

17.—20.9.
2026

Dresden
Hellerau

50 Jahre Fédération Internationale des
Enseignants de Rhythmique (FIER)
25 Jahre Institut Rhythmik Hellerau e.V.

19. Internationale Rhythmik- werkstatt Dalcroze 2026

Eurhythmics Symposium
Dalcroze 2026



17.—20.9.
2026

Programme Guide



**Dresden
Hellerau**

19th International Eurhythmics Symposium Dalcroze 2026

Vicinities of Music
and Movement



Institut
Rhythmik
Hellerau e.V.



Dresden University of Music
Carl Maria von Weber
Hochschule für Musik
Carl Maria von Weber Dresden



Ostsächsische
Sparkasse Dresden



Words of Welcome



Prof. Reinhard Ring

September 2026

Founding and long-standing board member

**Address to the International
Eurhythmics Symposium Dalcroze
2026**

The rhythmics meetings in Hellerau have always been highlights for me — and have been so for over 30 years now. It's a pity that I cannot be there this time. I sincerely wish the event every success and send my warmest regards.

Part of the prehistory includes a symposium on the history of rhythmics from 1992. That was the year in which the Russian troops left the historic building of the "Rhythmics School Jaques-Dalcroze". That year, we still had to relocate to the Klotzsche Music School. The Hellerau Rhythmics Institute was founded in 2001 in the right-side wing of the renova-

ted building. Specialists from music, dance, and education, as well as supportive Hellerau residents, adopted the statutes together.

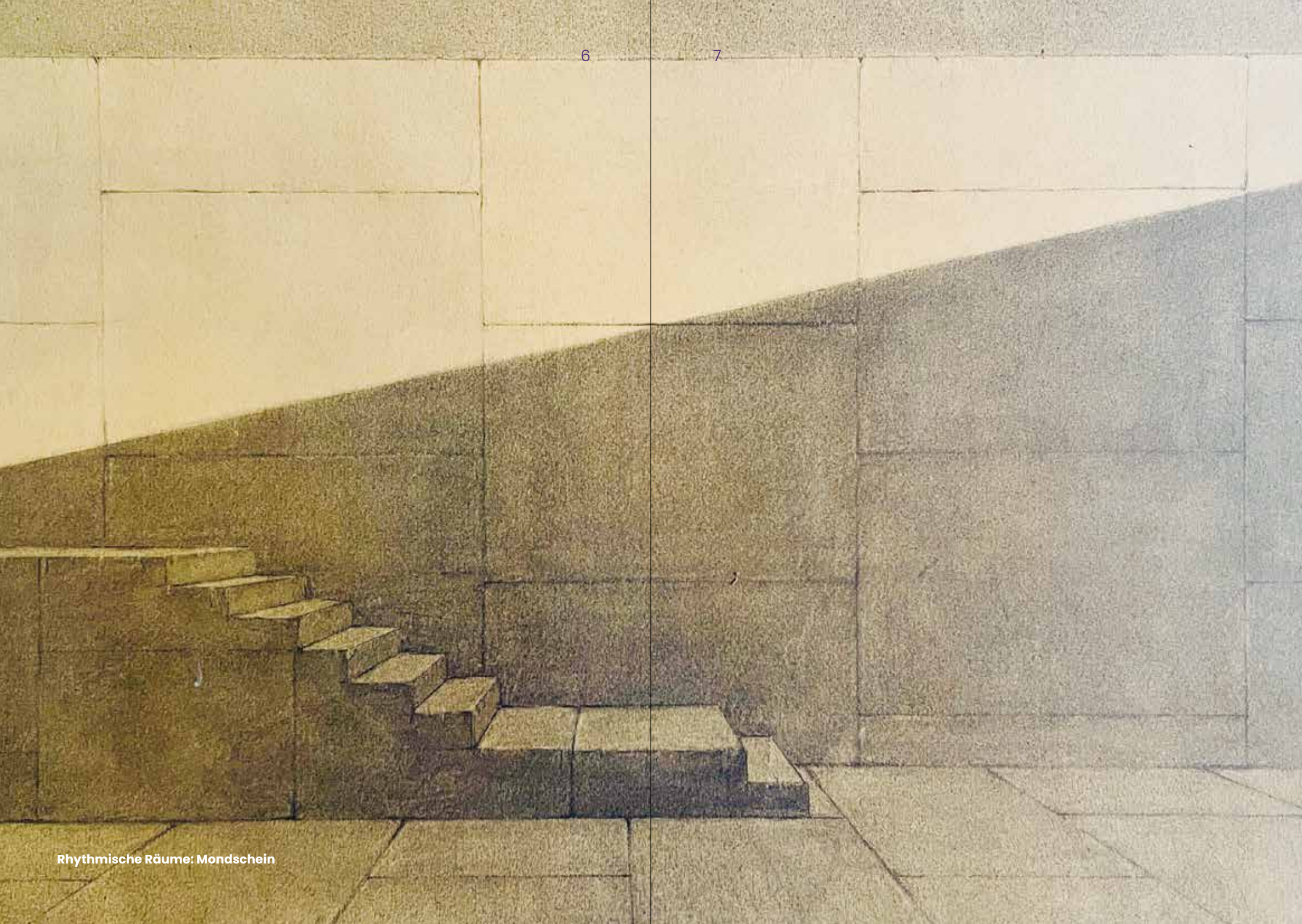
And so it went year after year, focus after focus, carried by artistic and educational ideas. More than a hundred teachers and topics came together: from Australia to America, from Ausdruckstanz, jazz, historical dance, stage presentation, and improvisation to special education. Whoever had something to contribute to rhythmics — artistically or scientifically — almost always did so in Hellerau too.

I will never forget how ...

- the Polish women from Poznań showed their movement compositions in the still-dilapidated ruin of the Festspielhaus. A single spotlight, a portable cassette recorder, and their wonderful red dresses were enough;
- the children from Taipei presented the dancing dragon;
- we not only unveiled a commemorative plaque at the residence of Émile Jaques-Dalcroze at "Auf dem Sand" number 10, but also contrasted Dalcroze with other methods of music education, such as those of Orff or Kodály — unusual for Dalcroze events, but important.

Without one woman, all this would not have been possible. However diverse we all were, there was this one constant: her competence and her charisma drew us to Hellerau. Many thanks, Prof. Christine Straumer!

And so I send greetings — once again — from China and wish once more for a workshop with many encounters, experiences, and insights.



Programme Guide

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Workshops: W

Lecture Demonstrations: LD

Lecture Performance: LP

W Let's explore Latvian Music (en)

1 Mārite Junita Apsīte-Vuškāne, *Emīls Dārziņš Music School Riga*

W An exchange between contemporary score and listening body (en/ger)

2 C. Fabian Bautz, *Lucerne University of Applied Sciences and Arts*

3 Elisabeth Pelz, *Hamburg University of Music and Drama*

4 Bethan Habron-James, *Royal Northern College of Music*

W The first Congress of Rhythm (1926):

Perspectives, explorations, questions (en/ger)

5 Bethan Habron-James, *Royal Northern College of Music*

6 Selma Landen Odom, *York University, Toronto*

7 John Habron-James, *Royal Northern College of Music*

W Body stories — Improvisation with movement and voice (en/ger)

8 Amelia Burri Mauderli, *Basel Academy of Music*

W Movement evoked by visual art images (en)

9 Marzena Kamińska, *Stanisław Moniuszko Academy of Music in Gdańsk*

W The keys of the mind – memory and imagination (en)

10 Barbara Dominiak, *Grażyna and Kiejstut Bacewicz Academy of Music in Łódź*

W „It's about time. Develop your inner metronome Eurhythmics, movement and dance, didactic perspective on time (en)

11 Helene Don Lind, *Royal College of Music Stockholm*

W It's all based on balance (en/ger)

12 Jutta Goldgruber-Galler, *University of Music and performing Arts Vienna*

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W „Limit.“ A point of tension or the beginning of freedom? (en)

13 Katarzyna Górczyńska, *Adam Mickiewicz University in Poznań*

W Staging Ines Doujak (en/ger)

14 Emilie Groz, *University of Music and performing Arts Vienna*

W Staying in touch, networking, establishing new networks (ger)

15 Frauke Haase, *Hamburg University of Music and Drama*

W Breathing the phrase (en)

16 Florence Jaccottet, *Haute école de musique Genève et Neuchatel*

W Global course: exploration of the 5 beats (en)

17 Hélène Nicolet, *Haute école de musique Genève et Neuchatel HEM*

W Moving into listening, listening into movement (en)

18 Johanna Karlén, *Royal College of Music Stockholm*

W Moving voice – voice in motion (en/ger)

19 Pernilla Landqvist, *München, Staatliches Berufliches Schulzentrum Freising*

W Improvisation – realisation – creative, movement and musical activities inspired by art (en)

20 Anna Lipiec, *The Karol Szymanowski Academy of Music in Katowice*

W Teaching ensemble playing through Eurhythmics in compulsory school (en)

21 Alexandra Myllenberg, *Malmö University*

W Reading music through movement (en)

22 Eva Nivbrant-Wedin, *Royal College of Music Stockholm*

W The world of Polymetry as a Movement and Voice Laboratory (en)

23 Magdalena Owczarek, *Grażyna and Kiejstut Bacewicz Academy of Music in Łódź*

W Image in Action: Movement as a Living Canvas (en)

24 Beata Oryl, *Stanisław Moniuszko Academy of Music in Gdańsk*

W The Highland Scale in Polish Musical and Dance Folklore and its Influence on the Music of Karol Szymanowski (en)

25 Anetta Pasternak, *Karol Szymanowski Academy of Music Katowice*

W Encoding the sound scale of Music with hand positions (en)

26 Ginta Petersone, *Latvian Academy Riga*

W Textures of silence (en/ger)

27 Hanne Pilgrim, *Trossingen University of Music*

W Voice in motion – yodelling meets Eurhythmic (en/ger)

28 Dominique Regli-Lohri, *Lucerne University of Applied Sciences and Arts*

29 Melanie Dörig, *Lucerne University of Applied Sciences and Arts*

W my IDENTITY – stories through body and voice (en/ger)

30 Svetlana Smertin, *Dresden University of Music*

W Flowing frontier (en/ger)

31 Anke Storch, *Dresden University of Music*

W Togetherness – relationship and interaction in movement improvisation (en/ger)

32 Dorothea Weise, *Berlin University of the Arts*

W Moving from “Appia’s Rhythmic Spaces” to the design of spaces for action (en/ger)

33 Christine Straumer, *Dresden University of Music*

34 Dorahty Kong, *Hongkong*

W The beat still resonates with me (en)

35 Elin Waileth Wikström, *Malmö Academy of Music*

W Living sound, living tradition: National Dances and embodied rhythm (en)

36 Katarzyna Wyporska-Wawrzczak, *Pomerian University Słupsk*

37 Łukasz Jankowski, *Pomerian University Słupsk*

W Seahorses and flying fish: DADA onomatopoetic, musical, dance-like (en/ger)

38 Dierk Zaiser, *HfM Trossingen*

LD Émile Jaques-Dalcroze Eurhythmics: a pathway to interdisciplinarity (en)

39 Florence Jaccottet, *Haute école de musique Genève et Neuchâtel*

LD The role of piano improvisation in the J.D. method (en)

40 Hélène Nicolet, *Haute école de musique Genève et Neuchâtel HEM*

LD The Creative Process in an Artistic Project from the Perspective of Artistic Research: From Improvisation through Interpretation to the intermedial work (en)

41 Marzena Kamińska, *Stanisław Moniuszko Academy of Music in Gdańsk*

LD Ceci n’est pas une boule! Key Aspects of the Concept for performative-aesthetic Research in Eurhythmics (en)

42 Teresa Leonhard, *University of Music and performing Arts Vienna*

LD Embodying Dalcroze Eurythmics: Testing the theory of joyful experiences in early year Sessions (en)

43 Kate Campbell-Green, *Royal Northern College of Music*

LD Lines and influences from early Dalcroze practice to body awareness, dance and therapy (en)

44 Marianne Steffen-Wittek, *Folkwang University of Arts*

45 Dorothea Weise, *Berlin University of the Arts*

46 John Habron-James, *Royal Northern College of Music*

LD Teacher’s piano improvisation as a foundation of eurhythmics classes: From musical narrative to movement (en)

47 Taida Wiśniewska, *Stanisław Moniuszko Academy of Music in Gdańsk*

LD ElectroMotionVisuals – From Essence to Realization (en)

48 Kinga Ceynowa, *I.J. Paderewski Academy of Music*

49 Agnieszka Chenczke-Orłowska, *I.J. Paderewski Academy of Music*

LD Emile Jaques-Dalcroze’s Pedagogical Framework and its Contribution to 20th-Century Educational Thought (en)

50 Katarzyna Forecka-Wąsko, *Adam Mickiewicz University in Poznań*

LD DADA – Connections between a subversive art movement and rhythmics (en)

51 Dierk Zaiser, *HfM Trossingen*

LP “BODY_CELLO_MASS” (en/ger)

52 Ulrike Brand, *Berlin University of the Arts*

LP Image as an Impulse for Movement and Sound: The Sound & Space – Impuls Koloru Project (en)

53 Beata Oryl, *Stanisław Moniuszko Academy of Music in Gdańsk*

Biographies

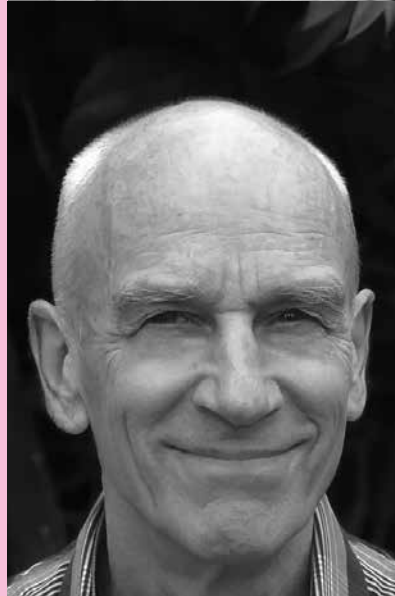
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MARITE JUNITA APSĪTE-VUŠKĀNE 1

She holds a Bachelor's degree in Pedagogy and a Master's degree in Music from the Jāzeps Vītols Latvian Academy of Music. She completed a postgraduate internship as a eurhythmics teacher at the Royal College of Music in Stockholm (Sweden). She currently teaches eurhythmics and solfège at the Emīls Dārziņš Music School (Latvia) and works as a conductor and artistic director of both adult and children's choirs. In 2022, 2024, and 2026, she was invited to work with a Latvian-American youth choir at the Latvian Center "Garezers" (USA). She is also a soprano in the vocal group Anima Solla and enjoys spending her free time hiking in nature.

C. FABIAN BAUTZ 2

holds Diplomas in Eurhythmics, Music Education, Ta-Ke-Ti-Na Rhythm-Teaching, and Humanistic Psychology. Based in Switzerland since 2001, he has taught improvisation classes at the Formation Continue of IJD in Geneva, graduate Eurhythmics classes at the University of Theater & Music in Zürich, and the Lucerne University of Music. Decades of teaching children directly, and of mentoring those who teach them, have shaped and nourished his understanding and approach to Eurhythmics. Since 2019 he is working for the HSLU's Department of Continuing Education in Lucerne. Fabian is a former board member of Rhythmik Schweiz, and of FIER (president 2019-2023).



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ELISABETH PELZ 3

is professor of Eurhythmics and body-oriented teaching at the Hamburg University of Music and Drama, HfMT. She is co-director of the Hamburg Open Online University (HOOU) project Rhythmik/Musik und Bewegung at the HfMT Hamburg. In addition to artistic projects, her work includes Musicians' Health, transformation processes in performance, experimental hearing and investigating the scientific foundations of learning and creation in interdisciplinary contexts.

BETHAN HABRON-JAMES 4 5

is a Welsh Dalcroze practitioner and scholar, and holder of the Diplôme Supérieur of the Institut Jaques-Dalcroze, Geneva. As part of her portfolio career, she teaches musicianship at the Royal Northern College of Music, Manchester, UK, delivers continuous professional development for music teachers, offers teacher-training nationally and internationally, and continues to teach the violin – her former professional instrument. She is currently completing doctoral research at Bangor University, Wales, UK, where she is autoethnographically inquiring into her experiences and understanding of her Dalcroze practice through artistic means.

SELMA LANDEN ODOM 6

is Professor Emerita at York University in Toronto, Canada, where she taught dance history and research from 1972 to 2012. She has written extensively on Émile Jaques-Dalcroze and the sources, practices, and influences of the music and movement teaching he initiated around 1900. She co-authored *Practical Idealists: Founders of the London School of Dalcroze Eurhythmics* (Coventry University, 2013) with Joan Pope, and she co-edited *Navigating Landscapes of Dalcroze Practice: Histories of Music and Movement* (Boydell & Brewer, 2025) with John Habron-James and Johanna Laakkonen.

JOHN HABRON-JAMES 7 46

is Professor of Music at the Royal Northern College of Music (RNCM), Manchester, UK. Trained as a composer and music therapist, his research is trans-disciplinary, focusing on the intersection of music education and music therapy. He guest-edited a 2016 special issue of *Approaches: An Interdisciplinary Journal of Music Therapy on Dalcroze Eurhythmics* in special music education and music therapy. He co-edited *Navigating Landscapes of Dalcroze Practice: Histories of Music and Movement* (2025). John is Extraordinary Professor at North-West University, South Africa, and founded the International Conference of Dalcroze Studies, chairing its Scientific Committee from 2012–2023.

**AMELIA BURRI MAUDERLI** 8

works with people of all ages, currently from 6 to 90. Since 2014, she has been a lecturer in Rhythmics, Dance Improvisation and Composition in the Music and Movement programme at the University of Music Basel. She also regularly teaches in continuing education programmes at Lucerne University of Applied Sciences and Arts (HSLU). As part of the Pestalozzi School Camps, she leads dance workshops for children.

MARZENA KAMIŃSKA 9 41

graduated from the Academy of Music in Gdańsk, specialising in Eurhythmics, and completed additional studies in Music–Art–Dance Therapy. She teaches at her alma mater, at the Music School in Gdynia, and works with senior learners. She has created over 180 music choreographies and composed two piano cycles: *Transformations* (2021) and *Dances for Piano* (2023). She lectures and conducts workshops on Eurhythmics and serves as a consultant to the Center for Artistic Education. Her work has been recognised with awards and medals from the Polish Ministry of Culture and the Ministry of Education and Science.

BARBARA DOMINIAK 10

Graduate of the Academy of Music in Łódź in Eurhythmics and music theory, she received a PhD in Eurhythmics and dance in 2016. Between 2016 and 2019, she served as Vice-Dean of the Faculty of Composition, Music Theory, Conducting, Rhythmics and Music Education. Since 2019, she has led the Institute of Eurhythmics, Therapy and Music Education. Her artistic activities include choreography, piano improvisation with the “Ad hoc” duo, and vocal interpretations of poetic songs. She has extensive teaching experience and regularly conducts lectures, workshops and methodological consultations. Her research focuses on activating teaching methods and educational engagement inspired by the ideas of Émile Jaques-Dalcroze.

**HELÉNE DON LIND 11**

is a music, eurhythmics and dance teacher, singer, songwriter, improvisational actor and yoga teacher. She works as a teacher trainer at Uppsala University and the Royal Academy of Music, KMH, in Stockholm. During her long professional life, she has taught various target groups at both beginner and advanced levels, from infants (baby eurhythmic) and preschool children through children in primary school, young people and adults to seniors of retirement age. She has also toured for many years with musical performances, written teaching materials and published two songbooks. Helène combines music pedagogy and artistry with an ever-present health perspective.

**JUTTA GOLDGRUBER-GALLER 12**

graduated in eurhythmics at the University of Music and Performing Arts Vienna (MDW) and at the Orff-Institut /Mozarteum. She has completed numerous further training courses in bodywork, body therapy, dance, movement improvisation and movement research. The connection between music, movement and language also features in her artistic work as a musician and performer in storytelling projects. She is also active as a painter and illustrator. She teaches as a Senior Lecturer at the University of Music and Performing Arts Vienna in the field of music and movement, eurhythmics, and improvisation.

**KATARZYNA GÓRCZYŃSKA 13**

Dr., is a performer, eurhythmics educator and an intermedia artist. She holds an interdisciplinary PhD combining performance art, eurhythmics, and visual arts. A graduate of the I. J. Paderewski Academy of Music in Poznań and postgraduate studies at the Carl Maria von Weber University of Music in Dresden, she also completed studies in Cultural Management. Since 2010, she has been affiliated with Institut Rhythmik Hellerau e.V. Her artistic, pedagogical, and scholarly work focuses on eurhythmics and performance, and has been presented internationally in Austria, France, Germany, Latvia, Poland, Spain.



MILLY (EMILIE) GROZ 14

is a Vienna-based pianist and rhythmician whose work is rooted in free improvisation, jazz, and the transdisciplinary connection of music and movement through Eurhythmics. Her artistic practice ranges from free improvisation and Soundpainting (Walter Thompson) to music for dance productions for young audiences. Her solo project Millycent, combines mumble rap, groove, and feminist reinterpretations of pop standards. Milly teaches Improvisation at the University of Music and Performing Arts Vienna, where she heads the Department of Music and Movement Education/Rhythmics. She seeks direct encounters with audiences and values the unpredictability of improvisation – those moments in which artistic surprise emerges in the act itself.

**FRAUKE HAASE** 15

Studies in Eurhythmics, 1st and 2nd State Examinations for Teaching Certification Primary School Pedagogy– UHH, C-Level Examination Church Music “Music and Movement Education” – Orff Institute/ Mozarteum Salzburg “Modern Dance Education – Chladek System” – Strasbourg / Vienna Psychomotorics based on neurophysiological and clinical principles Movement Training for Pain Therapy Professor of Eurhythmics / Music and Movement and of School Music - HfMT Hamburg Many years of teaching experience in Eurhythmics at the primary school level Lecturer in Continuing and Advanced Professional Education

**FLORENCE JACCOTTET** 16 39

Since 2023, Florence Jaccottet has been head of the music and movement department at the Geneva University of Music (HEM). A Eurhythmics teacher and improvisational dancer, she has developed a singular choreographic language centered on rhythm and the musicality of movement. She is active as a dancer in various artistic projects combining contemporary creation and acoustic music, and is regularly invited to teach the Jaques-Dalcroze method abroad. Since 2019, Florence Jaccottet has taught Eurhythmics, movement technique, and movement composition to Bachelor's and Master's students, and has led creative experimentation workshops at the Geneva University of Music (HEM).

HÉLÈNE NICOLET 17 40

She obtained her Dalcroze Licence in 2006 at the Institut Jaques-Dalcroze (IJD) and her Master of Arts in Music Education from Haute école de musique (Geneva) in 2008. She studied classical piano and cello. In 2011, Hélène became a Certified Movement Analyst at the Laban/Bartenieff Institute of Movement Studies in New York. In 2013, she completed her Diplôme Supérieur at the IJD. Hélène has taught in music schools, elementary schools, for adults and seniors, and is regularly invited to teach abroad. She teaches professional students at the Haute Ecole de Musique (Bachelor and Master). She took the role of director of the IJD in 2023.



JOHANNA KARLÉN 18

is teaching Eurhythmics at the Royal College of Music (KMH) in Stockholm, as well as in municipal music schools and with Ensemble Yria (www.yria.se). She also holds a Master in Practical Knowledge with her essays about listening and movement (“When the air begins to sing between us” Södertörns högskola 2023, and “What is moving in the Dalcrozian Eurhythmic studio? Barefoot research on phrasing, expression and rhythm”. Södertörns högskola 2025).

**PERNILLA LANDQVIST 19**

is an opera singer, rhythmics specialist, music educator, and workshop leader passionate about connecting people through music and movement. She teaches rhythmics, Kodály solmization, and elementary music pedagogy at the BSZ Vocational Academy Freising. Her work includes vocal training, piano teaching, chamber music, choir projects, and singing classes in schools and preschools. Drawing on Montessori pedagogy and TCM Qi Gong, she integrates creativity, playfulness, and embodied learning into her practice. She is a jury member for Jugend musiziert in Augsburg and is dedicated to fostering musical growth, curiosity, and joyful learning across all ages.

**ANNA LIPIEC 20**

MA, PhD Eurhythmics, graduated from the Academy of Music in Katowice, undertook three years of study in Music and Movement in Therapy and holds a level 1 certificate in the Veronica Sherborne Developmental Movement method. In 2014, Anna defended her PhD at the Fryderyk Chopin University of Music in Warsaw. She has lectured and led workshops in Poland and abroad and was awarded the second prize at the International Eurhythmics Competition in Remscheid, Germany in 2015. She choreographed over 100 musical works spanning various styles and performance lineups. In 2023, she received a bronze medal for her services to Polish culture.

ALEXANDRA MYLLENBERG 21

is university lecturer in music and Eurhythmics at Malmö University since 2013 and Malmö Academy of Music since 2016. Alexandra teaches within multiple teacher education programmes in music, assessment, leadership, norm awareness, language development and mathematics through music. Alexandra was involved in the revision of the Syllabus for Music within the Curriculum for Compulsory School. Alexandra took her exam from Malmö Academy of Music in 2003, Master in education with Eurhythmics as a major.



EVA NIVBRANT WEDIN 22

is professor in Eurhythmics at the Royal College of Music (KMH) in Stockholm. Eva is the project leader for several international projects, such as exchange programmes between KMH and North-West University in South Africa and International teaching practice for Music teacher students. She was project leader for the Erasmus+ strategic partnership between four European Higher Education Institutions in Europe with professional Eurhythmics programmes. The result of this project can be found at www.kmh.se/aoe. She is often invited as a guest teacher to other universities and organisations and has written several books about Eurhythmics. www.nivbrantwedin.se

**MAGDALENA OWCZAREK 23**

Dr. habil., is a faculty member at the Academy of Music in Łódź, Poland, where she heads the Department of Eurhythmics and Piano Improvisation. Her work explores the relationship between music, performance art, and the visual arts. She has created choreographies for more than 150 musical works presented internationally across Europe and the Americas. Her notable projects include the music-and-movement series Pars pro toto and Hommage à Zygmunt Krauze, for which she wrote the script, directed, and choreographed. She has published 18 articles, presented over 60 conference papers, led artistic workshops, and founded the YouTube channel LaPlaMuR.

**BEATA ORYL 24 53**

graduated from the Stanisław Moniuszko Academy of Music in Gdańsk, specialising in Eurhythmics. She is a research and teaching staff member at the Academy's Department of Piano, Eurhythmics and Improvisation and also teaches Eurhythmics and music at the Janina Jarzynówna-Sobczak Ballet School in Gdańsk. She regularly participates in professional development through workshops, seminars, conferences and congresses in Poland and abroad. Her work explores the relationship between music and movement, integrating contemporary dance techniques, individual movement expression and body awareness. Her artistic achievements include stage movement projects and choreography for performances, operas and concerts.

ANETTA PASTERNAK 25

PhD hab, MA in Eurhythmics, works as a professor at the Eurhythmics Specialty at the Karol Szymanowski Academy of Music in Katowice, Poland. Her assignments involve also teaching at Dance Theater Specialty.

Anetta is a consultant to the Center for Arts Education in Poland, and member of La Fédération Internationale des Enseignants de Rythmique. She has many years of experience related to the application of eurhythmics at the early childhood education stage. Anetta specializes in the interpretation of 20th and 21st century music (plastique animée). She is particularly interested in Dalcroze solfège, as well as the therapeutic aspect of eurhythmics.



GINTA PETERSONE 26

Dr. paed., Teacher of rhythemics in Jazeps Vitols Latvian Academy of Music and Emils Darzins Music school. Doctoral degree in pedagogy. Additional studies at the Music and Movement Pedagogy of the Vienna University of Music and Performing Arts. Participated in many international conferences on rhythemics also in 18. Rhythmic Werkstatt Dalcroze 2022. Gave various papers and led practical workshops, last previous one at the ICDS6 Conference Dalcroze Studies Luxembourg Published books – “The Tale of the Dwarf and the Windgiant” Poetry “I don’t want to rush” The collection of exercises “Moving songs”.

**HANNE PILGRIM 27**

studied Eurhythmics with Gisela Schwartz and piano with Linde Großmann at the Berlin University of the Arts. She taught improvisation and Eurhythmics at the Berlin University of the Arts, the Franz Liszt University of Music Weimar, University of Music and Performing Arts Vienna and Rostock University of Music and Drama. Currently, Hanne Pilgrim is affiliated to the State University of Music Trossingen. As principal investigator Hanne Pilgrim led the artistic research project ‘Atlas of SmoothSpaces’, funded by the Austrian Science Fund (FWF), from 2021 to 2025. From 2020 to 2023, she collaborated within the strategic partnership “Eurhythmics in Education and Artistic Practice”, funded by Erasmus. Hanne Pilgrim is a candidate in the Diplôme Supérieur of the Jacques-Dalcroze Method at the IJD in Geneva.

**DOMINIQUE REGLI-LOHRI 28**

Prof., is a trained practitioner of Dalcroze eurhythmics, pianist, and primary school teacher. She is the dean coordinator for the Bachelor of Arts in Music and Movement at the Lucerne University of Applied Sciences and Arts music department. Her particular focus is on rhythm and improvisation as artistic and educational means of expression. In her work, music, movement, and creativity merge into a living whole that connects and inspires people. Her artistic and educational work creates spaces for expression, encounter, and development—across age boundaries.

MELANIE DÖRIG 29

is a eurhythmics practitioner and lecturer in eurhythmics and music pedagogy at the Lucerne University of Applied Sciences and Arts (Music) and the University of Teacher Education Lucerne in Switzerland. As a performer she is active in various ensembles and works at the intersection of yodelling, new Swiss folk music and theatre for young audiences. She studied music and movement at the Lucerne University of Applied Sciences and Arts (Music), the University of Music and Performing Arts Vienna, and the Bern Academy of the Arts. She has also pursued further training in theatre education.



SVETLANA SMERTIN 30

has been Professor of Elementary Music Education and Eurhythmics at the University of Musik Dresden since 2023. Previously, she taught Eurhythmics and Elementary Music Education at institutions in Hannover, Weimar, and Kassel, as well as at the contemporary dance school SOZO vision in motion. She studied Elementary Music Education and Eurhythmics, with piano and voice as principal subjects, at the Hanover University of Music, Drama and Media, including a study year at the Conservatorio Superior de Música de Madrid. Her artistic work focuses on voice, movement, and performance. She founded several interdisciplinary ensembles and performs as a singer, dancer, and pianist.

**ANKE STORCH 31**

is a multipercussionist and rhythmics specialist. She studied at the Carl Maria von Weber University of Music Dresden and at the Royal Conservatory The Hague. Her artistic focus lies in contemporary music, ensemble work, and music theatre. Engagements have taken her, among others, to the Semperoper Dresden and the Magdeburg Philharmonic. She is a regular guest artist at the contemporary music festival "Impuls Festival Saxony-Anhalt". In addition, she works as a music educator for percussion and teaches rhythmics at the University of Music Dresden.

**DOROTHEA WEISE 32 45**

has been professor of Eurhythmics and head of the Music and Movement Department at the Berlin University of the Arts (UdK) since 2009. Her central interest lies in the artistic-aesthetic differentiation of perception and expression, within the context of exploring the interfaces between music and movement. Since 2023 she is president of the International Eurhythmics Association FIER. She publishes in professional publications and is co-editor of the volume *Rhythmik – Musik und Bewegung. Transdisziplinäre Perspektiven* (transcript, 2019) with Marianne Steffen-Wittek and Dierk Zaiser. Recently she became a member of the Scientific Committee of the International Conference of Dalcroze Studies (ICDS).

**CHRISTINE STRAUER 33**

studied piano and music education at the Dresden University of Music and also there Eurhythmics. She was there Professor of the Eurhythmics and Elementary Music Education, also cofounder and leader of the children's class and the Eurhythmics Training until retirement 2023. Her extensive teaching activities have taken her to colleges and universities at home and abroad: Leipzig, Vienna, Poznań, Riga, Stockholm, Beijing, Shanghai, Pusan, Hong Kong and Geneva. She has developed numerous artistic projects, in which the interplay of singing, music, movement, light and visual art elements determine the scenes. She is founding member (2001) and first chairman of the "Institut Rhythmik Hellerau e.V."



DORATHY KONG 34

holds a Bachelor of Music in Piano and Voice from Kingston University, a Master of Arts in Music (Choral Conducting), and a Postgraduate Diploma in Education from Hong Kong Baptist University. From 2015 to 2020, Dorathy served as a committee member of the Hong Kong Dalcroze Association, actively promoting Dalcroze education throughout Hong Kong. Under the Quality Education Fund Project organized by Hong Kong Baptist University, she served as the instructor for the teacher training workshop, "Approaching the Dalcroze Method in Performance" (2021). In recent years, Dorathy has been highly active as a vocal educator and choral conductor, with a specialized interest in integrating voice, eurhythmics, and musical expression into her pedagogy.

**ELIN WAILETH WIKSTRÖM 35**

is a lecturer in eurhythmics at Malmö Academy of music. Elin has worked as freelance dancer since 2014 in projects connecting live music and dance in the duo Waileth & Bardon. Elin's deep interest in genres where music and movement are deeply interconnected influence her teaching and artistic work.

**KATARZYNA WYPORSKA-WAWRZCZAK 36**

is a graduate of the Academy of Music in Gdańsk, she has worked in the Department of Music at the Pomeranian University in Słupsk and the State Higher School of Music in Słupsk since 2001, specialising in rhythmic. Since 2024, she has taught folk dance at the Academy of Music in Gdańsk. She specialises in jazz and folk dance, music therapy, and rhythmic. She has led workshops in Poland, Luxembourg, Japan, and the USA, including at the Chopin in the City Festival in Chicago. She is the initiator and choreographer of numerous university projects, including "Folk Jazz."

ŁUKASZ JANKOWSKI 37

is a Polish pianist, composer, arranger, vocalist, and educator. A graduate of the Academy of Music in Gdańsk, he earned a Master's degree in Piano Performance and later completed studies in Arrangement and Composition. His artistic career combines classical music, jazz, chamber music, and contemporary performance. Jankowski has performed in Poland and internationally, including concerts in Geneva, Tokyo, Chicago, and Pittsburgh. He is currently a faculty member at the Department of Musical Arts at the Pomeranian University in Słupsk. Alongside teaching, he remains actively involved in concert performance, composition, arranging, and educational projects supporting young musicians including "Folk Jazz".



DIERK ZAISER 38 51

Prof. Dr. paed. Head of the Institute for Music and Movement / Eurhythmics at the Trossingen State University of Music. Teaching specialisms include eurhythmics performance, stage design, directing / dramaturgy, music-movement-interaction, eurhythmics, didactics and teaching practice for adults, inclusion (educational sciences and management of teaching research projects). Academic, artistic and pedagogical consultancy, lecturing and workshop activities in Germany and abroad. Development and long-standing establishment of performance projects with people with cognitive impairments and with young offenders and socially disadvantaged young people. Productions and performances in solo, duo and group formats. National and international awards, prizes and publications.

<https://www.hfm-trossingen.de/hochschule/personen/detail/dierk-zaiser>

**TERESA LEONHARD** 42

Research Fellow at the Eurhythmics Dep. at mdw (Vienna), Eurhythmics teacher at the Univ. College for Teacher Education KPH and staff member "Junges Brucknerhaus Linz". PhD degree in Theory of Harmonics, following studies in Eurhythmics / Music and Movement in Vienna / Salzburg. Since 2013, lectureships at various universities in Austria, continuous work as a performance artist and curator. Beginning in 2015, numerous projects and lectureships in aesthetic education in Romania, founder of "Compania Dis.Place". 2017–19: Research Fellow at the School of Education FHNW Switzerland; 2018–26: Assistant Prof. at the University of Sibiu ULBS, Faculty of Social Sciences and Humanities.

**KATE CAMBELL-GREEN** 43

is a music education leader, practitioner, writer and postgraduate researcher based in Manchester, UK. With almost 20 years' experience across schools, community music, music services and cultural organisations, her work explores inclusion, belonging, participation and the conditions in which children and young people can flourish through music. Kate writes regularly for Music Teacher Magazine and her current postgraduate research investigates joy within Dalcroze-inspired early years music-making, exploring the relationships between embodied participation, entrainment, belonging and musical agency. Her wider practice and research are particularly concerned with how musical environments can create space for difference, autonomy and meaningful participation.

MARIANNE STEFFEN-WITTEK 44

is a drummer, vibraphonist and Eurhythmics Teacher. Until her retirement in 2018, she served as a Professor of Eurhythmics at the FRANZ LISZT University of Music in Weimar. Since 2025, she has held a teaching position at the Folkwang University of the Arts in Essen. She is the co-editor of various academic books, publishes in professional journals, and composes children's songs and jazz music. She plays the vibraphone in her jazz quartet, Bridge The Gap – which recently released the EP Between Hues – and performs on the drum kit in the project Blushda, which she also directs. As a guest lecturer and drummer, she has traveled extensively throughout Europe, as well as to Palestine and China.



TAIDA WIŚNIEWSKA 47

is a pedagogue and composer. She graduated from the Academy of Music in Gdańsk with degrees in Eurhythmics and Composition, where she is currently a lecturer. She holds a doctorate. She composes pieces for Eurhythmics lessons. She has created over 70 choreographies of music. She has been a lecturer at the national and international workshops of Eurhythmics, including: 5thICDS in Tokio, 6thICDS in Pittsburgh, 7thICDS in Luxembourg. She is currently a consultant for Eurhythmics in Poland. She has been awarded many times for her pedagogical and artistic work, for example by the Center for Artistic Education in Poland.

**KINGA CEYNOWA 48**

Dr hab., graduated with an MA in eurhythmics in 1998 and began teaching at the Poznań Academy of Music, specializing in eurhythmics, piano improvisation, movement techniques, and music choreography. Supported by a Rosalia Chladek scholarship (1998–2001), she completed postgraduate body training in Vienna and became a certified contemporary dance instructor in Poznań. In 2008, she obtained her DMA in eurhythmics, followed by her habilitation in 2018. Experienced in working with children, youth, and seniors, she conducts workshops and presents original choreographies. Her diverse repertoire spans various musical styles, forms, and performance media.

**AGNIESZKA CHENCZKE-ORŁOWSKA 49**

Dr hab., is a faculty member at the Ignacy Jan Paderewski Academy of Music in Poznań, Poland, where she has served as Head of the Department of Eurhythmics and Piano Improvisation since 2024. She graduated in 1994 and pursued studies in Vienna as a scholarship recipient of the Internationale Gesellschaft Rosalia Chladek. Her work combines artistic practice, research, and teaching. She has created choreographies presented in Poland and abroad and the projects Quantum Lyricum and Vertigo Twist. She composes songs for children and, in 2016, was awarded Second Prize at the International Dalcroze Competition in Hellerau.

**KATARZYNA FORECKA-WAŚKO 50**

holds a PhD in Pedagogy and graduated in Eurhythmics from the Ignacy Jan Paderewski Academy of Music in Poznań. She specialises in music education methodology, Eurhythmics, and music therapy. Her research focuses on the Dalcroze method, particularly in work with children and older adults, as well as the pedagogical use of radio music broadcasts. Her latest publication appears in *Navigating Landscapes of Dalcroze Practice: Histories of Music and Movement* (2025). She is involved in national and international educational projects, heads the Music Education Laboratory at Adam Mickiewicz University, and teaches Eurhythmics at the Ballet School in Poznań.



ULRIKE BRAND 52

is a cellist, performer and composer. She has developed her own sound world on the cello using new playing techniques. Her projects cross over into language, dance and performance, with her music located in the intermediate area of concept and improvisation. She writes essays and holds workshops and guest lectures and has been awarded numerous scholarships. She has been a lecturer in improvisation at the UdK Berlin since 2018.
www.ulrikebrand-cello.com



Classes

MARITE JUNITA APSITE VUSKANE 1**W Let's explore Latvian music!**

Latvian original music and traditional folk songs are remarkably diverse. They not only preserve ancient Latvian wisdom and portray aspects of everyday life, but also offer a rich and fascinating world of melodies.

Through these melodies, participants can explore various elements of music theory and solfège, including metre, rhythm, intervals, and more, while discovering different melodic patterns and musical characteristics.

Through an active and engaging approach, participants will experience how music can be understood without knowing words.

ELISABETH PELZ 3**C. FABIAN BAUTZ** 2**BETHAN HABRON-JAMES** 4**W An exchange between contemporary score and listening body**

This workshop will offer insight into the working practice of three European Eurhythmic teachers, trained in different traditions. Each, in their individual way, will guide participants in an improvisatory process of encountering and giving expression, via the body, to instrumental and vocal sounds. Drawing inspiration from a contemporary score, and in dialogue with each other, our introductory explorations will serve as a springboard for a collaborative creative response. In the process we will deepen our understanding of a listening body, offer a resonance across countries and generations, during which the score in question will be revealed.

BETHAN HABRON-JAMES 5**JOHN HABRON-JAMES** 7**SELMA LANDEN ODOM** 6**W The First Congress of Rhythm (1926): Perspectives, explorations, questions**

In this participatory workshop, we introduce attendees to one of the most significant events in the history of Dalcroze Eurhythmics, the 1er Congrès du Rythme that took place in Geneva in 1926. Over three days, this interdisciplinary gathering brought together speakers to discuss rhythm and "La rythmique" from a very wide range of perspectives, including music, education, language, disability, work, and psychology. Through short presentations, interaction between presen-

ters, practical activities, and facilitated discussion, our aim is to present a vivid account of the Congrès, bringing some of its contents and participants to life for the audience of 2026.

AMELIA BURRI MAUDERLI 8

W **“Body Stories” – Improvisation with Movement and Voice**

approaches voice and body as our most personal instruments, means of expression, and playground for creations emerging in the moment. Through improvisational settings, we explore presence, communication, and artistic expression in interaction with the group, partners, and ourselves. A colorful interplay of dance, voice and sound unfolds.

MARZENA KAMIŃSKA 9 41

W **Movement evoked by visual art images**

The main goal of the workshop is to explore ways of animating visual shapes and transforming them into dynamic moving images. Participants will become familiar with various methods of creating movement in various spaces and planes, both individually and in groups. The workshop will include rhythmic exercises, movement improvisation, and composition. The instructor will use improvised music, original compositions, and works by other artists. Participants will create movement studies focused on illustrating visual forms through movement, exploring the body's capabilities, and developing auditory-motor coordination, which will lead to personal interpretations of music through movement expression.

LD **The Creative Process in an Artistic Projects from the Perspective of Artistic Research: From Improvisation through Interpretation to the intermedial work abstract**

This paper outlines the results of artistic work focused on intermedia projects combining original music, musical choreography, and visual art. The creative process began with piano improvisation and the exploration of sonic textures, which led to the composition of original piano miniatures. These compositions became the basis for movement improvisation and the development of the musical choreography's structure. Subsequently, recordings of movement interpretations were created, which served as the basis for visualizations and projects. The final works function as movement interpretations, visualizations, and live performances integrating music, choreography, and projection. The presentation will illustrate examples of these interdisciplinary artistic projects.

BARBARA DOMINIAK 10

W **The keys of the mind – memory and imagination**

The workshops entitled “Keys to the Mind – Memory and Imagination” are an excellent proposition for people of all ages. These engaging classes will be filled with diverse tasks designed to develop memory and imagination, while effectively supporting critical mental operations such as reasoning, analyzing, or planning, all based on basic musical material. Participants will experience practical activities in which they will develop essential elements needed to think, learn, and create. There will be plenty of music, movement, and creativity-stimulating exercises, as well as an exciting element of fun and friendly competition. The sessions will be filled with comprehensive solfège exercises and will require participants to possess basic knowledge and skills in ear training and the fundamental principles of music.

HELENE DON LIND 11

W **„It's about time. Develop your inner metronome Eurhythmics, movement and dance, didactic perspective on time**

The workshop highlights basic time aspects in music to develop and establish an inner pulse and sense of rhythm with timing. Through exercises with singing and movement, improvisation and even objects, we'll make it fun, easy and possible to rest in an inner safe rhythmic musical core. Giving tools for strengthening lack of rhythmic ability for a stronger sense of togetherness and community.

JUTTA GOLDGRUBER-GALLER 12

W **It's all based on balance**

We set out in search of inner balance as a dynamic posture and of balance as equilibrium in artistic forms of expression. Exploring boundaries and embracing risk in movement improvisation, striking a balance between different poles and extremes and seeking equilibrium as a criterion in music, movement and language are the focus of this exploration.

KATARZYNA GÓRCZYŃSKA 13

W **“Limit.” A point of tension or the beginning of freedom?**

Music and movement can define a boundary that provokes us to cross it. We will explore two directions: transgression (moving beyond known patterns) and integration (deepening the work within designated frameworks). “Limit” is an interdisciplinary music, movement, and performance workshop with elements of visual arts, exploring the boundaries of the body, sound, and imagination. Participants will examine what different types of limitations are and how they can be creatively transformed. The practice will be based on mindfulness, collaboration, and experimentation.

EMILIE GROZ 14**W Staging Ines Doujak**

Ines Doujak is an Austrian visual artist whose work combines photography, installation, performance, and multimedia formats. Her artistic practice incorporates historical research into the relationships between humans, ecology, and economic power structures, and frequently employs grotesque elements. Together with John Barker, she addressed the fragile relationship between humans, animals, and diseases even before the COVID-19 pandemic. These works include, among other things, text fragments written from the perspective of individual animals. In this workshop, we will work with one of these texts and develop a spatial staging using the principles of rhythemics.

FRAUKE HAASE 15**W Staying in touch, networking, establishing new networks**

Staying in touch, establish new connections, networking. To do this, we spin invisible threads, receive signals from afar and maintain the connection. We pass on messages—and experience how they transform along their way. Like spiders, we balance our way through this interconnected world; and like spiders, we let the wind carry us forward in wide arcs. Inspired by selected pieces of music and sounded out by our own voices, connections emerge that—despite all fragility—prove resilient and can become spaces of genuine encounter.

FLORENCE JACCOTTET 16 39**W Breathing the phrase**

Breathing the Phrase explores rhythm as a living, physical and expressive language. Through body awareness, breathing, vocalization and movement, we will experience the phrase as a continuous movement – with its own breath, weight, tension and release. The workshop explores the relationship between pulse, phrasing and musical intention, developing a deeper sense of time.

LD Jaques Dalcroze Eurythmics : a pathway to interdisciplinarity (presentation of music and movement program in HEM, Geneva)

This presentation will explore the interdisciplinary approach at the heart of the Music and Movement Bachelor's and Master's programs at HEM Geneva, highlighting how pedagogical and creative practices can foster musical understanding and expressive awareness. The presentation will consider how music and movement inform and enrich one another through different relations opening new perspectives.

HELENE NICOLET 17 40**W Global course: exploration of the 5 beats**

Practising the 5 beats through Rhythemics, Solfège and Improvisation, in order to feel the unbalanced shape and the variety of applications, using improvisation and collective exercises.

LD The role of piano improvisation in the Jaques-Dalcroze method

The use of improvisation is at the core of the Jaques-Dalcroze education. Moreover, the teachers are using several techniques, including the piano improvisation. This presentation describes the benefits and the challenges of this skill, the roles of the music, illustrated by video clips or demonstrations.

JOHANNA KARLEN 18**W What music lies hidden in our movement?**

In this workshop we seek to explore the interplay between – and indivisible unity of – movement, listening, and music. Notions like phrase, rhythm and expression may come alive by working with expanded listening as a creator of musical meaning. Let us together compose pieces of singing silence! Performance – in collaboration with colleagues from Malmö: The beat still resonates within me, part 2.

PERNILLA LANDQVIST 19**W Moving voice – voice in motion**

Drawing on many years of experience as an opera singer, music educator, and vocal coach, this workshop explores the dynamic connection between voice, movement, and musical expression. Through sound exploration, circle dances, and body percussion, participants deepen their awareness of resonance, rhythm, coordination, and presence. Practical and creative approaches encourage new ways of experiencing and teaching music while expanding repertoire and artistic possibilities. Combining embodied learning with musical interaction, the workshop offers inspiring and immediately applicable ideas for educators, students, and musicians. Rediscover your voice and experience music as a shared, vibrant, and living space.

Morning Qi Gong – 18 Forms of Shi Ba Shi

See Schedule: Open Drop-in Practice

A calm and inspiring way to begin the day, open to all participants. Through the flowing 18 Forms of Shi Ba Shi, we enter a gentle movement meditation that harmonizes body, breath, and attention. Practiced in silence, the sequence cultivates clarity, balance, focus, and inner stillness. The poetic names of the movements invite imagery and deepen the embodied experience. No prior experience is needed—simply come, join, and arrive fully in the present moment.

ANNA LIPIEC 20

w Improvisation—realisation—interpretation: creative, movement and musical activities inspired by art

The workshop is an interdisciplinary practical session combining music, movement and the visual arts. Participants translate paintings, sculptures and architectural compositions into sound and choreographic structures. The programme is based on three stages of work: spontaneous improvisation, technical realisation of spatial concepts, and original interpretation of selected works of art. The workshops include eurhythmic exercises, tasks focusing on body awareness in space, and group work. Participants develop compositional skills, creative thinking and physical expression. The meeting encourages collaboration, experimentation and confidence in artistic communication, helping participants discover new ways of connecting visual perception, movement and musical creativity through shared experiences.

ALEXANDRA MYLLENBERG 21

w Teaching ensemble playing through Eurhythmics in compulsory school

Ensemble playing is a core content of the Syllabus for Music within the Curriculum for Compulsory School in Sweden. In this workshop I will present how I use movement to engage the entire class, experience, explore and learn the piece of music, and prepare the students for playing drums, bass and chords.

EVA NIVBRANT-WEDIN 22

w Reading music through movement

How does one teach reading music notation in an efficient and fun way?

During this workshop we will try some practical activities that can be adapted for different musical levels, different age groups and different musical genres. The activities are based on Eurhythmics and combined with methods for teaching reading and writing language. Music, and spoken language, is based on the same components: pulse, rhythm, tempo, emphasis, melody, dynamics and timbre.

MADALENA OWCZAREK 23

w The World of Polymetry as a Movement and Voice Laboratory

The workshop will deal with the process of inventing and performing polymeter in creative movement, vocal and vocal-movement exercises. Both theoretical (the analysis of examples from the musical literature) and practical aspects will be considered. Exercises shall be conducted to the accompaniment of music composed and improvised on the piano. The main objective of the workshop will be to enable the participants to experience polymetric phenomena in motion, understand their impact on the development of psychomotor predispositions,

develop their physical-spatial imagination and the manner of creating live narration, influencing our thinking, stirring up emotions and building up mutual relations. Forms of communication will be based on improvisation, live interaction, which activates creative processes. During the workshop one will be able to experiment with varied expression of movement and voice, the sound of which is always supported by movement.

BEATA ORYL 24 53

w focuses on movement as a form of creative interpretation of visual art and music.

Inspired by the interdisciplinary project Sound & Space / Impulse of Colour, which refers to the work of Polish colourists, it invites participants to engage in creative activities combining gesture, rhythm, space, colour, and sound. Through improvisation and collaborative movement practices, participants will experience the body as a medium of artistic expression, creating a synesthetic dialogue between image, music, and movement. Lecture/presentation: "Image as an Impulse for Movement and Sound: The Sound & Space – Impuls Koloru Project".

ANETTA PASTERNAK 25

w The Highland Scale in Polish Musical and Dance Folklore and its Influence on the Music of Karol Szymanowski

This workshop, combining elements of Dalcroze's solfège, eurhythmics and movement expression, is based on the folk music from the Podhale region in Poland. I want not only to present the musical folklore of this region, but also to demonstrate how Highland music influenced Karol Szymanowski's musical language. We will sing, improvise, and dance together to music that represents the most vibrant elements of Polish musical and dance culture.

GINTA PETERSONE 26

w Encoding the sound scale with hand positions

The scale of note poses that I created with my students was initially just a logically created sequence of hand movements that well illustrated the sound row of C major. Later, we came up with various exercises for these note poses and have already practiced various songs with them. In order to be able to work with these note poses in other scales, we also use them by perceiving them as degrees. Therefore, we can use these movements in different keys. Note pose exercises are also good prevention for the back, stately posture and gait. This approach allows you to create various playful exercises and games, while also developing coordination. In my workshop I want to introduce them, offering various solutions.

HANNE PILGRIM 27**w Texture of silence**

In this workshop, we explore textures of silence in music and movement. Works from the musical repertoire that engage with the experience of silence are woven into explorations and improvisations. How can experiences of silence be expressed through music, and how do we approach these qualities through movement? What role do hearing and listening play in this process? What potential does the group hold for an exploration of silence?

DOMINIQUE REGLI LOHRI 28**MELANI DÖRING 29****w Voices in motion – Yodelling meets eurhythmics**

... or when the cheer learns to dance: surprising, playful, physical. A workshop where the voice leaps and the body sings along. We cheer, yodel, shout, lament, let the body have its say, and explore just how much movement is actually packed into a single “Hol-la-di-jo”. What to expect:

- A voice that takes over the room – bold, direct, resonant
- Yodelling as a physical catalyst – from the breath to the take-off
- Rhythmic playfulness – free, spontaneous, full of movement
- Mini-improvisations that playfully combine voice and movement
- A spirit of experimentation rather than perfection.

SVETLANA SMERTIN 30**w my IDENTITY — stories through body and voice**

Our inner – it comprises different voices and stories, that were built up by past and social environment. You can not always translate them in speech – sometimes they are pictures or just associations. They are printed in the body. What happens if I recognize those so called voices in others? Why are some of them quite or loud? Can you see me? Can I see you? In this workshop of 60 minutes we gonna research our identity based on body and voice. The inner I's and translates them into movement, speech and sounds. The workshop member gonna complete each others language in a safe space, diving into the human inner spaces and there different stories.

ANKE STORCH 31**w Flowing Frontier**

In a time when physical distance and isolation shape our daily lives, this movement workshop invites participants to rediscover a sense of closeness and connection. Accompanied by live music, they explore the space, their own movement, and the presence of the people around them. Simple impulses allow nonverbal dialogues and a feeling of togetherness to emerge. The workshop creates a safe environment in which perception, movement, and music become a vibrant form of encounter.

DOROTHEA WEISE 32**w Togetherness – Interaction and collaboration in Movement Improvisation**

Approaching a scene from Emanuel Gat's choreography *The Goldlandbergs* (2013). Individuals, engaging with each other. A short glimpse at the complex nature of human relations. Searching for clarity in a spontaneous way of being. Bach's prelude in C sharp Minor.

CHRISTINE STRAUMER 33**DORATHY KONG 34****w Moving from 'Appias' Rhythmic Spaces' to the design of spaces for action**

Starting from the concept of “rhythmic spaces”, a term coined by Adolphe Appia, we will explore connections drawn from visual art and architecture to create and transform spaces for action. Through improvisation, participants will shape environments with movement, experimenting with different modes of perception and investigating the interplay between spatial and temporal processes. We will discover ways to bring spaces to life using the voice, concluding with a creative exploration of Arvo Pärt's *Da pacem domine* to generate collaborative movement and staging ideas.

ELIN WAILETH WIKSTRÖM 35**w The beat still resonates with me**

In this workshop we explore and use material from different dance traditions with the intention of embodiment. To ground the music in our bodies. To open up a communication between dancing and playing. Can you open up to listen with your whole body? We might also be surprised by how different traditions both musically and movement wise have more in common than we think. Can dancing and moving even make you discover something about a music tradition that you didn't know?

KATARZYNA WYPORSKA-WAWRZCZAK – leading 36**LIKASZ JANKOWSKI – pianist 37****w Living Sound, Living Tradition: Polish National Dances and Embodied Rhythm**

The workshop invites participants to explore the profound relationship between movement, rhythm, and live music in Polish dance traditions. Through the sound of the piano and the energy of the music, participants will experience how rhythm is felt in the body and expressed through shared dance. Live music creates an immersive atmosphere in which movement naturally responds to tempo, melody, and sound dynamics. Through learning the polonaise, kujawiak, and krakowiak, parti-

cipants will discover how music and rhythm build community, and allow traditions to remain alive. The workshop develops rhythm awareness, coordination, and teamwork skills while also exploring the richness of Polish folk and national culture.

DIERK ZAISER 38 51

W Seahorses and flying fish: DADA onomatopoetic, musical, dance-like

Hugo Ball's dadaistic sound poem "Seahorses and Flying Fish" opens up sonic, dynamic and rhythmic-musical possibilities, which we interpret improvisationally through voice and movement, without any content-related attributions. We follow in the footsteps of Laban's former student, dancer and artist Sophie Taeuber-Arp and her dance interpretation of the poem, recited by Hugo Ball himself at the Opening of the Dada Gallery in Zurich in 1917. In his autobiographical writings "Die Flucht aus der Zeit" (Escape from Time), Hugo Ball describes his impressions: "A 'song of flying fish and seahorses' became a dance full of points and bones, full of shimmering sun and cutting sharpness. The lines shatter against her body. Every gesture is divided a hundred times, sharp, bright, pointed." Equipement: Percussioninstrumente (Auswahl, z.B. Vibraslap, Rahmentrommel, Triangel, Shaker, Flexaton...), Beschallungsanlage.

LD DADA – A Subversive Art Movement's Connections to Rhythmics

A group of artists in neutral Switzerland, amidst World War I, was looking for "an elemental art that would heal humanity from the madness of the times and a new order that would restore balance between heaven and hell" (Hans Arp) – and they found DADA. In 1916, they opened the Cabaret Voltaire and subsequently other venues where they hosted performance evenings featuring music, dance, poetry, paintings, mask theater, and artistic manifestos. This lecture contextualizes the content, forms of expression, protagonists, and methods of DADA within the framework of rhythmics, examining their similarities and differences and supporting these findings with (self-)testimonies from the Swiss rhythmicist Suzanne Perrottet, who was active in both fields.

TERESA LEONHARD 42

LD Ceci n'est pas une boule!

Key Aspects of the Concept for performative-aesthetic Research in Eurhythmics
Elementary music education brings existential themes to the artistic-educational "stage" through corporeal engagement with music as a form of active philosophical reflection. Comparable to artistic research, performative-aesthetic research as a specific epistemological approach takes place primarily within Eurhythmics and in collaboration with the participants. Drawing on concepts established in other arts education disciplines, this inquiry may unfold either intuitively or according

to a specific intention. Diverse practices situated in the interspace between music and movement generate manifold analogies to questions of human existence. This lecture highlights the interdisciplinary potential of Eurhythmics as a research practice grounded in the ancient concept of *musiké*, whose principles have long been understood in analogy to the world, nature, and the human being. It furthermore illustrates the didactic parameters of this approach within the framework of an aesthetics of simplicity.

KATE CAMPBELL-GREEN 43

LD Testing the Theory of Joy in a Dalcroze-inspired Early Years Community Music Group

Testing the Theory of Joyful Experiences in Dalcroze-Inspired Early Years Music-Making. What makes a musical experience joyful – and what might joy itself make possible? This presentation shares findings from a qualitative instrumental case study testing the applicability of van der Merwe's (2025) Theory of Joyful Experiences in Dalcroze Eurhythmics within Dalcroze-inspired early years community music-making. The findings suggest that the theory is broadly supported within this setting and they also highlight the roles of entrainment, embodied sense-making, belonging and safety, musical risk-taking and agency. The presentation discusses how joy was experienced both individually and as a community: not simply as an outcome of musical participation, but variously as an antecedent, experience and transformational consequence. The presentation also asks whether these processes are particular to early childhood – or whether they might offer a useful lens through which to consider joyful Dalcroze practice across the lifespan.

MARIANNE STEFFEN-WITTEK 44

DOROTHEA WEISE 45

JOHN HABRON-JAMES 46

LD Lines and influences from early Dalcroze practice to body awareness, dance and therapy

We will trace some of the most important lines of influence from early Dalcroze practice to various forms of movement work in the arts, education and health. Focusing on students and teachers connected to the Bildungsanstalt für Musik und Rhythmus in Hellerau, we introduce personalities who expanded and developed their practice into the fields of somatic inquiry, dance, special music education and music therapy in Europe. We show how protagonists internalised and adapted the Dalcroze method, integrating movement and body awareness in unique ways by experiencing and responding to various other contexts and sources of knowledge. A brief, practice-oriented segment will bridge the gap to current implementation and research questions.

TAIDA WIŚNIEWSKA 47

**LD Teacher's Piano Improvisation as the Foundation of Eurhythmics
Classes: From Musical Narrative to Movement**

Music in Dalcroze practice forms the basis for initiating all movement activities. This lecture explores the role of teacher-created piano music in Dalcroze Eurhythmics and its impact on students' movement, sensitivity, and musical development. Drawing on long-term teaching experience at the Academy of Music in Gdańsk and a music high school in Elbląg, the presentation combines reflection and practice. It demonstrates how piano improvisation shapes rhythmic and expressive responses, supports movement improvisation, and fosters musical understanding. Selected improvised examples and short compositions will be performed and paired with movement activities, highlighting phrasing, harmonic language, and texture as pedagogical tools.

KINGA CEYNOWA 48

AGNIESZKA CHENCZKE-ORLOWSKA 49

LD ElectroMotionVisuals — From Essence to Realization

How can electroacoustic music, eurhythmics, stage movement, light, and sensory technology be combined into a single, complementary work? This presentation is based on the experiences gained during the production of a performance at the Ignacy Jan Paderewski Academy of Music in Poznań. ElectroMotionVisuals is a story about blurring the boundaries between sound, image, and the body, where technology and choreography become full-fledged creators of the spectacle's dramaturgy. The presentation will focus on how to integrate so many different media into a cohesive stage entity. Key presentation topics: the idea of interdisciplinarity, technology in the service of art, and behind-the-scenes production.

KATARZYNA FORECKA-WAŚKO 50

**LD Émile Jaques-Dalcroze's Pedagogical Framework and Its
Contribution to 20th-Century Educational Thought.**

Summary: This paper examines the pedagogical framework of Émile Jaques-Dalcroze within the broader context of twentieth-century educational thought, particularly the principles of the New Education movement. Although Dalcroze Eurhythmics is most often discussed in relation to children's musical development, its essential aim extends beyond music education toward the holistic development of the child. The method emphasizes the integration of body, emotion, intellect, and creativity, creating conditions that foster emotional sensitivity, individuality, and experiential learning through movement and artistic expression.

The paper proposes also a comparative analysis of Dalcroze's pedagogical ideas and the educational philosophy of Janusz Korczak. Particular attention is given

to shared concepts such as the subjectivity of the child, respect for children's emotional experiences, harmonious personal development, and the importance of learning through direct experience. Both pedagogical approaches position the child as an active and autonomous participant in the educational process, both in the world of adults and in the sphere of art.

ULRIKE BRAND 52

LP "BODY_CELLO_MASS"

combines the elements of lecture, concept and improvisation. Through text, sound and movement, the body and the body of the cello are explored in terms of their multiple resonances, creating a dense network of interactions. To explore the relationship between my own body—as it plays and performs—and the body of the cello, I had a wheel built for the cello that enables a dynamic, dance-like movement of both 'bodies' in space. This wheel is used in CELLO_BODY_MASS.

BEATA ORYL 53

**LP Image as an Impulse for Movement and Sound:
The Sound & Space – Impuls Koloru Project**

The "Sound & Space / Impulse of Colour" project is an interdisciplinary artistic undertaking inspired by the work of distinguished Polish colorists such as Janusz Jackiewicz, Włodzimierz Ostrowski, Teresa Pagowska, Hugon Lasecki, Maria Targońska, and Marek Model. Selected paintings became an impulse for musical, movement-based, and visual activities, creating a synesthetic dialogue between sound, light, image, and gesture. The project combines live music performed by a chamber orchestra and a jazz ensemble with choreography developed by a eurhythmics team, alongside visual projections created by students and educators from the Academy of Fine Arts in Gdańsk. The presentation reflects on movement as an equal means of artistic expression that co-creates the emotional and spatial dimension of an interdisciplinary performance.

Evening Programmes

52

17.9.2026

19:00 concert hall

Inventionen: IRH e.V. 25 Jahre & Alumnitreffen

Émile Jaques-Dalcroze (1865–1950) 10 Lieder for voice and piano (c. 1912–13)

No. 5: "Hat gesagt – bleibt nicht dabei" (Text: Des Knaben Wunderhorn (traditional))

No. 6: "Das Lied von Ferne" (Text: Otto Julius Bierbaum (1865–1910))

Hanne Pilgrim and Pernilla Landquist

Reviving the Living Spirit of Hellerau: 25 Years of Institut Rhythmik Hellerau e.V.

Katarzyna Górczyńska

The permeable space – Performative percussion practice as a form of embodied spatial space

Wieland Möller

How it all began... Stories and pictures

Christine Straumer

Can't speak, can't see, can hear.

Will contemporary tribute mythology find its place in Baroque pathos?

(Performance for Annette Jahns)

Katarzyna Górczyńska

followed by a small reception

18.9.2026

19:00 concert hall

Vicinities of Music and Movement on stage

Presentations by university students

(Complete Program to be announced later)

53

19.9.2026

19:00 Concert Hall

**Fédération Internationale des Enseignants de Rythmique
FIER 50 Anniversary Celebration**



Welcome

Dorothea Weise (Berlin), president of FIER

Christine Straumer (Dresden) first chairwomen of the Institut Rhythmik Hellerau e.V.

Émile Jaques-Dalcroze, 16 Plastische Studien

no. 5 Le voile du mystère (The Vailed Picture)

no. 3 L'enfant cherche (Childish Endeavours)

no. 2 Le poids de la faute (The Burden of Guilt)

no. 15 Jeux de vagues (Playfull Billows)

Adalberto Riva, piano

Words of welcome

Martine Jaques-Dalcroze

Émile Jaques-Dalcroze, *Le passé sourit* (Sweet Memories)

Adalberto Riva, piano

Plastique animée: Rongrong Duan, Diana Homann, Yingxuan Li, Nora Schlien, Jianhaonan Sun, Dan Wang, Marta Zobena (Trossingen University of Music)

Improvisation on *Le passé sourit*

Johannes Heidelk, clarinet / Sandra Kiesel, piano (Berlin University of the Arts)

Words of welcome

Hélène Nicolet, Director of the Jaques-Dalcroze Institute, Geneva

Plastique animée *Le passé sourit II* in a reframed acoustic space

Meredith Monk, The Games (1983–84), Memory Song for Voices & Chamber Ensemble, Arr. Julia Wolfe (1998)

Movement: Rongrong Duan, Diana Homann, Yingxuan Li, Nora Schlien, Jianhaonan Sun, Dan Wang, Marta Zobena (Trossingen University of Music)

FIER 50

Dorothea Weise

Manufactured

John Mackey, Foundry for concert band with "found" percussion (2011)

Choreography and movement: Xinran Gao, Phoebe Graff, Samaiha Greger, Christoph Zimmer (Berlin University of the Arts)

20.9.2026

Hellerau

9:45 Meet at the Hellerau Festival Hall (for registered guests only)
Opportunity for everyone to tour the grounds

10:00 Guided tour of the Hellerau Festival Hall

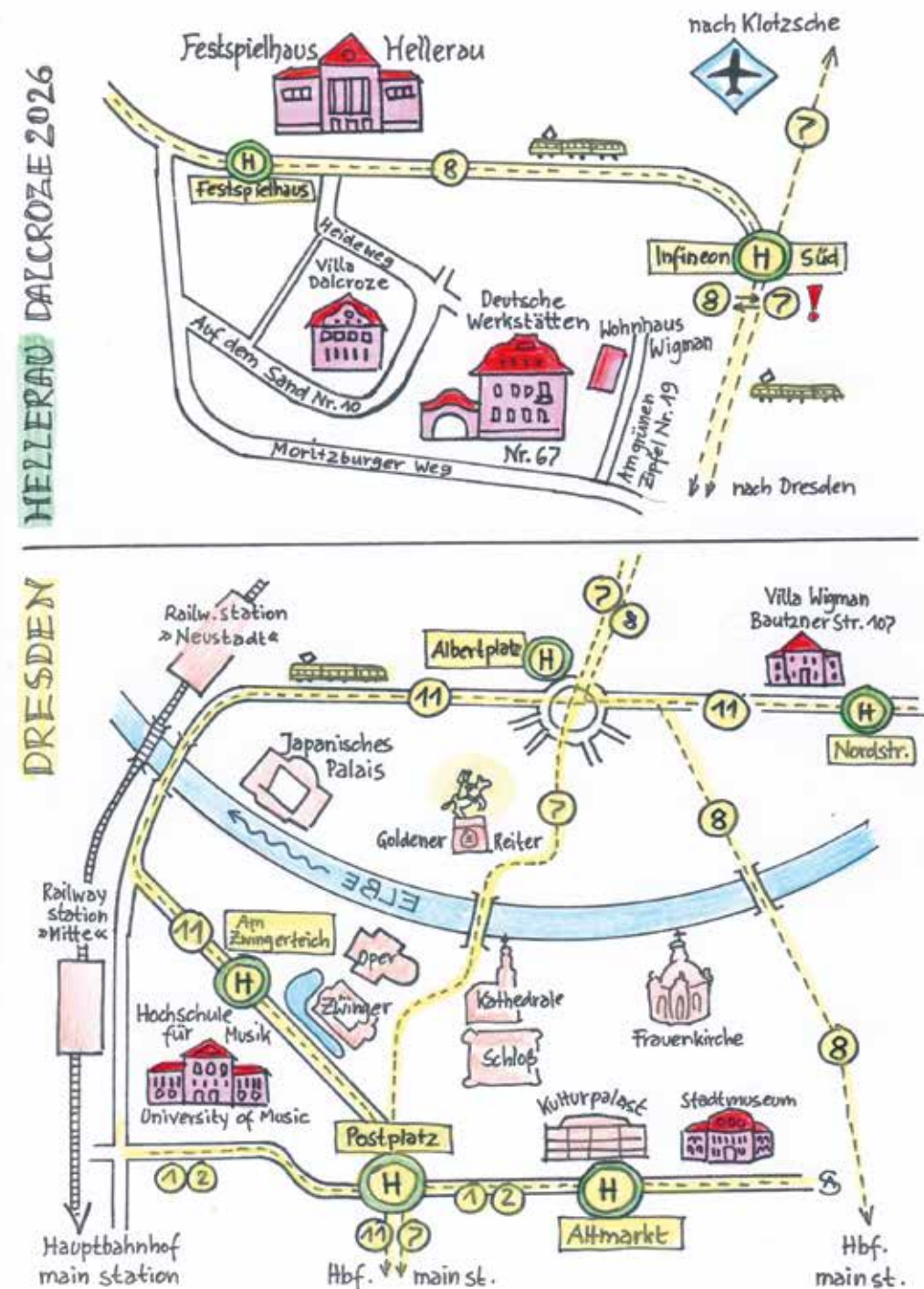
11:15 Meet for everyone on the Festival Hall forecourt
Performance by the Teresa Nowak Dance Group

11:30 Call for Peace “Da pacem, Domine”

12:00 Start of the walking tour through the garden city of Hellerau with Christine Straumer, passing the elementary school, Villa Dalcroze, the “Deutsche Werkstätten Hellerau” (where we’ll meet Katja Erfurth and Florian Meyer), the market, and Mary Wigman’s residence, all the way to the streetcar stop; ride to Villa Wiggmann (Bautzener Straße 107)

14:00 Villa Wigman
Reception and guided tour of the villa with Katja Erfurt, meeting with Teresa Nowak Dance Group

16:00 Farewell



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Privatbesitz Christine Straumer

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