 2015, she was named the Assistant Director of the Dalcroze School of the Rockies. In addition to teaching at home and around the country, Katie has served as President of the Dalcroze Society of America's Rocky Mountain chapter.



Patrick Cerria

Patrick Cerria is a New Jersey based Dalcroze Teacher, educator, and musician. He received his Elementary Dalcroze Certificate in 2007 from The Juilliard Dalcroze School and is now a candidate for the Dalcroze License at the Marta Sanchez Dalcroze Training Center. Patrick uses his Dalcroze training in his work with a variety of student

populations. He teaches at three schools in a county school district that specializes in alternative and special education: a self contained school for pre-k to middle school students on the autistic spectrum; a self contained middle/high school for developmentally and/or physically disabled students; and a middle/high school for at risk students with behavioral and emotional classifications. He gives private lessons and maintains a private practice for students with special needs. Patrick has presented a number of staff development workshops to non-music educators on the uses of Dalcroze based strategies in their classrooms. He recently joined the DSA Board of Trustees.



Jeremy Dittus

Jeremy Dittus enjoys a career as a pianist, theorist, and Dalcroze Education Specialist. An avid recitalist, he has performed solo and chamber programs and presented Dalcroze masterclasses throughout the United States, Europe and Southeast Asia. He currently directs the Dalcroze School of the Rockies Dalcroze Academy teacher-

training center at Metropolitan State University of Denver. He also serves on the faculty of Hope College in Holland, Michigan where he teaches Dalcroze Eurhythmics for undergraduate music majors. He currently serves on l'Collège de l'Institut Jaques-Dalcroze. Dr. Dittus is the founder and director of the Dalcroze School of the Rockies in Denver, Colorado. The DSR offers Eurhythmics, Rhythmic-Solfège, and Advanced Dalcroze Courses for ages 4-18, adult enrichment classes, full-time study toward the Dalcroze Certificate/License, in addition to post-License/pre-Diplôme courses. He recently has published books on Dalcroze Education: *Embodying Music*, *Moving Sound*, and five books that correspond to the Rhythmic-Solfège youth program in place at the Dalcroze School of the Rockies.



Mary Dobrea-Grindahl

Mary Dobrea-Grindahl, Diplôme Supérieur, enjoys a multi-faceted teaching and performing career at Baldwin Wallace University, where she teaches piano, Eurhythmics, solfège, and courses in Creativity. She regularly performs as a solo and collaborative artist, with an affinity for music written during the late 19th and early 20th centuries. She is passionate about

bringing new purpose to her art, and regularly organizes concerts to benefit Safe Passages, an opiate addiction program in Ohio. An active clinician and passionate teacher, Mary's workshops focus on using Eurhythmics to develop artistry. She has taught at Teacher Training Centers in Colorado, Pennsylvania and Maryland, as well as at numerous national conferences. Mary is the coauthor of *Developing Musicianship Through Aural Skills: A Holistic Approach to Sight Singing and Ear Training* (Routledge), which pioneers a new pedagogical method of teaching ear-training and the essentials of musicianship. She is a recipient of the prestigious Strosacker Prize for Excellence in Teaching and the Distinguished Faculty Leadership Award at Baldwin Wallace University.



Barbara Dutkiewicz

Barbara Dutkiewicz is an Associate Professor at the Academy of Music in Katowice (MA in Eurhythmics; PhD: Improvisation as a creative method of theatre in the second half of the 20th century; Post-doctorate book: *Polystylistics or Discourse with the Past: Choreography of Music in the Light of Postmodernism on the Basis of Chosen*

Musical Works. She teaches, e.g.: eurhythmics and methodology of eurhythmics teaching, music choreography (*plastique animée*), movement techniques, stage movement, court dances. She teaches students (e.g. eurhythmics teacher program, music therapists and educators, singers, instrumentalists, conductors). She is involved extensively in scientific and artistic activity, she is the author of over 20 articles. Her artistic activities include: choreography of music (*plastique animée*), compositions of stage movement for theatre performances, improvisations. She was a scholarship holder of the Ministry of Culture and Art, and she was awarded the first prize at the First European Eurhythmics Competition in Trossingen in Germany.



Cassandra Eisenreich

Cassandra Eisenreich is Assistant Professor of Flute and Music Education at Slippery Rock University. She is the principal flutist with the BSO, an active chamber musician, and a *Trevor James Alto Flute Artist*. Dr. Eisenreich serves as the director and lead teacher for the Elementary and Early Childhood Music Community Engagement Initiative where

she runs music and movement collaborations with the Pittsburgh Symphony Orchestra, Children's Museum of Pittsburgh, and other local organizations. She coauthored a chapter on "Assessment in the Dalcroze Classroom" that was recently published in the new Oxford University Press book on Assessment. Dr. Eisenreich is a member of the DSA Board of Trustees and received her Dalcroze Certificate at Carnegie Mellon University. www.CassandraEisenreich.com



Paulina Figaszewska

Paulina Figaszewska graduated from secondary music school as a clarinetist, then completed a three-year vocal and ballet study at the Musical Theater in Gliwice. Currently she is studying eurhythmics at the Karol Szymanowski Academy of Music in Katowice.



Loretta Fois

Loretta Fois (MFA Choreography, Ohio State; BA Theatre/Chemistry, Holy Cross) is a performing artist, choreographer and teacher who works with movement, music and language. She is Director of Dance at Raritan Valley College, Vice President of DanceNJ, and Director of *Espressione Corporea Project*;

leading Expressive Arts workshops for all ages. Loretta was a teaching artist for NJ Department of Education, and served on the Writing Team for the NJ Dance Core Curriculum Content Standards. She presented at National Dance Education and American College Dance conferences, and at the 2019 International Conference of Dalcroze Studies. Loretta has studied Dalcroze in New York and Italy, incorporating rhythmics into her teaching practice, and promoting Dalcroze Eurhythmics as a relevant method of music training for dancers. In 2017 and 2011, she received a NJSCA Choreography Fellowship. She sits on the NJ Arts Education SEL Task Force, and is obtaining her CAGS in Expressive and Creative Arts.



Lazaro Godoy

Lazaro Godoy studied at The National Arts School in Havana, graduated from New World School of the Arts, Miami, in 1996, and was selected from among 1,200 applicants at the NFAA Arts Competition, receiving first prize for his solo choreography. Later, he received a scholarship to, and graduated from The Juilliard School in

New York. He has worked with Introdans (Netherlands), Bern Ballet at Stadttheater (Switzerland), and Inbal Pinto and Avshalom Pollac (Israel). He has performed works of recognized choreographers Hans van Manen, Nils Christie, Jiri Kylian, David Parsons, Jorma Uotinen, Ed Wubbe, Conny Jansen, Amanda Miller, Jacopo Godany, Jo Stromgren, Philippe Saire, and Stijn Cellis, among others. In 2007, The Swiss International Coaching Project awarded him the opportunity to work with Susanne Linke. In 2006, Lazaro became a freelance dancer and choreographer, presenting his work at International festivals in Germany, Czech Republic, Switzerland, Israel, and Russia. In 2008, Lazaro moved to Israel and created socially clever projects like *StreetStage* involving African refugees, and worked with Inbal Pinto and Avshalom Pollac. He is currently based in Miami as an independent artist, merging performance, choreography, visual art, and video art to create humanly aware projects.



John Habron

John Habron is Head of Music Education at the Royal Northern College of Music, Manchester, UK, where he teaches and supervises, and oversees pedagogical training and research. He is also Extraordinary Associate Professor in the MASARA (Musical Arts in South Africa: Resources and Applications) research entity at North-West University,

South Africa. A composer and music therapist by training, he now undertakes transdisciplinary and archival research, with particular interests in the practical, theoretical, and historical connections between music, movement, and wellbeing. His research has been published in *Psychology of Music*, *Journal of Research in Music Education*, *International Journal of Music Education*, *Journal of Dance and Somatic Practices*, and *Music Education Research*, among others. In 2016, he guest-edited a special issue of *Approaches: An interdisciplinary journal of music therapy*. He has chaired the Scientific Committee of the International Conference of Dalcroze Studies (ICDS) since 2013.



Lauren Hodgson

Lauren Hodgson is a Dalcroze Eurhythmics educator and pianist on the faculty of the Baldwin Wallace University Community Arts School where she enjoys teaching children and adults of all ages. She received her Bachelor of Music degree in piano performance at Baldwin Wallace University Conservatory of Music and holds the Dalcroze License and

Certificate from the Dalcroze School of the Rockies in Denver, Colorado. She is currently pursuing a Master of Arts in Music Education at Case Western Reserve University. Lauren's former Dalcroze teaching includes the Colorado Center for Musical Arts, University of Louisville Suzuki Institute, DFW WOW! Suzuki Institute, Fairbanks Suzuki Institute, Let's Play Music National Conference and DePaul University Dalcroze Workshop. She is on the summer faculty at the Dalcroze School of the Rockies Dalcroze Academy and serves on the Dalcroze Society of America Board of Trustees.



Michael Joviala

Michael Joviala is a pianist, clarinetist, composer and teacher in New York City. Training: D.M.A., Stony Brook University, NY; M.A., Teachers College, Columbia University, New York City, NY; B.A. University of the Arts in Philadelphia, PA. Faculty: Columbia University, Lucy Moses School at Kaufman Music Center, The Diller-

Quaile School, American Musical and Dramatic Academy in New York City. Dalcroze Certificate: Juilliard School of Music. Dalcroze License: Longy School of Music. Chairman of the Board of Trustees for the Dalcroze Society of America. He currently leads the group *Loco Motors*, an ensemble specializing in techniques derived from the practice of both Dalcroze and free improvisation. Michael is a candidate for the *Diplôme Supérieur* at the Institut Jaques-Dalcroze in Geneva, Switzerland.



Marta Kleszcz

Marta Kleszcz takes composition lessons in the class of professor Aleksander Lasoń at the Karol Szymanowski Academy of Music in Katowice, where she also graduated with honours in the field of eurhythmics. Her work has gained recognition via the National Composers Competition in Olsztyn and distinctions in Kalisz. Marta composed the music for

the play *Krzywicka/Krew* directed by Alina Moś-Kerger, premiered in 2016 at the H. Modrzejewska Theatre in Legnica.



Cynthia Lilley

Cynthia Lilley earned a Dalcroze certificate and license at the Longy School. She taught at the Diller-Quaile School of Music and at the Special Music School, a public school in Manhattan for musically gifted children. She continues to teach at the Dalcroze School at the Lucy Moses School. Cynthia has been a presenter at many Dalcroze workshops

and national conferences, and she has taught summer courses in the Dalcroze approach for music teachers at the Longy School in Cambridge, MA, Southern Methodist University in Dallas, the University of St. Thomas in St. Paul, the University of Kentucky Lexington, and Hunter College in New York City. She is a past president New York Chapter of the Dalcroze Society of America where she now serves on the Board of Directors. Cynthia Lilley earned a Dalcroze certificate and license at the Longy School. She taught at the Diller-Quaile School of Music and at the Special Music School, a public school in Manhattan for musically gifted children. She continues to teach at the Dalcroze School at the Lucy Moses School. Cynthia has been a presenter at many Dalcroze workshops and national conferences, and she has taught summer courses in the Dalcroze approach for music teachers at the Longy School in Cambridge, MA, Southern Methodist University in Dallas, the University of St. Thomas in St. Paul, the University of Kentucky Lexington, and Hunter College in New York City. She is a past president New York Chapter of the Dalcroze Society of America where she now serves on the Board of Directors.



Anthony Molinaro

Anthony Molinaro teaches currently in the Grove City School District in Western Pennsylvania and also is on the faculty of the Preparatory School of Carnegie Mellon University, as the Eurhythmics instructor. After fourteen years of public school teaching on both coasts of the United States, Mr. Molinaro brings a wide range of skills to his holistic classroom

approach. He earned his Dalcroze Certification from Carnegie Mellon University and is now serving as DSA Treasurer and as a Trustee on the DSA's national. You can read about his experiences in education at his blog: MrMoMusic.com.



Stephen Neely

Stephen Neely, PhD, Assistant Professor of Dalcroze Eurhythmics, Dalcroze License, and past President of the Dalcroze Society of America, is a conductor, teacher, singer, and clinician who teaches, lectures, and presents workshops in the fields of music, design, architecture, and pedagogy. He is the Director of the Carnegie Mellon Marta

Sanchez Dalcroze Training Center and Director of the Pre-College programs at Carnegie Mellon School of Music. He teaches Dalcroze Eurhythmics and Dalcroze Pedagogy and has taught every BFA in Music Performance and Composition at CMU since 1999. He taught Dalcroze Eurhythmics and directed the Opera Workshop at Pittsburgh's High School for the Creative and Performing Arts for 23 years (1994–2018), served as Chorusmaster for Opera Theater of Pittsburgh from 1999–2010, was featured as the Hangman in Leonardo Balada's early operas *Hangman*, *Hangman* and the world premiere of *The Town of Greed* for the Naxos label, and was a featured speaker at TEDxCMU 2012. Dr. Neely is a dynamic speaker and teacher who enjoys traveling to present hands-on workshops and clinics in the US and around the globe focusing on the overlaps between music, design, the body, aesthetics, performance, and experience. He completed the PhD in Design at the Carnegie Mellon School of Design in 2019. Dissertation title: *Soma Literate Design—recentering the interstitality of experience*



Dawn Pratson

Dancer/choreographer, musician and educator, Dawn Pratson (www.dawnpratson.com) holds a BA in music and dance, a master's degree in Creative Arts in Therapy, a Dalcroze license and is certified in Orff-Schulwerk. She is on the summer studies faculty of the Longy School of Music of Bard College and the University of the Arts, Philadelphia,

PA and started Dalcroze Philadelphia, a proposed chapter of the Dalcroze Society of America, in 2016. She is an artist-in-residence at Mascher Space Dance Cooperative, Philadelphia, PA.



Dmitri Rachmanov

Dmitri Rachmanov studied at Moscow's Gnessin School; he is a graduate of The Juilliard School, where he received the William Petcheck Scholarship, and he holds the DMA from Manhattan School of Music, where he was awarded the George Schick Award for Outstanding Musicianship. Dr. Rachmanov has been heard at venues such as London's Barbican and South Bank Centres,

Washington DC's Kennedy Center and New York's Carnegie Hall, Merkin Concert Hall and the 92nd Street Y, and at festivals such as Banff in Canada, Prussia Cove in England, Moulin d'Andé in France, Upbeat-Hvar in Croatia, Spoleto USA, Bard and the IKIF in New York. He has recorded for Omniscient, Master Musicians and Vista Vera labels, and has collaborated with the Manhattan Philharmonia, Brooklyn Philharmonic, Indianapolis Chamber Orchestra, Orlando Symphony, London Soloists Chamber Orchestra, Ukraine National Symphony, National Orchestra of Porto, Portugal, and others. A sought-after master class clinician, lecturer and adjudicator, Professor Rachmanov has served on the faculties of Manhattan

School of Music, Chicago College of Performing Arts at Roosevelt University and Long Island Conservatory, SUNY. Dr. Rachmanov has been a frequent adjudicator at competitions in the US and in Europe. He is a Professor of Music at California State University, Northridge, where he serves as Chair of the Keyboard Studies area.



Gregory Ristow

Gregory Ristow is associate professor of conducting, director of vocal ensembles, and chair of vocal studies at the Oberlin Conservatory, where he also teaches courses in Dalcroze Eurhythmics. In the summers, he conducts and teaches Eurhythmics at the Interlochen Arts Camp. He has given workshops on Eurhythmics around the United States and abroad. His writing on Dalcroze's

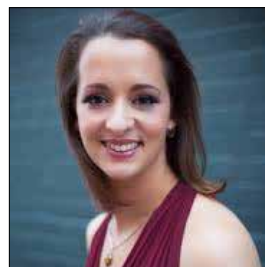
pedagogy has appeared in the *Journal of Music Theory Pedagogy*, the *American Dalcroze Journal*, *Being Music*, and *Theory and Practice*. He holds the Dalcroze Certificate from the Juilliard School (Robert Abramson) and the Dalcroze License from the Longy School of Music (Anne Farber & Lisa Parker). Additionally, his teaching has been deeply impacted by studies with Herb Henke, Marta Sanchez, Stephen Moore, Karin Greenhead, Ruth Alperson, Louise Mathieu, as well as a close study of Dalcroze's own writing.



Julie Bamberger Roubik

Julie Bamberger Roubik holds a B.M. summa cum laude, from the University of MN and a M.M. from the HARTT School of Music, both in viola performance and Suzuki pedagogy. Ms. Bamberger Roubik actively freelances in the Milwaukee area, and is a member of the Racine and Festival City Symphonies. A regular blogger for Violinist.com, she has contributed articles to *The*

Strad and *The SAA Suzuki Journal* as well. Ms. Bamberger Roubik maintains a private violin/viola studio in Milwaukee, WI and is currently pursuing her certification in Dalcroze/Eurhythmics at the Dalcroze School of the Rockies. In her spare time, she can be found curled up with a book and one of her seven guinea pigs.



Emma Shubin

Flutist, Dalcroze, and Suzuki Educator Emma Shubin (www.emmashubin.com) holds a Dalcroze License, MM in Flute Performance, and BA in Ecology and Evolutionary Biology. As a *Wm.S. Haynes Flutes* Ambassador Clinician, she has appeared as a soloist worldwide and serves as the piccolist and Associate Principal for the Steamboat Symphony

Orchestra. As the Co-Executive Director of Integral Steps, she has a passion for integrating education, developing community, and connecting to her audience from the performance stage. She serves as the Coordinator for New Programming with the Dalcroze School of the Rockies.



Cecilia Chu Wang

Cecilia Chu Wang is Professor Emerita of Music Education at the University of Kentucky, and holds a PhD in Fine Arts from Texas Tech University. In Kentucky, she taught courses in general music, music psychology, research methods and other courses, and directed Orff Schulwerk graduate certification curriculum as well as

summer workshops on various topics for music teachers for many years. She has published and presented research papers regularly at professional conferences nationally and internationally. She is the recipient of the "Excellence in Research" Award of the American Orff-Schulwerk Association in 2015. She is the editor of the book *Orff Schulwerk: Reflections and Directions (GIA)*.



Laura Wiebe

A versatile conductor, singer, and pianist, Laura Wiebe currently serves as Assistant Professor of Music at Central Methodist University in Fayette, Missouri. She holds a D.M.A. in Choral Conducting and Pedagogy from the University of Iowa, an M.M. in Choral Conducting from the University of Wisconsin-Madison, and a B.A. in Music

from North Park University. Laura's singing career encompasses a diverse range of styles, from performances with symphony orchestra and chorus to intimate jazz collaborations and work with big bands. She has completed the coursework for the Dalcroze Certificate at the Dalcroze School of the Rockies in Denver under director Jeremy Dittus and his faculty, with anticipated certification in 2020.



Marlene Yeni-Maitland

Marlene Yeni-Maitland has extensive teaching experience in a variety of institutions, both public and private. Currently she is in her tenth-year teaching elementary inner-city general music and movement. Glockenspiels are her primary classroom instrument. In addition, she conducts a string program supported by a VH-1 grant. Ms. Maitland has presented

and participated in a variety of conferences. Most recent were the 2018 Dalcroze Society of America National Conference in Los Angeles; the 2019 International Conference of Dalcroze Studies in Katowice, Poland; and the 2019 NJMEA Conference. Her credentials include: MME Westminster Choir College at Rider University, Princeton NJ; BA Empire State College, SUNY; Dalcroze Certificate, The Juilliard School; NJ Music Ed. Certification K-12. A former piano faculty member at Westminster Conservatory, Princeton NJ, Ms. Maitland maintains a private piano studio.



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This list includes donations made to the DSA between July 1, 2018 and December 31, 2019.

DSA LOCAL CHAPTERS

Local chapters of the Dalcroze Society of America organize numerous workshops and events each year. All members of the DSA are automatically a member of their local chapter of the DSA (and vice-versa). Local chapter leadership is also critical to the success of the DSA.



New England Chapter

Supporting Dalcroze Education in CT, MA, ME, NH, RI, and VT.

President: Adriana Ausch-Simmel

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Northwest Chapter

Supporting Dalcroze Education in WA, OR, and BC.

President: Jared Ballance

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Secretary: Molly Porterfield

If you are interested in starting a local chapter or study group in your area, contact Lauren Hodgson, Chair of the Chapter Outreach Committee at lauren@dalcrozeusa.org.

A Reflection from Steven Cosnek, 2019 DSA Memorial Scholarship Recipient



Nuance: that is the word that comes to mind when reflecting on my three weeks of study at the Martha Sanchez Dalcroze Center. I entered their 44th summer workshop not knowing if I was going to be studying as a student of Dalcroze Eurhythmics or was I entering as a young teacher looking to incorporate Dalcroze Eurhythmics into my elementary classroom back home. The answer I landed on at the end of the first week was that I would be a student of Dalcroze Eurhythmics.

In past years I had observed other teachers expertly incorporating the Dalcroze method into their classroom. Students were always focused, willing to share, and immensely creative with their musical answers. It sparked within me curiosity to see if I could learn how to do this in my own classroom. I sought out introductory Dalcroze seminars prior to my training this summer, exploring this world of music teaching. I recognized in all of these situations that the use of movement led to a deeper understanding of music: movement unlocked expression, a student's attention to detail, and fostered a palpable joy of music inside the classroom.

At many times during my three weeks at the Dalcroze Center I felt a gentle push by the faculty to embrace the answers that were nestled inside the complexities of our moving bodies. Even the classes, like solfege and piano improvisation, where movement, to me, initially did not seem as applicable to our Dalcroze study; the faculty folded into our work a genuine occurrence of movement and always emphasizing the need for nuance in our answers.

I learned that musical learning can take place at any age with benefits ranging from performance refinement to maintaining social interaction. Observing the faculty member, Leslie Purcell Upchurch teach classes of senior citizens and high school students during our daily pedagogy time, illustrated that age was not a barrier for a Dalcroze education environment. In all of my classes I encountered a deep sense of caring and nurturing from my instructors, especially in Solfege, where often my brain would ache afterwards from the intense requirements of the lesson. Our varied faculty and opportunities to partner with advanced students was a tremendous asset to fully see the possibilities of the Dalcroze training.

The instruction at the Martha Sanchez Dalcroze Center is artfully designed and it is evident that they have placed a great deal of thought on what they emphasize: immersion in the Dalcroze study with a wide variety of faculty from around the world. I believe this program is interested in nurturing humans to be joyful music makers, sensitive consumers of the musical arts, and brave practitioners of movement to express what is reflected within music and outside of the music.

Choosing to attend this workshop was life changing, with not an immediate shift but a gradual one that is, to this day, is evolving. The friendships, the ideologies, and the vast research that surrounds Dalcroze work is one that will never stop growing. I embarked on my Dalcroze studies knowing that a certification was not my only goal, but a small piece of the overarching plan. This program sharply reflects the friendships that were forged within these classes; friendships that extend long after the summer course ends.

This program also reflects the lasting impressions of dynamic instructors who show you the importance of nuance and the impact those gentle choices have on your interactions with music.

I am continuing my work as a student of Dalcroze Eurhythmics so that my teaching will mirror that same nuance I encountered from my master teachers this summer. I wrote down many quotes over the three weeks of study, but one stood out to me:

“You can’t teach what you wish.
You can’t teach what you do.
You can only teach what you are.”

We are all movers and we all have a beating heart. That must mean that we are all capable of making nuanced music that is filled with forward movement and in-time with the music we are engaged with in life. However, we must learn how to guide our students to unlock that sensitive way of making music. I want to embody the essence of Dalcroze Eurhythmics; showing, sharing, and developing the body of work Émile Jacque-Dalcroze set out to do over 100 years ago. The Martha Sanchez Dalcroze Center has continued that work over 44 years and now I can count myself as part of that pursuit. I am a Dalcroze student who performs, studies, and is now working to embody Dalcroze as a part of how I teach and live.

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We invite you to get involved with Dalcroze Connections, the DSA's online magazine!

The positions below are great ways to volunteer some time to help spread the word about Dalcroze. A limited number of internships are available for full-time students, which include free 1-year memberships to the Dalcroze Society of America. Email editor@dalcrozeusa.org for more information.

Reporter (approximately 1-5 hours per assignment)

Create short (500-1000 words) news item pieces for Dalcroze Connections. Gather facts and information (via internet, email, phone); submit copy for publication within 1-3 weeks. Assignments can come from editorial staff or suggestion of reporter.

Associate Editor (approximately 3-5 hours per month)

Develop content for Dalcroze Connections. Solicit feature articles from member contributors. Work with authors in early stages of editing process to shape content. Assist authors in submitting drafts for copy editing by publication deadlines. Help guide the overall look, feel and direction of Dalcroze Connections, the DSA's trade magazine.



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NOTES

*A space to write your
thoughts, reactions,
or to doodle
between sessions.*

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NOTES

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NOTES

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This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

ATTENDANCE LOG

For participants seeking college credit, continuing education units, or other professional development acknowledgement, these pages are provided for your convenience.

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MUE 3925 - "Dalcroze Workshop" (undergraduate)

MUE 6925 - "Special Topics in Music Education"- Dalcroze Workshop (graduate)

	Session Title	Date/Time	Clinician Name	Clinician Signature
1				
2				
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→ July 6–24, 2020

Three-Week Workshop is designed for those participants interested in pursuing the Dalcroze Certificate as well as for those who would like a more in-depth experience in the Dalcroze approach. For those interested in pursuing the Dalcroze Certificate during the summer, a minimum of two three-week summer workshops (6 credits / 18 units) must be successfully completed before applicants are eligible to take the required exams for the Dalcroze Certificate.

Contact: Stephen Neely, Director
Marta Sanchez Dalcroze Training
Center at Carnegie Mellon
School of Music

Carnegie Mellon University
Pittsburgh, PA 15213-3890
music.cmu.edu/dalcroze
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July 6–24, 2020

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