

THE WRITINGS AND WORK of Kate Reese Hurd

Kate holds degrees in English literature and music and is a eurythmy graduate (1985). She has sung in choruses and chamber groups, has played a number of musical instruments and served as a pianist for four years at the School of Eurythmy in Spring Valley NY.

In 2016, she completed and published an in-depth manual on the speech sounds and their gestures: *The Speech Sound Etudes, Volume I: Revelations of the Logos; Poetic miniatures for sounding our language: a body of speech-work for speakers, actors, eurythmists, poets, writers, singers, teachers, therapists*. It is available on request (or inquire at the Rudolf Steiner Library in Hudson NY). A description of it is near the end of the autumn 2015 *Newsletter of the Eurythmy Association of North America (EANA)*.

In late 2012 she had begun to work intensively on this body of speech sound etude-studies that are meant to be spoken by heart – sets of sentences for each vowel and consonant. She honed them thoroughly through using them to evoke the movement-impulses of the sounds. They are a key element in her research on the objective foundation of eurythmy as an expression of the WORD. Her efforts have been so successful that in 2014 she made a detailed report on this direct approach to the eurythmy gestures: *The Speech Sound Etudes: Feeling the Gestures and Finding the Figures*. This report is posted (2014) at the EANA website in the artistic category and is also available as a booklet. She is slowly at work on miniatures for the combination-consonants (e.g., **br**, **fl**, **sn**, etc.) as well as for the vowel-to-consonant soundings.

In addition to this report and several articles on speech eurythmy, Kate began a detailed research report on music eurythmy: *Singing and Jumping Opens the Way to a Vital Music Eurythmy Foundation*. The first half of “PART I, The Archetypal Scale and Its Disappearance – a Memoir,” is posted at the EANA website, artistic category (2019). The autumn 2018 *EANA Newsletter* includes a description of this four-part report which is still in progress. Her first article on the musical branch of eurythmy came out in spring 2019, followed by several other articles (as listed below). Some of the content of these is now included in the first part of PART III of the *Singing and Jumping* report, which is also posted at the EANA website together with all of “PART IV: The Singing and Jumping Exercises – Real Sound-Experiences Lead to Real Gestures” (2022).

Kate’s intensive report on poetic speech, *Revealing the Music of Pentameter: Putting Shakespeare Through His Paces*, was posted at the EANA website, artistic category (2021).

Since 2015, Kate has been reciting poems, pentameter and the poetic miniatures at poetry gatherings when she can. She has now established a website for easier access to her reports, articles and materials, and is orienting toward making full use of this new foundation in speech and movement to prepare and present pieces in eurythmy.

Publications by Kate Reese Hurd to autumn 2024

Reports: ☆ = foundational for eurythmy

☆ *The Speech Sound Etudes: Feeling the Gestures and Finding the Figures* – also available as booklet.

☆ *Singing and Jumping Opens the Way to a Vital Music Eurythmy*

Foundation (in progress, PART II yet to come):

“PART I, The Archetypal Scale and Its Disappearance – a Memoir” (first half, remainder to come), with Preface, Basics and Prologue, posted at the EANA website, artistic category, December 2019.

“PART III (first half): Fixed Do and Movable Do in Our Eurythmy – Does it Matter?” March 2022, revised August 2023.

“PART IV: The Singing and Jumping Exercises – Real Sound-Experiences Lead to Real Gestures,” March ’22.

Revealing the Music of Pentameter: Putting Shakespeare Through His Paces, EANA.org, artistic category, 2019.

Booklets (contact Kate for copies):

☆ *The Speech Sound Etudes: Feeling the Gestures and Finding the Figures* – also posted at the website, 2014.

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Slim Edition of Vol. I of the etude studies without the intensive texts.

A Quartet of Articles – the first four of Kate’s articles.

A Quintet of Articles Concerning the Gesture-Impulses of the Speech Sounds – marked with * in the articles list. (booklet yet to come)

A Quintet of Articles on Music Eurythmy. (booklet yet to come)

☆ *Awakening our Empfindung-Sensibilities to Movable Do and the 1915 Angle-Gestures* – a tutorial from the Eurythmy Festival workshop, 2023.

Articles for the *EANA Newsletter*:

“‘The Word of My Feet’: The Three Parts of Walking,” spring ’15;

“The Seven Rod Exercises: Honing the Agility of our Conscious Awareness,” autumn 2015;

“Ethereic Bodies are Moving to the Speech Sound Etudes,” spring 2016;

☆ “Eurythmy as a Critical Art: What This Means for Its Future,” autumn 2016;

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☆ “Beginning With **B** in Light of Goethe’s Sensible-Supersensible Process,” autumn ’17;

* “Finding Unison in the Vowels: The Hope and Blessing of Whitsun,” spring ’18;

“The Scale Degree Intervals Give Rise to Our Tonal Music Gebilde,” spring ’19;

☆ “Speaking Visibly in Genuine Rhythm,” autumn 2019:

“The Agrippa von Nettesheim Positions: Rudolf Steiner Told Lory to Jump!”

* “The Kindling Character of **K**,” autumn 2020; spring ’20;

“Fixed Do and Movable Do in Our Eurythmy: Does It Matter?” autumn 2021 (see enlarged version at the EANA website);

“The Earliest Records Show the Angle-Gestures as Movable Do,” spring 2022;

* “Imitation and Mental Imagery in Professional Eurythmy,” autumn 2022;

☆ “My Responsibility to the Onlooker in Music Eurythmy,” autumn 2023.

☆ For the *Performing Arts Section Newsletter* (also in German): “The 1915 Angle-Gestures are Movable Do,” Nr. 78, Easter 2023 (short 2-page version); and “My Responsibility to the Onlooker in Music Eurythmy,” Nr. 81, Michaelmas 2024.

For *Chanticleer*, newsletter of the Berkshire-Taconic Branch of the Anthroposophical Society: “Imitation and Mental Imagery in Eurythmy: a Century-Long Detour,” autumn ’23; “Taking the Thinking Exercise in Earnest,” April ’24.

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