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THOMAS DE HARTMANN

MUSIC FOR
GURDJIEFF'S
'39 SERIES'

WIM VAN DULLEMEN
PIANO

Introduction by Thomas C. Daly



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Wim van Dullemen performs on a
1933 Steinway & Sons grand piano
(#262301, model O, made of "palio")

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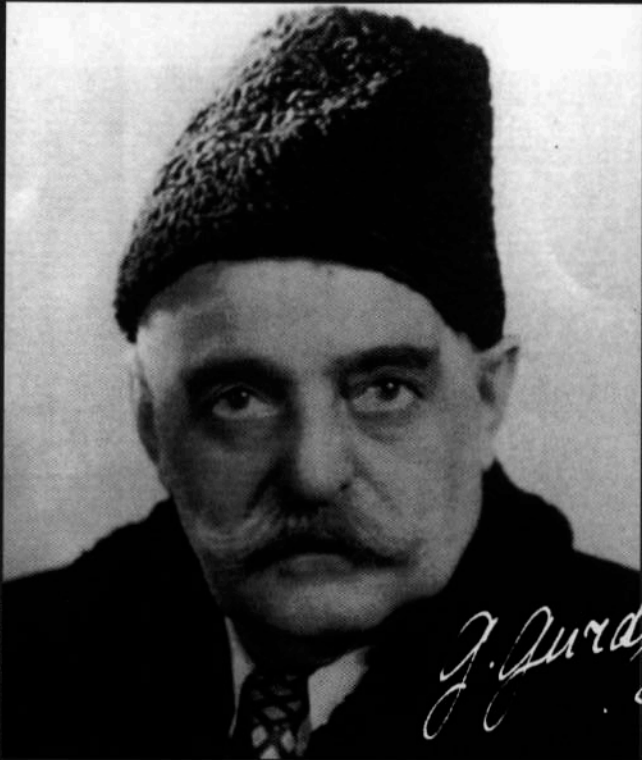
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Gurdjieff in
later life
(1940s)

INTRODUCTION

by THOMAS C. DALY

It is necessary to suggest to readers of these liner-notes, who may not already be experienced devotees of Gurdjieff's teaching as a totality, that each of these individual items recorded here is not a complete "thing-in-itself" as are the items in the Gurdjieff/de Hartmann non-Movements sheet-music published in Germany by Schott Musikverlag with matching recordings published by Wergo. Those are complete in themselves, and were played regularly by de Hartmann to his dying day in the years I knew him, still studying them for further understanding.

No, each of these is a recorded sound-track piano accompaniment of a complex Movement which becomes a "thing-in-itself," a wholeness to learn from, only when it is being worked on with full attention by each and every member of a Movements class, together with a trained Movements teacher and Movements pianist. Normally there is no audience, no spectator, except the self-observer of each member of the class. A recording of the piano score at best is a suddenly fixed and partially deadened form of a musical adjunct that needs to be capable of shifting tempo and volume according to the teacher's needs and depending on the pupils' capabilities and the mood of the day.

Trying to learn something basic about the Movement itself from playing and replaying the recording is like trying to understand something basic from a Shakespeare play from reading the title and the *dramatis personae*, or from a list of the stage props, or from looking at photos of the period costumes.

So, don't expect from these recordings something which cannot be received. Wim van Dullemen has done his very best to express his inner feelings of the Movements by his own playing of the music. We have helped him to correct everything as closely as possible to the structure and details of the Movements they accompanied, as required by Madame de Salzmann for use in the Memorial Demonstrations at the Fortune Theatre in Drury Lane, London, May 18 and 19, 1951.

But if, for some reason, you should be touched in some deeper recess of your feelings by one or another of these pieces and are moved often to hear it again, I suggest to you not to make listening a habit, but, each time that the urge comes upon you, try to sense or feel where in your body you are most touched by it, and then ponder where it comes from, and what work was done on different levels to bring this fragment of truth to you. Then one can help you to seek for yourself the mental knowledge, emotional openness and physical efforts that can bring to one's whole life more meaning of the quality that touched you in the first place.

In token of this, we offer for your contemplation some paragraphs in Gurdjieff's own words that best explain this quest for wholeness in relation to Movements. They occur among his answers to questions from the audience after one of the New York Demonstrations (February 29, 1924), in which he said:

"You saw our Movements and dances. But all you saw was the outer form of beauty, technique. But I do not like the external side you see. For me, art is a means for harmonious development. In everything we do, the underlying idea is to do what cannot be done automatically and without thought.

"Ordinary gymnastics and dances are mechanical. If our aim is a harmonious development of man, then, for us, dances and Movements are a means of combining the mind and feeling

with movements of the body and manifesting them together. In all things, we have the aim to develop something which cannot be developed directly or mechanically which interprets the whole man: mind, body and feeling."

The above remarks mesh beautifully with the only passage known to me in which Gurdjieff speaks specifically about "listening to music while doing the Movements." In this he perhaps startles our expectations with the following statement (*Views from the Real World*, p. 228): "One thing is important: while performing all the given external tasks to the accompaniment of music, you must learn from the beginning not to pay attention to the music, but to listen to it automatically. At first, attention will stray to the music from time to time, but later it will be possible to learn to listen to music and other things entirely with automatic attention, the nature of which is different.

"It is important to learn to distinguish this attention from mechanical attention. As long as the two attentions are not separated from one another they remain so alike that an ignorant (unprepared) person is unable to distinguish between them. Full, deep, highly concentrated attention makes it possible to separate the one from the other. Learn to know the difference between these two kinds of attention by taste..."

From other talks using the same terms, it is possible to pin-point the four kinds of attention involved here, and the sources of them in our own being. In order of ascending level of hydrogens in us, they are:

1—*mechanical attention*, located in our "formatory apparatus", the inborn activator of our "personality" as Gurdjieff defines it. Not an essence center. It is, in fact, the chief source of interference during Movements.

2—*automatic attention*, emanating from our essence's instinctive-moving center, dealing with the perceptions and responses of our physical organism.

3—*emotional attention*, from our essence's emotional center, and

4—*mental attention*, from our essence's true mental center (as opposed to the "apparatus"). Gurdjieff comments that: "Full, deep, highly concentrated attention" (that is, when they all are acting together) "makes it possible to distinguish 2 from 1, and advises us to "learn to know the difference between these two kinds of attention by taste."

On reflection, one can say that everything in Gurdjieff's Fourth Way teaching aimed at the harmonious development of man is centered on simultaneous work of all his three brains together. Anything less is as nothing for a "three-brained being" of the planet Earth. A "two-brainer" is better than a "one-brainer," but those are meant for Nature's ordinary animals, which no self-respecting "three-brained being" should be satisfied with. But to confuse even a "one-brainer" with a "no-brainer"—that is, one who is run by his formatory apparatus—is a "no-brainer" in itself! It is the peculiar defect of "Hasein's favorites" on the planet Earth, which Gurdjieff set out to destroy.

© Thomas C. Daly, Montréal, July 2001

Thomas C. Daly has had over forty years of experience in the production of documentary films for the National Film Board of Canada, where he was Executive Producer during the Board's most celebrated and creative years. Already familiar with the books of Ouspensky from the age of ten, he then became drawn to Gurdjieff's writings. He met the de Hartmanns in 1951 and it was in his parents' apartment in Toronto that the first Canadian group took shape.

When Thomas de Hartmann died, Olga de Hartmann developed the Gurdjieff Foundation of Canada in Montréal, and on her death, left Thomas C. Daly to continue her work there.

THOMAS DE HARTMANN'S MUSIC FOR GURDJIEFF'S '39 SERIES'

by WIM VAN DULLEMEN



il n'existe pas d'art sans aspect magique
il n'existe pas de haute magie sans grand art*

*There exists no art without a magical aspect;
There exists no great magic without great art.*

—Valentin Bresle, 1957¹

GURDJIEFF'S MOVEMENTS AND EUROPEAN ART

The esoteric teacher Georgi Ivanovitch Gurdjieff (1866–1949) left a legacy of unique diversity. Besides his three books, which present an original vision of God, the universe and man he also composed over 200 musical pieces, in collaboration with the Russian composer Thomas de Hartmann (1885–1956), and created an intriguing body of some 250 dances and physical exercises called “the Movements.” No doubt the Movements were intended as the spearhead of his teaching, and he once wrote that he wanted to be known simply as a “teacher of dancing.” (2)

For many, the first impression of the Movements will be like a revelation, because they will be different from anything they will have seen before in the world of dance; for those who have practised the Movements often, they are known as “Sacred Dances.” The Movements can make an extraordinary impact on the dancers’ psychological state, expanding their awareness into new areas of experience. Mme. Solange Claustres, a personal student of Gurdjieff for seven years (1942–1949), describes them as, “An objective form of art... a construction of great beauty that we cannot fathom, but which contains the law of the evolution of human consciousness. They express how and in which direction that progression has to go and as such they are a ‘school’ in the real sense of that word.” (3)

Although the origins of these dances have



COLL. SERGE HOUDÉ - PARIS

THE TEACHER OF DANCING IN PARIS, 1949

been the subject of considerable speculation—and mystification—there remains little doubt that Gurdjieff created most of them himself. As Mme. Solange Claustres states: “A number of these dances stem from the Middle and Far East where Gurdjieff studied them during his travels, visiting religious communities or special ethnic groups, but the majority he created himself.” (3) If we ask ourselves what is really new about the Movements, we must consider them in relation



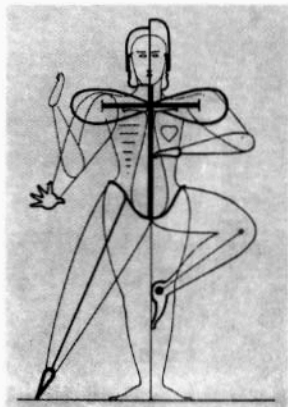
Solange Claudstres performs the central role of the Priestess in the 39 Series' Lord Have Mercy (N11), 1951

to the works of other prominent artists active at the same time. A whole library could be filled with writings about Gurdjieff's philosophical and psychological ideas, but a comparative study regarding his Movements has never been made. What is offered here is just the sketch of a beginning.

According to one of his own explanations, the aim of his Movements was to assist the "harmonious development of man," by a

method of "combining mind and feeling with the movements of the body, and manifesting them together." (4)

This is a development that can never happen mechanically, by accident or by itself, and which stimulates the development of something that, Gurdjieff said, "interprets the whole man: mind, body and feeling." (4) The division of man into body, emotions and intellect was not uncommon in the writings of the Russian Sym-



COLLECTION WIM VAN DILLEWIJN

A typical example of Dalcroze's approach.

Example of the geometrical concept of the human body as employed by Oskar Schlemmer

bolists (5) (6) and also brings to mind the work of François Delsarte. Now regarded as one of the founders of modern dance, Delsarte taught, in the mid-nineteenth century, a system relating all human expressions to one basic law, his Law of Three. (7)

Painter and choreographer Oskar Schlemmer was another pioneer fascinated by the threefoldness of man, as shown by his *Triadic Ballet*, first performed in 1916 with music by Paul Hindemith. By 1923, when he worked for the Bauhaus in Weimar, he had already fully developed his geometrical concepts of the human body, which were in dramatic contrast with the then prevail-

ling flowing and free expressions of Isadora Duncan. Schlemmer, moreover, was able to explain the deep significance of geometric body positions with an astonishing and visionary precision. His figure-drawings are certainly evocative of the powerful abstract body-positions employed by Gurdjieff in his stage presentations the very same year. (8)

Schlemmer's involvement with dance took shape through his collaboration from 1912 through 1916 with Albert Berger, a soloist with the Royal Opera Ballet, and his wife, the dancer Else Hötzel. The little-known fact that Berger and Hötzel were influenced by the dances cre-

ated by Émile Jacques-Dalcroze shows us an interesting historical connective pattern. (9) The strongest parallel with Gurdjieff's Movements is to be found in Dalcroze's approach, especially in his rhythmically orchestrated body movements that liberated his dancers from the constraints of Classical ballet.

It is reported that on the night of the first demonstration of Gurdjieff's Movements in Paris on Thursday, December 13 of 1923, Dalcroze's students protested in front of the theater, shouting "Tricheur! Voleur!" ("Cheat! Thief!") as if Gurdjieff had stolen his ideas from Dalcroze. (10) It is highly unlikely that Gurdjieff would have been in the least interested in any European who had developed something comparable to his own work, let alone copy it; but the existence of these similarities demonstrates that Gurdjieff was submitted to the mysterious force by which, in any given cultural period, the same experiments are performed simultaneously by independent and geographically separated people.

Gurdjieff appeared to have used his books, music and dances to mutually sustain and enhance one another. (11) The concept of *Gesamtkunstwerk* ("whole-art-work"), first used and propagated by Richard Wagner, deeply influenced Russian Symbolism, in which the merging of different arts was to call forth a new vision and ultimately a new form of being, as in a religious service. The aims of Gurdjieff's art,



ANNOUNCEMENT OF Gurdjieff's DEMONSTRATIONS IN DECEMBER, 1923

albeit not its form, are reminiscent of Symbolism. It is noteworthy that both the composer Alexander Scriabin and the painter Vassily Kandinsky, who were to develop the concept of *Gesamtkunstwerk* further into the area of "synaesthesia", were personal friends of Thomas de Hartmann.

Movements represent the result of an ultimate effort by Gurdjieff to re-install in the life of people the importance of dances and physical exercises in the processes of self-development. In this sense Gurdjieff's Movements can be seen as a new liturgy or ritual. They can be a point of

reference and study, and can assist transformation both on an individual level and on the level of our society as a whole.

THE EARLIER AND THE LATER MOVEMENTS

Gurdjieff created his Movements in two periods of his life: the first from 1918 until 1924, the year of his almost fatal car-accident, and the second from 1939 until his death in 1949. The earlier ones were performed on stage in 1923 in Paris and in 1924 in America and consisted of obligatory exercises, work-dances, dervish dances, a group of women's dances and several elaborate prayer-rituals and ceremonies.

During the last decade of his life, Gurdjieff organised Movements classes for different groups almost every day and gave scores of new Movements and exercises until his death in 1949. In this period, he created what became known as the "39 Series."

An important difference between the old Movements and the new exercises is in their musical accompaniment. Gurdjieff composed the music for his early Movements in co-operation with Thomas de Hartmann. (31) The music for the 39 Series was composed by de Hartmann after Gurdjieff's death. This time he had to compose alone, without Gurdjieff's guidance, but he used the same style as in his earlier musical co-operation with him.

Although there were two main periods for the creation of the Movements, we find it useful to

divide them into three categories:

1—The older Movements, stemming from Gurdjieff's first stage of teaching. These were practised for 5 to 6 hours a day by the whole group of Gurdjieff's pupils from 1918 until the demonstrations in 1923 and 1924. (12) Of these Movements a total of 27 are remembered and practised until this day in authentic transmission-lines stemming from Gurdjieff. The Six Obligatories belong to this group. The Obligatories belong to the very first Movements Gurdjieff gave as early as 1918 in Tiflis, Georgia. As their name already indicates, each new student had to learn these exercises first before she or he could participate in the regular classes. Of several other Movements used in the early demonstrations, only the music remains because the dances themselves have been forgotten or were too difficult to reconstruct.

2—The 39 Series, the set of 39 Movements selected by Gurdjieff out of the multitude of his new exercises given from 1939 until his death in 1949. He recommended these for further practice and he considered them completed. In fact, the prominence of these 39 among his other attempts was so obvious that, when Gurdjieff asked Thomas de Hartmann to compose music for his newer exercises, everybody understood he was talking about these particular Movements. (13) After Gurdjieff's death, Thomas de Hartmann composed the music for this Series; but only for 37 of them because, for two of the

39, the pianist is required to improvise.
 3—The remainder of the new exercises that have been remembered and are still practised. These vary from the most complicated exercises with separate roles for every dancer in the class to short fragments for study of a certain rhythm or of a certain body action. Mme. Jeanne de Salzmann, who represented Gurdjieff's work in France after his death and through whose activities many of those newer exercises have been preserved, explained once that it had only been possible to remember a minority, some 25 percent, of all the exercises that Gurdjieff taught. (14) Thomas de Hartmann wrote music for fifteen Movements of this group, eight of which can be heard on our previous 2-CD set *Gurdjieff's Music for the Movements*. (15) Over the years many of the remaining Movements of this last group acquired their own musical accompaniment through the dedicated efforts of other composers associated with Movement classes, such as Alain Kremski and Edward Michael as well as many amateur composers.

THE '39 SERIES'

The last decade of Gurdjieff's life, the second stage of his Movements teaching, was one of extraordinary creativity. "Our group had a class once a week," remembered Mme. Solange Claustres, "and he taught at least one new Movement in each one of them. This continued for the seven years I was in his classes! He demonstrated

the new Movements, but rarely explained much about them. His presence was so strong—it literally filled the whole place—that you could absorb the new exercise in a direct way. No further explanation was needed. It was never allowed to make choreographic notes, because this activity would reduce our first and complete impression to an analytical or rational attitude." (3)

Gurdjieff's stream of creativity was confirmed by another pupil, Mrs. Jessmin Howarth, a choreographer at the Paris Opera and a pupil of Dalcroze before she joined forces with Gurdjieff: "He used to come every evening with three or four absolutely new attempts." (16) Those who were in his classes at that time described Gurdjieff's creativity to me as an empirical experiment of great intensity, lasting years. He made a supreme effort to develop exercises that would help people to strengthen their awareness, will and power of attention. Sometimes he was weak or sick and had to support himself, leaning against the piano to keep standing, but kept on working.

It was also explained to me that Gurdjieff studied the results of each new Movement he gave by observing the state of the people in the class. Many of his new exercises did not reach the goal he had in mind. It is reported that sometimes he went away during the classes, to come back after a while to propose a small change in a Movement: for instance, a wrist that had been straight was now bent, an arm that was horizon-

tal forward was now diagonally forward. Occasionally even these new changes did not bring about the desired state in the dancers, and he then gave a strict order: "No... stop and forget this one, don't perform it again ever." However, if a Movement did create the desired state in the psyche and bodily expressions of the performers he'd say, "That's it, this one is set and ready now. What number are we?" referring to the numbers they gave to the new set of "successful" Movements, representing the slowly growing list of what became the "39 Series."

The 39 Series were thus the kernel of his new exercises, the ones he had accepted as finished and relevant. All his other attempts, many of which have been remembered and have been performed since by his students, did not have his full approval. However beautiful they are, their relevance remains open to discussion. (13)

Work on the Series went on until the last moment, to come to a stop only because of Gurdjieff's sickness and, ultimately, his death. Even on his last trips to America he added seven new Movements to the list. For that reason a list of 46 Movements is used in America versus 39 Movements in Europe, as shown in Appendix II (17).

In the early days, these Movements were numbered differently in different areas—London, Paris, etc. In December 1948, when Alfred Eriévant was sent to America to prepare classes for Gurdjieff's arrival, the Movements got numbered by the order in which they were given in the US.

If we compare the 39 with Gurdjieff's earlier Movements we find the same components: strong dervish dances, beautiful and quiet women's dances, powerful geometrical patterned Movements, as well as sacred prayer-rituals. However, the ancient religious and ethnological components are markedly reduced while abstract gestures and positions, performed in mathematical displacements, now prevail. It is as if, during the fifteen-year interval since his first efforts, Gurdjieff had digested his earlier impressions and reflected upon them. When he continued his work on the Movements, they reappeared with an even more personal style, in which mathematical and geometrical crystallizations are now dominant.

The drama of the human condition, so poignantly captured in a number of the old Movements, seems to have given way to a more abstract construction, but one that gives immediate and plentiful opportunity for work on oneself and work for the class as a whole. The later Movements were even more difficult to perform than the earlier ones and demanded a huge effort from a class in terms of precision, quickness, discipline and sustaining attention.

The 39 Movements have been called Gurdjieff's magnum opus; many have felt that they summarised his whole teaching to mankind.

THE MUSIC

During the decade that Gurdjieff gave his new exercises and gradually established the 39 not only was the making of choreographic notes explicitly forbidden by him, but another of his strict orders was that the music should be improvised by the pianist. He would give a rhythm to the pianist and his instructions were generally limited to, "Now, just do it!" (10) In fact, it is reported that the choice of a particular rhythm often provided Gurdjieff with the fundamentals out of which he created the whole structure of the new Movement. (16) Mme. Solange Claustres, a talented pianist who had already won a Premier Prix for her playing before she met Gurdjieff, was asked by him to take over his classes when he travelled to America. "He instructed me to improvise and of course I had to, because no written music existed at that time that could be used. Improvising was not easy for me, but it taught me a lot about the true function of music. It has absolutely nothing to do with accompaniment but is a living part of the inner work that takes place in the classes." (3)

A couple of decades earlier a specialist in composing music for gymnastics, Rudolf Bode, had already stressed the importance of improvisation: "...for the teaching of gymnastics as far as it is accompanied by music, the ability to employ some improvisation, even though it be

produced by the most simple means, is absolutely essential... Every kind of merely outer simulation must necessarily lead to monotony..." (18) Obviously, Gurdjieff worked along the same lines and was on his guard for any premature fixations. Movements and music had to be alive. The truth of his work should present itself in an ongoing creative process, in an ever new and immaculate form in every moment.

For those who regard such processes as self-evident it will be useful to point out that an equal balance between music and dance is rare. Historically, one of the two would be dominant: either the music written to sustain the ballet, or the ballet fitted onto the existing music. About this question Mme. Solange Claustres' following words touch the very heart of the matter: "It is the sound produced by the pianist that determines everything, it is this sound that has to complete the inner process brought into action by the movements of the dancers." (3) While performing Movements one can experience sound in a totally new way, as if it illuminates one's inner life. A unique balance comes about in us; the music, the gestures and our inner aspirations become one and it is as if we enter a new place, one without walls, without time. At such a moment we experience life in a way that will be difficult to forget.

THOMAS DE HARTMANN'S COMPOSITIONS FOR THE '39 SERIES'

Thomas de Hartmann and his wife Olga were at Gurdjieff's side for twelve years. In 1929, after a period of intense musical co-operation that produced over two hundred compositions for piano solo, the relationship between Gurdjieff and de Hartmann ended. They would never see one another again. Despite this separation de Hartmann remained loyal to Gurdjieff. Shortly before his death Gurdjieff sent a message to the de Hartmanns requesting Thomas to write the music for his new exercises. (13)

After Gurdjieff's death on October 29, 1949, Thomas de Hartmann started the work his teacher had requested. The first necessity was to see and study the Movements for which he had to compose the music, because the new ones were completely unknown to him. As Mme. Solange Claustres recalled: "De Hartmann wanted to do Gurdjieff a favour by writing the music for a lot of the newer Movements, in particular for the 39 Series. To assist him I demonstrated all the Movements he did not know, with the occasional help of Josée de Salzmann and Marthe de Gaigneron. So, actually, he saw only one dancer and not a whole class, which made things more difficult for him. He worked out a lot of new music. With some of his new compositions I have difficulties and I do not feel that they are optimal. The reason for that might be, again, that he did not see a class, but only



THOMAS AND OLGA DE HARTMANN IN 1956

one person's performance." (19)

Knowing the circumstances in which de Hartmann had to study the new Movements, it is all the more miraculous that his music sustains the 39 Series so well. Already in July 1950, he performed much of his new music during a Movements demonstration at Colet Gardens in London and so it cannot have taken him much longer than six months to write the music for the whole of the Series.

In his music for the 39 Series de Hartmann



A RARE photo of de HARTMANN and GURDJIEFF together during a visit to MONT ST-MICHEL, FRANCE, 1926

and Gurdjieff's signature style re-appears once more, full of life and inspiration, drawn no doubt by de Hartmann from his dedication to Gurdjieff. But, perhaps, more than just inspiration and dedication shaped the form of these pieces. In Mme. Solange Claustres' opinion, Gurdjieff himself composed a substantial part of them as, for instance, all the prayers that occur in this collection. According to her account, Thomas de Hartmann either remembered them, or reconstructed them from his notes.

Mme. Solange Claustres' opinion in this matter has to be taken seriously. She was a personal pupil of Gurdjieff for seven years, and was in close contact with de Hartmann during the crucial time when he composed the music for the 39. The possibility that de Hartmann used older materials from earlier collaborations with Gurdjieff cannot be excluded. In fact, there is one piece that can be identified immediately as an earlier composition, which is number 4 of the 39 Series. This is also known as the "Essentuki Prayer" and was composed by Gurdjieff and de Hartmann in 1918 in Essentuki. In the version for the 39 Series, the music was adapted to fit with the Movement, with an ostinato in the bass added to provide the dancers with a rhythmic pulse.

The question whether or not de Hartmann used older music from Gurdjieff can be put in a broader perspective by referring to what de Hartmann himself said. He explained that during the



DEMONSTRATION OF THE GREAT PRAYER AT
COLET GARDENS, LONDON, July 1951

time he was physically separated from Gurdjieff he still felt connected to him, as if by a magnetic bond. (20) The unique tie with his teacher had prevailed over life-events and, in essence, time had stood still. The inspiration and clarity of de Hartmann's compositions for the 39 Series suggests that he summarized his musical collaboration with Gurdjieff in one, final, culminative work. The magnetic bond that de Hartmann mentioned belongs to a more magical world than ours, and it produced great art.

MOVEMENTS
SACRED DANCES
AND
RITUAL EXERCISES
OF

GURDJIEFF

AT THE
FORTUNE THEATRE
DRURY LANE

MAY 18 7.30 MAY 19 7.30

Managing Director . . . Prince Litter
Licensed by the Lord Chamberlain to . . . D. A. Abraham
Controller . . . Frederick G. Lloyd

Booklet of the MEMORIAL
MOVEMENTS DEMONSTRATION
in London, 1951

"De HARTMANN played. Very well when he wants. I know you have been a little puzzled by his new music. You told me so in one of your letters. Personally it does not bother me at all in doing the MOVEMENTS. But sometimes I'd like it to help me more. We musn't forget de HARTMANN didn't do MOVEMENTS himself. It makes all the difference in the spirit of it. I think it shouldn't be played all the time. We do not use it for practising."

Alfred Ertévani about the
MOVEMENTS DEMONSTRATION
in Colet Gardens in a
letter to Dushka Howarth,
SUMMER 1950
From Dushka Howarth's
unpublished book *It's Up
To Ourselves*, chapter 22

PROGRAMME

PART ONE

1. Six Exercises from the Series known as the "Obligatories".
2. A Series of Six Ritual Exercises coming from an Esoteric School the members of which are known in Tibet by the name of "Those who see themselves".
3. Four Exercises of the last Series created by Gurdjieff and known as "The Thirtynine".
4. Two Exercises of "work-rhythms".
 - (a) Women knitting and men sewing shoes.
 - (b) Women spinning and men combing and carding the wool.

5. Exercise called "The Canon of Seven", peculiar to an order of Christian monks of Essenian origin in Transcaucasia.
6. "The Shaking Dervishes": Exercise of the Murides of a Takmour monastery in Turkestan.

PART TWO

1. Ten Women's Dances.
2. Further Exercises from the Series known as "The Thirtynine".
3. Three Dervish Ritual Exercises :
 - (a) An Exercise of Dervishes of Afghanistan.
 - (b) "Yah! Ho!" Ritual Movements from a monastery in Chinese Turkestan.
 - (c) The Great Prayer of the Dervishes of Kashgar.

THE movements, sacred dances and ritual exercises described in this programme have seldom been presented to the public. In fact, this is the first time that they have been performed in London, although more than twenty-seven years ago they were given at the Champs-Élysées Theatre in Paris (1923) and at Carnegie Hall in New York (1924).

They are in no sense a spectacle, in the ordinary sense of the word. The genuine "choreographic" quality of the performance, although of unusual interest, is not an end in itself. There is something in them that must be understood and a deeper meaning that must be discovered.

This meaning, which one suspects but cannot immediately grasp, can be approached only in relation to the teaching to which they belong, teaching based on a definite method for the inner change of man by means of the parallel development of all his faculties. Thus the "movements" of Gurdjieff express, in their own language, the knowledge which is the very heart of his teaching. Each gesture, each position is like a *word* of this language, and for every gesture and posture there is a definite inner attitude to which it corresponds.

In Gurdjieff's teaching, such movements are used as one of the ways of educating the students' inner force and of developing their attention, their capacity for thought and feeling, and so on. These movements, which have been combined together in a special way requiring profound knowledge, enable the student to attain a fuller expression of these capacities.

Such ritual exercises, as well as sacred dances, have always been one of the vital subjects taught in esoteric schools of ancient times. These dances had a twofold aim: they served for acquiring an harmonious state of being and at the same time they expressed a certain form of knowledge.

The Dance had then a significance quite other than that which we of to-day are accustomed to give it. The ancient dance was a branch of art; and art in those early times served the purposes of higher knowledge and of religion. In those days, those who devoted themselves to the study of any special subject expressed their wisdom in works of art, and particularly in dances; just as we, to-day, give out our knowledge through books. Thus the ancient sacred dance is not only a medium for an aesthetic experience but also, as it were, a book containing definite knowledge. Yet it is a book which not everyone may read who wants—which not everyone can read who wishes.

Some of the exercises being performed are derived from the art of the ancient East expressed in ritual gymnastics, sacred dances and religious ceremonies still preserved in temples of Turkestan, Tibet, Afghanistan, Kafiristan and Chitral.

During many years of investigation in these Eastern countries, Gurdjieff became convinced that such dances have not lost the deep significance—religious, mystic and scientific—which belonged to them in far off ages, and he devoted much of the last twenty-five years of his life to revealing their principles and laws through a series of new Movement-Exercises.

* The meaning of sacred dances and their use as a treasury of the teachings of ancient times is further described in "All and Everything" by G. Gurdjieff (Routledge & Kegan Paul Ltd., London, and Harcourt, Brace & Co., New York).

THOMAS DE HARTMANN

**MUSIQUE
POUR LES
MOUVEMENTS DE
G.I. GURDJIEFF**

ÉDITIONS JANUS
33, RUE JACOB A PARIS

COLL. WIM VAN DULLEMEN

TRACK NOTES

The 37 pieces for the 39 Series were composed by Thomas de Hartmann, c. 1950.

Interpretations of all the pieces—as regards tempo, rhythm, characteristics of melody and other musical dynamics—have been based on personal instructions received over many years from direct pupils of G. I. Gurdjieff. Also, we have studied and taken into account the earliest available recordings of these compositions (21).

Originally no titles, only N-numbers, were given. These N-numbers as well as the indications of tempo stem from the first private publication prepared by de Hartmann himself, *Musique pour les Mouvements de G. I. Gurdjieff*, Editions Janus, Paris 1950. (The “American” sequence is given in Appendix II.)

In some of the Movements, the dancers have to speak certain words or phrases. These might be in Russian, Greek, Latin, French, Tibetan as well as English. When such words are mentioned in the notes, they are in English translation only.

CD1

- 1 **N1, Allegro Risoluto**
(CANON OF AUTOMATONS, COUNTING AUTOMATON,
THE AUTOMATON)

The structure of this canon divides this piece in its 4, 5 and 6 measured units. When the canon reaches a specific file, the file makes a quick quarter turn, right or left, taking specific postures of arms and legs and then stays as if frozen until their next turn. A mechanical law seems to govern this class of “puppets,” which brings to mind an interesting anecdote. Once a journalist, looking at a Movements class, commented to Gurdjieff: “These are not dancers at all Mr. Gurdjieff, they are only marionettes!” Gurdjieff, as the story has it, answered: “You are quite right,



THE INVOCATION FROM N2 PERFORMED IN AMSTERDAM, 1999

they are just marionettes. But... remember one thing, they are marionette on the outside; inside they are free!" (22)

2 N2, GRAVE (PRAYER IN FOUR PARTS)

This is the only piece in the 39 Series composed of three relatively independent musical sections, punctuated by a rhythmical cadence. On the oldest choreographic notes of this Movement known to us (23), it is titled "The Great Prayer" (not to be confused with the earlier "Great Prayer" we recorded for our previous CD set) and, certainly, it is the most elaborate ritual in the entire Series.

After an introduction composed of quiet prayer-like gestures, the first part has the dancers slowly circling around one another while turning around their own axis. Mme. Solange Claustres once compared this section to the slow revolving of planets in their orbit in an immeasurable sky. After an intermediary rhythmic cadence, a fast gymnastic for the arms, the second main section—often referred to as "the vibrations"—consists of six sacred body positions, taken with hands lightly shaken. These hand-tremors, frequent in Gurdjieff's Movements, may be a rudiment of the shaking of the whole body in trance-dancing, one of the most basic forms of human dance (24). During these six positions two

resounding bass notes bring the body into a slow swaying from side to side and, for that reason, this section is also dubbed the "elephant step." The third section has everybody turning around their axis in a fast tempo with sharp, precise arm positions, until the whole Movement comes to its silent and reflective end. The first section has the words "Lord, help me," the second has the words "Lord have Mercy."



3 N3, CON MOTO (THE THREE TABLEAUX)

During the first eight measures the class steps towards a new configuration, in which a priest in the middle lifts his arms upwards to the heavens, as if at the height of a religious service. This lasts for the two forte measures and then the triplets have the class whirling back to its original configuration. This is repeated twice in between the representation of three such sacred tableaux.



PIERRE SCHAEFFER: "He would walk amongst the dancers, straightening a row here, bending a torso there, correcting the position of an arm or leg and then moving on to the following line, making it do the next figure so that when all were once more in motion the exercise moved on from line to line, like a wave. 'Never mind about your bodies, it's your state that counts. You are nothing but the hieroglyphs of an inexhaustible language that I shall continue to speak through you and whose secret I shall guard with my life. Though you may be clumsy, slow and lifeless, go on; write, write in your muscles, in your heads and, if possible, in your hearts. These are texts to be deciphered inwardly; only those who transmit them can understand them. You are living ciphers.'"

FROM: **THE MODERN THAUMATURGE**, Douglas, Isle of Man: Times Press, 1964 (first published in French as **MONSIEUR GURDJIEFF** by Editions du Seuil, Paris, 1954)



COLL. DUSKA & JESSMIN HOWARTH, NEW YORK

WOMEN'S DANCE (N7) performed in 1951 (Solange Claustres at centre)

**4 N4, Andante Molto (Essentuki Prayer,
Prayer for Instruction, Hymn of the Institute)**

For this prayer-type Movement de Hartmann adapted Gurdjieff's oldest known composition, adjusting it to a constant ostinato in the bass to give the class rhythmical support. To understand the significance of this Movement the following impression (25) will be better than any description of just the physical actions: "I felt that the whole of Creation was depicted in this Movement in a continuous cosmic dance, seeking, at

all levels, union with its Creator. I saw both mineral and animal life reflected in some of the postures and the diversity of the human spirit in others—our pain and frustration as well as our striving for transformation. The central figure of the priest, towards whom all gestures are directed, stood as the still axis around which this ever-flowing dance revolved and the stately and beautiful gestures of the entremets (26) seemed to indicate the direction of our own individual journey towards the divine."

5 N5, Deciso

(POINTING DERVISH)

Quick kneebends, quarter turns and asymmetric arm gestures have to be executed in a swift, light and subtle way. Originally, Gurdjieff required the dancers to sing one long sustained note during their performance.(10) This is not taken into account by de Hartmann's inspired and exciting dervish-rhythms.

6 N6, Allegro Molto

(CANON)

A fast canon like this one, which starts with quarter-turns and gradually adds steps, body-bends and a complex turning configuration, can only be performed if one develops an attention that is able to follow the whole continuous flowing of the Movement through the entire class, as if from a distance.

7 N7, Allegretto

(WOMEN'S DANCE)

Every position in the class has its own gestures. As soon as the music starts the first row divides itself in two and gradually, as a wall revealing a secret passage, an opening is created. Three women, who were standing in between the first and second row, now come forward; circling around their axis to the front of the class, but immediately circle back again while the first row closes its lines.

Something is shown and then disappears; as if

in the moment we understand something that might be gone the very next. The oldest choreographic notes known to us has this Movement described as "esoteric." Others of the 39 Series are described as "mesoteric" or "exoteric." (27)

8 N8, Allegro ma non troppo

(Walking Six Positions)

The walking is done lightly on the toes and without any unnecessary motion in the body, reminiscent of the way women glide forward, as if without moving, in Russian folk-dances. The melody notes give the rhythm of the feet, in a pattern of three, while the head and arms have the pattern of two of the left-hand chords. To be able to function in this Movement requires a split attention, one for the complexity of ones own patterns, the other to keep in line with the class.

9 N9, Allegro con brio

(OL-BOQ-MEK)

The arm gestures of this Movement, the same as in N1, are combined with exhausting jumps right and left in one of the strongest rhythms of the Series, to be performed only by men.

10 N10, Andantino

(PERSIAN DANCE)

A graceful women's dance. A slow, wide and solemn gesture of arm and vibrating hand after a small displacement forwards and backwards characterises the feeling of trust and sensitivity



PERSIAN DANCE (N10)
performed in AMSTERDAM,
2000

that this Movement creates in its participants. Many years have passed, but I still can hear Mme Solange Claustres' instructions to the women in the class: "Feel... be present in your own atmosphere... trust yourself."

11 N11, LARGO
(LORD HAVE MERCY)

The only piece other than N2 in the Series with more than one musical section.

In the first part, another interesting variety of

the canon principle occurs, not from file to file but, in the body of each dancer, from limb to limb; right arm, right leg, left leg, left arm, in various formulas. In combination with this canon of the limbs, the head has to add a completely independent pattern. On the first three counts of each measure the words "Lord have Mercy" are spoken quietly. In the second part the files start moving graciously and solemnly, while from behind the class a female dancer in the role of a priestess comes tiptoeing forward,



DE HARTMANN'S ROUGH DRAFT FOR N12

the only one for whom the rhythm in triplets is written. One of her gestures illustrates the unveiling of her face, which brings to mind an oracle, performed on rare occasions by a priestess coming out of her tower. Some Movements have inner exercises and in this case, during this section, the exercise demands an effort to visualise and feel one's place in the file and in the row.

12 N12, LENTO (Hallelujah)

This truly majestic ritual, also belonging to the "esoteric" series, is performed in concentric circles, with an inner circle consisting of three women. The class comes from a prostrate position up to a standing prayer position and goes

down again, mirroring the sequence of the first positions. The music follows this pattern closely with crescendos and diminuendos. The melody, a scale in C-minor, is sung by resounding the word "Hallelujah." De Hartmann sustains the scale melody with a harmonisation of unusual depth and intensity. During the Movement an inner exercise connects us to parents, brothers and sisters, as if these are brought into the community of the class and now form part of its aspirations, expressed in the rising and descending waves.

13 N13, ANDANTINO (PERSIAN WALTZ, ANCIENT WALTZ)

This tender women's dance combines an elegant

toe-heel foot pattern with body bends right and left to be executed with an attitude of surrender; but, at each split second in which the dancer finds herself in an erect position, she has to renew her presence in her body. The arm gestures, of a complex geometrical nature, are highly precise and clear and contrast in a remarkable way with the devotional aspects expressed by torso and feet. Arm gestures are, again, in the ever-challenging mirror-sequence.

No accompaniment is conceivable that would

support this Movement better than de Hartmann's music of crystalline beauty. De Hartmann has written out a separate line for the melody to be sung by the class.

14 N14, Allegro ma non troppo
(READING OF A SACRED BOOK, BREAST-BEATING
Dervish)

In this score the repeating melody-curves have a somewhat hypnotic effect, not unlike the ney dervish flutes over heavy pounding drums in



PERSIAN WALIZ (N13) performed in AMSTERDAM, 2000

Gurdjieff - Movement M-27

Alla ma non troppo 1=80 (♩=6) N 14

Soit à 4 mains

La main droite double la main gauche une octave au-dessus et vite.

La mélodie doit être jouée librement en dehors du rythme de la main gauche.

On continue dans le même rythme.

DE HARTMANN'S ROUGH DRAFT FOR N14

Turkish music.

Everybody in the class turns towards somebody holding a Sacred Book and bends rhythmically while beating their chest with a fist. De Hartmann's music requires two pianists to perform this piece, one for the rhythm and one for the melody, on the same piano. The rhythm part on this recording is performed by Gert-Jan Blom.

15 N15, MODERATO

(Monday, Tuesday...)

The 39 Series offers a wide range of Movements, from highly complex configurations to more simple ones. N15 belongs to this last category but it is by no means easy to perform. The body is divided mathematically in quick and exact arm and hand positions, ending with a lunge of the leg forward.

16 N16, CON BRAVURA

(DANCE, RUNNING, SEAGULL)

The "Seagull" name refers to the fast wing-like hand movements. The original sheet music is not clear about the repeating of the rhythm in the left hand, but we have performed it in accordance with the earliest recording known to us, dating from 1951.

17 N17, ALLEGRO MODERATO

(Multiplication)

This is the first multiplication in the Series (28). It is a complex and difficult Movement, which nevertheless has to be performed with lightness, like all Gurdjieff's dynamic Movements. Many have reported that it was Gurdjieff's favourite.

18 N18, ANDANTE TRANQUILLO

(Body Circling)

The name of this Movement reflects the bending of the torso in a semi-circle sideways and backwards, while the outstretched arms execute a mirror-like exchange.

CD 2

1 N19, Allegro con brio (STOP EXERCISE, THE WHEEL)

The frequently described "stop exercise" is traditionally used in this canon type Movement in which the hands describe a huge semi-circle from right to left. From time to time, the instructor calls out "Stop!" and the dancers have to freeze in their positions. With the command "Continue!" they and the pianist resume the Movement where they left off.

2 N20, Allegro ma non troppo (DERVISH EXERCISE, Dervish Tramping) One of the dervish-steps employed here, amidst

a variety of displacements and circle-type gestures of feet and arms, is a step with strong heaving upwards of the leg, which has given the Movement its name.

3 N21, Lento (PRAYER, REMORSE)

A solemn and dramatic Movement with an inner exercise focussing on the feeling of remorse for the way we have treated those dear to us. The Movement demands a pattern of three, executed simultaneously with a pattern of four; but, even if we cannot keep the physical exercise going, we must continue the inner part of the feeling of remorse. This example shows something of the variety of the inner work demanded by the different Movements in the Series.



PRAYER (N21)
PERFORMED AT
J.C. BENNETT'S
I.A.C.E. AT
SHERBORNE HOUSE,
1972

4 **N22, ALLEGRO MA NON TROPPO**
(MARCH 16-20)

This Movement was qualified as the first of the “mesoteric” series. Note how beautiful and subdued de Hartmann’s music leads and stimulates the dancers in their complicated step-pattern. The arm gestures are different for each row.

Note—No music was composed for Movement N23; the pianist has to improvise different rhythms as an accompaniment.

5 **N24, ALLEGRO FEROCO**
(SHARSE VARSE)

The vigour of this dervish Movement has to be seen to be believed: the feet take up the rhythm in three, while the arms perform a three versus four rhythm. The front members of the middle two files hold one another in a traditional dancing-posture and seem to represent a quiet eye amidst the storm of energy generated by the class. The words “Sharse Varse” are called loudly on each rhythmic pulse.

6 **N25, LENTO PESANTE / N25bis, Vif**
(WHITE AND BLACK MAGIC)

It is said that this Movement originated in Gurdjieff’s ballet *The Struggle of the Magicians*, from which it inherits its name. The white magician’s pupils perform a solemn, procession-type Movement to the music of N25 *lento pesante*, while the black magician’s pupils, accompanied

by the neurotic sounds of N25 bis, let themselves go in ugly grimaces of the face and claw-like gestures of the hands, as if they want to scratch somebody’s face open with their nails. The two pieces follow each other without a break. Programmatic body-expressions like these are very rare in Gurdjieff’s Movements and indicate their older origin.

7 **N26, MODERATO**
(MULTIPLICATION, MARCH)

Another multiplication (28) characterised by a difficult twist of the torso versus the legs.

8 **N27, ANDANTE CON MOTO**
(CANON OF TWELVE)

The oldest choreographic notes label this Movement as number one of the “esoteric” series and mentions 29 September 1948 as the date Gurdjieff taught it. It is an incredibly beautiful, highly complex Movement in which the whole class participates in constantly changing configurations. Music and dance are like the ever-changing patterns and dynamics of cosmic life. Sub-groups in the class perform many different roles, but the canon—sometimes invisible, sometimes visible—has to go on all the time.

9 **N28, MODERATO**
(MACHINE GROUP)

Gurdjieff gave this Movement on 12 October 1948.

Despite the fact that almost all dancers have individual roles to perform, the whole class must control the difficult mirror-type sequences of this Movement to such an extent that the impression of one great and complex machine is created. (29)

10 N29, PESANTE

The rhythmical sequence emphasises the Movement's basic pattern, consisting of deep knee-bends, stretching to normal standing position, followed by standing on tiptoes, while arm and head-movements continue independently. De Hartmann's end chords are unusual in their complexity but somehow add to the strength of this remarkable composition.

11 N30, RIGOROSO, CON MOTO (CANON OF SIX MEASURES)

A high-spirited and happy canon made of simple gymnastic exercises alternated with some strange Egyptian-like positions.

Note—No music was composed for Movement N31; the pianist has to improvise different rhythms as an accompaniment.

12 N32, ALLEGRO CON SPIRITO (EXERCISE OF AUTOMATONS, AUTOMATON NOTE VALUES)

N32 is a virtuoso Movement where the dancer as an "automaton" has to perform an up-tempo mathematical step-pattern, simultaneous with torso-circling and unusual arm gestures. Despite its geometrical eccentricity the Movement gives a peaceful and balanced impression.



EXERCISE OF AUTOMATONS (N32)
performed at
J.G. BENNETT'S
I.A.C.E. at
SHERBORNE HOUSE,
1972

13 **N33, Tempo di Marcia**

(Cosmic Rhythm, Group with Stop)

Much more complex than its music would suggest, this Movement creates an intensive spectacle, full of displacements and turns, with a priestess in the middle of the group. The Movement comes to a total and unexpected stop twice, while several dancers continue during the sudden silence of the class. Quite unusual for a stop-exercise. The choreographic notes of this Movement are marked "*premier exercice après retour d'Amerique*" which would date it around early March of 1949.

14 **N34, Allegretto** (Multiplication)

De Hartmann's music for this multiplication (28) is the only piece in the 39 Series written in a major key (30).

15 **N35, Allegro Rigoroso** (March)

Another Movement of the automaton type, N35 offers an ingenuous step-pattern, highly complex displacements and unusual, mathematical, entre-mets. (26)

16 **N36, Con Moto, Rigoroso**

(Dervish Exercise)

The feet follow the rhythm, the body bends with abandonment to the right and left, and the arm divides with precision its radius in six segments. All of this has to be executed precisely in the breathtaking tempo of the music.

17 **N37, Allegro ma non troppo**

(Dance)

A women's dance, silent and beautiful. The complexity is in the many feet and leg positions which are not congruent with the weight of the body and, in addition, very quick turns are necessary. 12 July 1949 was the date on which Gurdjieff first gave this Movement.

18 **N38, Allegretto**

(Twice Six)

The last dervish Movement of the Series offers an example of quiet control and precision of its mirror-sequenced arm gestures combined with the strong rhythmic feet-patterns.

19 **N39, Lento**

(Prayer, Meditation)

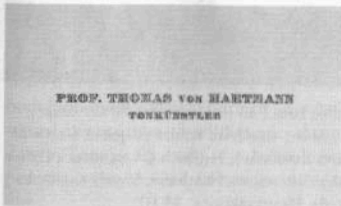
This was the last Movement taught by Gurdjieff on 11 October 1949.

Slow sacred gestures mark the inner exercise in which one connects with one's physical, emotional and mental centres in sequence, and then adds all three together to experience the "whole man."

CHRONOLOGY OF THOMAS DE HARTMANN'S LIFE AND MAJOR MUSICAL WORKS



THOMAS DE HARTMANN IN 1956



COURTESY, THOMAS C. DAY, MONTREAL

THOMAS Alexandrovich de Hartmann was born on 21 September, 1885 in the Ukraine, into a family that belonged to the highest Russian aristocracy. He started to play the piano at the age of four. After the death of his father, when he was nine years old, he was sent to a military school in St. Petersburg. Because of his obvious talents, he was given the opportunity to study music in addition to his military education.

He studied harmony with Arenskii and Tanciev—who also taught Rachmaninov and Scriabin—and piano technique with Esipova-Leschetizky, Prokoviev's teacher. He received his diploma from the Saint Petersburg Conservatory in 1903, at the age of eighteen. That same year, his music for the tragedy *Caligula* by Dumas the Elder was performed at the Imperial Theatre. In 1906 his ballet *The Scarlet Flower* was performed in the presence of the Tsar with Fokine, Nijinsky and Pavlova in the cast. Two years later, after an intervention by the Tsar himself, de Hartmann was allowed to study conducting in Munich with Felix Mottl, a pupil of Wagner.

He married Olga Arkadijevna de Shumacher, who would later function as Gurdjieff's secretary, translator and household manager. The de Hartmanns stayed in Munich from 1908 to 1912

ВАСИЛИЙ
КАНДИНСКИЙ

Suite

libre du ballet „La fleur de rouge“
I. Adagio—„La forêt ensorcelée“

Andante con moto, $\text{♩} = 100$

Picc.

Flaut.

Cel.



СЮИТА

для балета „Красная флора“
I. Адagio—„Зачарованный лес“

Poco a poco crescendo

15. 44 МАЙСТЕР
В. ГАРТМАНН

and later returned for a short period in 1914. There, they established contact with the avant-garde, and especially with Vassily Kandinsky, who remained a life-long friend.

De Hartmann composed music for several theatre projects of Kandinsky. His work for *The Yellow Sound* was published in 1912 in what was to become one of the most famous and prestigious art books of the twentieth century: *Der Blaue Reiter Almanach* edited by Kandinsky and Franz Marc. In the same edition is an article by de Hartmann, 'Über die Anarchie in die Musik' from which we quote:

"External laws do not exist. In music, every means that arises from inner necessity is correct. Anarchy in art should be welcomed. Only this principle can lead us to a shining future, a new rebirth."

Kandinsky, in his famous treatise 'Über das Geistige in der Kunst' published in the same year, emphasised that only inner necessity can lead to art. De Hartmann's reference to the "new rebirth" foreshadows his interest in the



FRANZ THOMAS V. HARTMANN

STANDING FROM L TO R: MARIA MARC (Mrs. MARC), FRANZ MARC, BERNHARD KOHLER (MAJOR COLLECTOR OF MARC & KANDINSKY), HEINRICH CAMPENDONCK (BLAU REITER), THOMAS VON HARTMANN, VASSILY KANDINSKY (SEATED). PHOTO TAKEN CA. 1910.

expositions of his future teacher Gurdjieff.

At the end of 1916, the de Hartmanns met Gurdjieff and decided to follow him. The incredibly adventurous years from 1917 to 1923 have been described in their book *Our Life with Mr. Gurdjieff*. They were part of a small expedition led by Gurdjieff out of war-torn Russia, during which Thomas de Hartmann was almost killed by typhus. They travelled from one country to another, while he worked as a musician in whatever town they passed through. Finally, the de Hartmanns settled in France, in Gurdjieff's Institute for the Harmonious Development of Man in Fontainebleau.

INSTITUT GURDJIEFF
CHÂTEAU DU PRIEURÉ
FONTAINEBLEAU - AVON
PRÈS PARIS
Tél. 107

COIL SERGE
TROUDE PARIS

From May 1923 to June 1927, Gurdjieff and de Hartmann composed, in a collaboration unique in the history of music, the orchestral pieces for the Movement Demonstrations in 1923 and 1924 as well as many compositions for piano solo. In 1922 de Hartmann accepted a job as director of the music-publishing company Belaieff and, as a further effort to raise money both for himself and the Gurdjieff household, started to write music for films under the pseudonym Thomas Kross. By 1936, when he stopped this activity, he had written the music for 52 films.



COIL THOMAS C. DALY, MONTREAL

The de Hartmanns travelled with Gurdjieff on his journeys to America in 1924 and 1929. In that last year de Hartmann left Gurdjieff, never to see him again, but his faith in his teacher remained unaltered. From then on he worked on his own music, in which Gurdjieff's influence is not discernible.

In 1935 he finished his first symphony, opus 50, which was performed later in Paris and Brussels, as well as his *Cello Concerto*, opus 57,

which was performed by Pablo Casals and the Boston Symphony Orchestra. His *Violin Sonata*, opus 51 was published in 1937. He survived the Second World War in France, composing quietly, almost in seclusion, five Concertos and his Second Symphony. After Gurdjieff's death in 1949 he prepared several volumes, privately distributed by Editions Janus in Paris, of the music he composed in collaboration with him. In 1951 he emigrated to America. There he finished his Opera *Esther*, opus 76, begun in 1946, and his second *Piano Sonata*, opus 82 (dedicated to P.D. Ouspensky's ideas of the Fourth Dimension). In 1955 Leopold Stokowski directed his 'Four Dances' from the opera *Esther*.

Thomas de Hartmann died of heart failure on the 26th of March, 1956 in Princeton, New Jersey. He had just started working on the chapter 'Music' in his autobiography and a concert of his work, with himself as a soloist, was scheduled in Town Hall, New York the next month.

His 90 opus numbers include several ballets, three operas, four symphonies, seven concertos, works for piano, chamber music, and many songs on texts by Balmont, Pushkin, Verlaine, Joyce, Proust, Shelley and Shakespeare. His work gradually evolved from a late Romantic towards a modern and personal style. However, he was a forgotten composer soon after his death and even Belaieff removed his compositions from their catalogue after 1960.

Thomas

de HARTMANN


COMPOSER

and

Patricia

NEWAY

SOPRANO



in a program of music by Thomas de Hartmann

TOWN HALL 119 West 42nd Street, New York City
Sunday, April 15, 1956, 8:30 P.M.

Selected Works of Thomas de Hartmann

VOCAL SOLOS

- Op. 11 A LA LUNE (To The Moon) *High Voice*
 Op. 17 FOUR MELODIES, Poems of Anna Akhmatova *High Voice*
 Op. 21 CRANES *High Voice*
 Op. 46 CHANTS BULGARES (Bulgarian Songs) *High Voice*
 Op. 47a BALLADE *High Voice*
 Op. 47b NOS CHANTS SONT NES (A Song Is Born) *High Voice*
 Op. 47c CHANT DE LA MERE D'UN CONSCIENT (Soldier's Mother Song) *High Voice*
 Op. 52 THREE POEMS BY SHELLEY *High Voice*
 Op. 54 SONNET DE ROSSARD *High Voice*
 Op. 59 L'AMOUR DE POETE (A Poet's Love, Nine Poems by Pushkin) *High Voice*
 Op. 71 SIX COMMENTAIRES FROM "ULYSSES" BY JAMES JOYCE *High Voice*

PIANO SOLO

- Op. 58 DOUZE CONTES RUSSES (Twelve Russian Fairy Tales)
 Op. 67 PREMIERE SONATE
 Op. 74 LUMIERE NOIRE (Black Lights, Three Pieces)
 Op. 77 FETE DE LA PATRONNE (After Drawings by Degas)
 Op. 82 DIXIEME SONATE
 Op. 84 DEUX NOCTURNES

CELLO AND PIANO

- Op. 67 CONCERTO FOR CELLO
 Op. 63 SONATA FOR CELLO AND PIANO
 Op. 73 CONCERTO APRES UNE CANTATE DE BACH
 Op. 64 DEUX FLEUREUSES

CHAMBER WORKS

- Op. 10 DAFNIS for String Quartet and Piano
 Op. 60 KOLADRY (Ukrainian Christmas Songs) for String Quartet
 Op. 75 TRIO, for Flute, Violin and Piano
 Op. 81 CONCERTO ANBALUZ, Flute and Piano reduction

OPERA

- Op. 17 FORCES OF LOVE AND SORCERY, Chamber Opera in the style of an 18th Century *Bourgeoisie* String Quartet, Harpsichord (or Piano), Soprano, Tenor and Small Chorus
 Duration: 18 mins.
 Op. 76 ESTHER, Opera in 3 Acts after Racine
 3.5.3.1 - 4.3.3.1 - Trump, Perc. - Piano, Cel., Harp, Org. - Strings
 Duration: 85 mins.

VIOLIN AND PIANO

- Op. 51 SONATA FOR VIOLIN AND PIANO
 Op. 66 MENUET FANTASTIQUE DU CONCERTO

ORCHESTRA

- Op. 25 SCHERZO FANTASTIQUE
 2.2.2.2 - 4.3.3.1 - Trump, Perc. - Harp - Strings.
 Duration: 12 mins.
 Op. 40 TWO ORGAN FUGUES OF BACH, Transcribed for Orchestra
 3.2.2.2 - 4.2.2.1 - Trump. - Strings.
 Duration: 11 mins.
 Op. 49 SUITE FROM THE BALLET "BARBETTE"
 3.2.2.2 - 4.3.3.1 - Trump, Perc. - Harp, Cel. - Strings.
 Duration: 35 mins.
 Op. 56 SYMPHONIE-PORREE
 3.3.4.3 - 3 Sax. - 4.3.3.1 - Trump, Perc. - Piano, Cel., Harp - Strings.
 Duration: 54 mins.
 Op. 57 CONCERTO FOR CELLO
 3.2.2.2 - 4.3.1.0 - Trump, Perc. - Harp, Piano (or Cel.) - Strings.
 Duration: 28 mins.
 Op. 38 TWELVE RUSSIAN FAIRY TALES
 3.3.3.3 - 4.3.3.1 - Trump, Perc. - Piano, Cel., Harp - Strings
 Duration: 18 mins.
 Op. 61 CONCERTO FOR PIANO
 3.2.2.2 - 4.3.2.1 - Trump, Perc. - Harp, Cel. - Strings.
 Duration: 23 mins.
 Op. 62 SUITE
 3.2.2.2 - 4.3.3.1 - Trump, Perc. - Harp, Cel. - Strings.
 Duration: 37 mins.
 Op. 68 SYMPHONY NO. 3 (Le Dit du Soldat) In memory of M. F. Indalek
 3.3.3.3 - 4.3.3.1 - Trump, Perc. - Piano, Harp, Cel. - Strings.
 Duration: 32 mins.
 Op. 66 CONCERTO FOR VIOLIN
 2.2.2.2 - 4.3.1.0 - Trump, Perc. - Harp, Cel. - Strings.
 Duration: 29 mins.
 Op. 72 CONCERTO FOR HARP
 2.2.2.2 - 4.3.1.0 - Trump, Perc. - Harp, Cel. - Strings.
 Duration: 22 mins.
 Op. 78 CONCERTO D'APRES UNE CANTATE DE BACH for Cello and String Orchestra.
 Duration: 18 mins.

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Appendix II

CONVERSION-TABLE OF EUROPEAN 39 NUMBERS AND THE NUMBERS IN THE REVISED SEQUENCE OF THE AMERICAN 46

EUROPEAN 39 SERIES	AMERICAN 46 SERIES
N1	N14
N2	N3
N3	N21
N4	N27
N5	N2
N6	N28
N7	N30
N8	N20
N9	N31
N10	N10
N11	N18
N12	N13
N13	N12
N14	N25
N15	N29
N16	N8
N17	N11
N18	N9
N19	N1
N20	N32
N21	N22

N22	N33
N23	N15
N24	N17
N25	N34
N26	N35
N27	N19
N28	N36
N29	N39
N30	N4
N31	N5
N32	N16
N33	N40
N34	N41
N35	N42
N36	N43
N37	N44
N38	N45
N39	N46

Note—Movements with the American numbers N6, N7, N23, N24, N26, N37 and N38 have no European equivalent and do not exist in the 39 Series.

NOTES

- 1 From Bresles' letter to André Breton, included in Breton's *L'Art Magique*. Paris: Phebus, 1957 (reissued 1991)
- 2 In chapter 1 of *Beelzebub's Tales to His Grandson*. 1950 Routledge & Kegan Paul.
- 3 Wim van Dullemen: 'Madame Claustres Talks about Gurdjieff's Movements', interview published in *Bres* magazine, Amsterdam, October 1997. Article authorised by Mme Claustres. Used by permission from *Bres* magazine.
- 4 *Views from the Real World: Early Talks of Gurdjieff as Recollected by His Pupils*. New York: E.P. Dutton & Co, Inc., © 1973. See page 183.
- 5 James Webb, *The Harmonious Circle*. London: Thames and Hudson, 1980. See page 535.
- 6 Symbolism was a cultural trend, which originated in the west-European industrialised countries in the last decade of the nineteenth century. It could be characterised as a search for spiritual values against the domination of science and industrialisation. Russian Symbolism, although it expressed itself some two decades later than in Western Europe, permeated all of Russian cultural life in the beginning of the twentieth century.
- 7 Pia Witzmann describes Delsarte's system based upon his Law of Threelfoldness and Ninefoldness in *Der Einfluss des Okkulten auf den Tanz*. Frankfurt: Okkultismus und Avantgarde Edition Tertium, 1995.
- 8 E. Roters: *Maler am Bauhaus*. Berlin: Rem-

brandt Verlag, 1965, p. 73. Oskar Schlemmer based his approach on an essay by Heinrich von Kleist (1777–1811), 'Über das Marionetten Theater.' His theory, in a nutshell, is that mankind as a consequence of original sin is only capable of subjective gestures and body-postures. Only through strict adherence to pure geometrical expressions can we approach the divine and recreate the innocence we once had, but lost.

9 Nancy J. Troy, *The Art of Reconciliation: Oskar Schlemmer's Work for the Theatre*. Baltimore: The Baltimore Museum of Art, 1986.

10 This was told by Dushka Howarth, quoting her mother, Jessmin Howarth, during an interview with Gert-Jan Blom, New York, May 2000. Mrs. Jessmin Howarth, Jeanne de Salzmann and several other pupils had been deeply involved in the work of Dalcroze before they joined Gurdjieff.

11 Of particular importance here is Gurdjieff's statement that certain ideas can only be grasped when the emotions are tuned into them by means of music. See: J. G. Bennett's *Making a New World*, New York: Harper & Row, 1973, page 167. This was said to clarify the role of music played before readings from his books and therefore is a convincing example of the enhancement of one art form through the other, which idea was at the very base of the concept of the *Gesamtkunstwerk*.

12 Mrs. Jessmin Howarth commented that no

Movements ever got the same amount of attention as the early ones.

13 Telephone conversations between Dushka Howarth and the author, 1999. These talks have greatly helped me to better understand the historical picture and specific events as well as the possible categorisation of Gurdjieff's Movements. I am indebted to Dushka for her advice and assistance.

14 Mme. de Salzmann said this when she received a group of Dutch students (including the author), in Paris, February 1970.

15 2-CD set of Gurdjieff's *Music for the Movements*. Channel Classics Records CCS 15298, October 1999.

16 Transcribed from tape recordings of Mrs. Howarth's lectures.

17 Thanks to the late Michael Smyth, Oregon and Dushka Howarth, New York, who both provided me with the American numbers.

18 Rudolf Bode: *Musik und Bewegung*. Kassel: Bärenreiter Verlag, 1930.

19 Mme. Solange Claustres, private conversation, November 1996, Amsterdam. This conversation took place during a dinner party at the house of Mrs. D. van Oyen, a personal pupil and friend of P.D. Ouspensky. Also present were her daughter Dorine and the author. Given the importance of Mme. Claustres opinion, I emphasise here that Dorine van Oyen has verified the quotations and confirms their authenticity.

20 Thomas de Hartmann quoted by Thomas Daly in a letter to G.J. Blom, February 2001.

21 We were able to study the versions on the sound-tracks of the different films made by the Institut Gurdjieff in Paris. The most important of these was the 1951 film on which 18 of the 39 series were recorded.

22 Anthony Blake told me that John Bennett attached great value to this story, because for him it symbolised the necessity to function in any given situation as required, but at the same time to remain unattached in one's inner life. Private conversation with Anthony Blake, Amsterdam, June 2000.

23 These choreographic notes are English translations of the oldest existing French documents.

24 Curt Sachs, *The World of Dance*. London: George Allen, 1938. See his introduction.

25 Kate Brass, unpublished document, December 2000.

26 An *entremet* is a repeated sequence of movements that punctuates the piece.

27 These terms as used by Gurdjieff usually refer to the steps of the student's progression towards the innermost circle of religion.

28 In a multiplication the class changes places according to the patterns that result from dividing 1, 2, 3, 4, 5 and 6 by 7—a pattern associated with the symbol of the Enneagram that figured greatly in Gurdjieff's teachings about cosmic laws. In these patterns, the six files are numbered 1, 4, 2, 8, 5 and 7 instead of the nor-

mal 1, 2, 3, 4, 5 and 6. 1 divided by 7 gives the sequence 142857, 2 divided by 7 gives 285714 and so on. These kinds of displacements only occur in Gurdjieff's later exercises.

29 According to Dushka Howarth, based on her mother Jessmin's notes, de Hartmann's music would fit the performance of the Movement better when bar four is omitted from the sheetmusic. We have not omitted bar four from our recording.

30 Jessmin and Dushka Howarth pointed out that de Hartmann's music does not fit the Movement. They suggested the following adjustment: "Omit bars 4, 7, 10, 13, 34, 37, 40 & 43, insert in between bars 14 & 15 a repeat of bars 1, 3, 4 & 6 and in between bars 44 & 45 a repeat of bars 33, 35, 36 & 38." Our recording does not incorporate these changes.

31 Thomas C. Daly explains:

"There are two separate work periods during this time. From 1917 in Essentuki to May 1923 at the Prieuré, no music was written down and no Movements notes were made by anybody. In 1919, Mme. de Salzmann and some of her Dalcroze dancers joined with Gurdjieff. Jessmin Howarth joined in Paris in 1920. Mr. de Hartmann had to be ready to play, by memory only, *any* Movement given up to that point.

"In May 1923, de Hartmann was allowed to write down new exercises given for the first time; as each one was given, he began to notate what was given and to play from his notes. The

piano version was *always* written down first in preparation for the demonstrations to be given the next December. During the summer, de Hartmann—alone—had to figure out how best to orchestrate the ones chosen by Gurdjieff, for 36 musicians. No rehearsals of the orchestration could be done till the last three days in Paris when the musicians were booked. At this time Gurdjieff asked for only one or two notable changes, after hearing the effect—such as adding the "murmurs" of praying Muslim monks, during the Great Prayer.

"After the Paris demonstrations in 1923, a few new exercises were given for use in the American performances. Then, after the 1924 accident, a further six or seven were given in August, and completed the Movements music collaboration."

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