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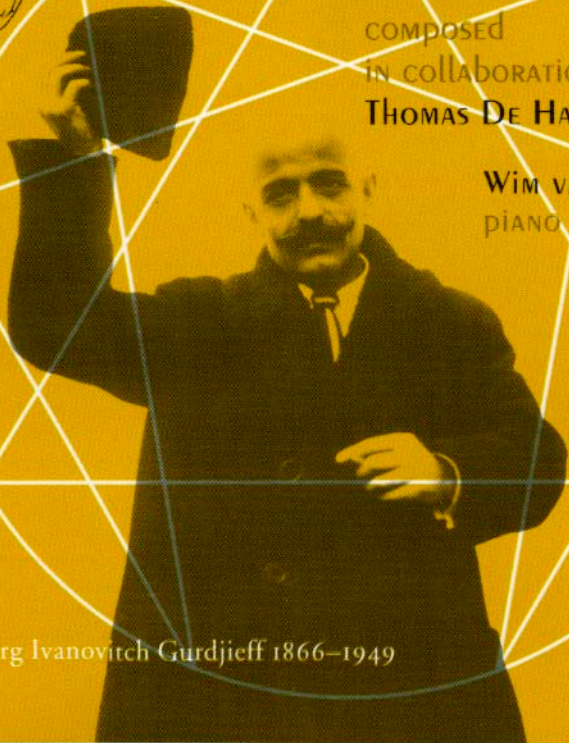


GURDJIEFF'S MUSIC FOR THE MOVEMENTS

COMPOSED
IN COLLABORATION WITH
THOMAS DE HARTMANN

WIM VAN DULLEMEN
PIANO

Georg Ivanovitch Gurdjieff 1866–1949





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Wim van Dullemen performs on a
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JANUARY 13, 1924:
Gurdjieff ARRIVES IN
NEW YORK ON BOARD
THE S.S. "PARIS"
FOR THE FIRST SERIES OF
"MOVEMENTS"
DEMONSTRATIONS
IN AMERICA

TOMY STONE IMAGES

INTRODUCTION

by ANTHONY BLAKE

GURDJIEFF has largely been known as an esoteric teacher, famous for such challenging ideas as “man is asleep” and “remember yourself always and everywhere” through the books written by his followers such as P.D. Ouspensky, Kenneth Walker, John Bennett and others as well as through his own series of writings. Yet he himself said he wanted to be known as a “teacher of dancing.” The corpus of “Movements” or “Sacred Dances” he created has been largely unavailable to the general public and performances usually restricted to selected audiences. But his music is becoming increasingly accessible. The memorable music for the movie made from his book *Meetings with Remarkable Men* consisted of orchestrations and adaptations by Laurence Rosenthal of Gurdjieff/De Hartmann scores for the piano.

The music was originally the result of an extraordinary collaboration between Gurdjieff and the Russian composer Thomas De Hartmann. Most of it was made in the period 1925 to 1927 at Gurdjieff’s “school” in Fontainebleau. Gurdjieff and De Hartmann would create a piece that was then played the same evening, before the “students” listened to a reading from Gurdjieff’s magnum opus *All and Everything*. However, some earlier pieces are still extant, such as the *Essentuki Prayer* which begins this collection, and De Hartmann was to create other music for the Movements much later on in the 1950s after Gurdjieff’s death.

Fortunately, recordings were made of De Hartmann himself playing the music, again in the 1950s. It would have been next to impossible otherwise to know about the subtle sonorities that De Hartmann evoked from the piano. In spite of the fact that, as De Hartmann himself records, “Once Mr Gurdjieff said to me very sharply, “It must be done so that every idiot could play it,” the harmonisations are not always straightforward and the way they are



Cover design for the Prospectus of the Institute, drawn by Alexander De Salzmann in Tiflis, 1919

played matters a great deal: it would be no exaggeration to say that every single note requires a specific attention. There have been many gifted performers of the “Gurdjieff music” since, but none I feel has done it justice as Wim van Dullemen has. He brings to it an exactitude that creates its own class of emotions. Even though the pieces are very short, they each convey the experience of a life-time.

The music, like the Movements the music often accompanies, has been said to “express cosmic laws,” which might make it seem very forbidding or very lofty and “ethereal.” It is not like that. At first hearing, the music may seem simple, almost innocuous. But, if it gets to you, you are touched so deeply you may never recover. The music challenges you to your “essence” or core. There is something in this music that “knows” you and is also capable of taking you on a journey you have not even conceived of!

In this collection, we have music made specifically for the Movements, including versions of the music originally conceived

for the proposed ballet *The Struggle of the Magicians*. There is an extant scenario for this ballet, which contains some intriguing references to music and dances. In the first scene, a dervish appears and, “...he recites some sacred verses and to the rhythm of the verses he makes certain movements resembling gymnastics or dance.” The text “translates” these verses, which are about the many forms of God that lead some to believe that the one aspect they touch is

the whole reality. In Act Two, we see the White Magician teaching “movements resembling dances.”

The text says: “These ‘sacred dances’ are considered to be one of the principal subjects of study in all esoteric schools of the East, both in ancient times and at the present day. The movements of which these dances consist have a double purpose; they express and contain a certain knowledge and, at the same time, they serve as a method of attaining a harmonious state of being. Combinations of these movements express different sensations, produce varying degrees of concentration of thought, create necessary efforts in different functions and show the possible limits of individual force.”

The scenario hints at the wide range of influences Gurdjieff may have known when it speaks of a Tibetan performing “one of the dances of her mysterious fatherland,” of an “Armenian from Mousha,” of an “Osteinka of the Caucasus,” “a Gypsy, a daughter of the people who have forgotten their homeland,” an Arabian who, in her dance, “swoons in ecstasy” and of women from Baluchistan, Georgia, Persia and India performing dances that reflect the souls of their various peoples.

It is relatively easy to pick up on the threads of melody and rhythm stemming from ethnic music that Gurdjieff must have encountered, and also on the elements which come from the western background of De Hartmann. What seems impossible to point to is how the music works and, indeed, what it is that works in the miraculous way it can, if the listener is open. A simple clue may be that every single element carries an intention. At times, the music changes markedly from moment to moment, as if the creator of it were having sudden new thoughts. This music is like an intelligent discourse woven with prayers. It can remind us of “another world” we have long forgotten, “ancient” because it is in our depths. The playing of Wim van Dullemen is true to the meaning that is unfolding in the music. Not a note is to be heard here that has not been thoroughly investigated, inwardly sensed and accurately visualised.

Although we emphasise the extraordinary level of performance available here, we should reflect on Gurdjieff’s repeated remark that the music should be written so that any idiot can play it. This contradiction is paralleled in the performance of the Movements themselves. To be anywhere near proficient, let alone to bring to them a quality that can manifest to an

audience, requires the utmost dedication. At the same time, even the most inept of people, with no skills in dancing and little musical sense, and “drawn off the streets” as it were, often come to some “taste” of their significance and beauty almost in spite of themselves. Are the Movements really for an elite or are they something that, also as time goes on, will be made available to all those who feel drawn to them? They have already proved of value as a therapeutic tool for disturbed youngsters and would certainly be of inestimable value to the ageing.

There are a few examples of music for Movements based on the symbol of the “Enneagram” (an emblem for Gurdjieff’s Institute for the Harmonious Development of Man). The two “laws” of Three and Seven, on which Gurdjieff based most of his teaching, are woven into the fabric of the music and Movements. The “law of Three” is akin to the Trinity of Christendom and expresses the Word of God. The “law of Seven” depicts the articulation of process, the steps of action by which a value is realised. However, the design of the music is not conceptual but crafted in the substance of the feelings. For this reason, you can listen to this music even if you have never seen or performed any of the Movements. The language is strangely universal. It is really a language of “inner movement.” It gives the sense of the soul in movement.

With these two CDs, Wim van Dullemen and his collaborators bring to the public the result of many years of research, practice and contemplation. The performances here are likely to become the standards for the future. It is no exaggeration to claim that this music is unique. There is nothing quite like it. And there has been nothing to compare in scope, accuracy and depth of interpretation as these performances. This music challenges our very conceptions of what music is and should take its place amidst the highest explorations of meaning created in the twentieth century. In music, dance and language, Gurdjieff exhibited an originality that transcended any modernism and rooted itself in the most ancient creativity. He spoke a truly human language.

—Anthony Blake

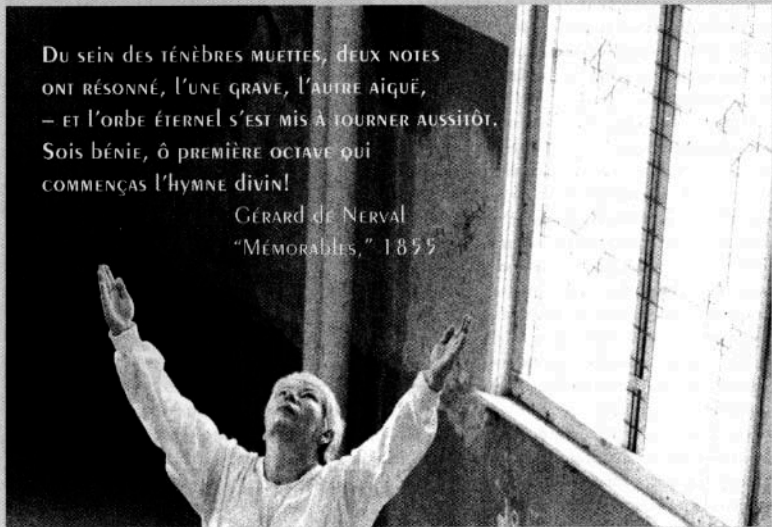
ANTHONY BLAKE WAS A STUDENT OF JOHN BENNETT FOR SIXTEEN YEARS. AUTHOR OF SEVERAL BOOKS, INCLUDING *THE INTELLIGENT ENNEAGRAM* (AN EXEGESIS OF GURDJIEFF’S AND BENNETT’S COSMOLOGIES). HE IS THE FOUNDER OF THE **DIVERSITY**, AN ORGANISATION FOR THE ADVANCEMENT OF HUMAN DIALOGUE.

THE MUSIC FOR GURDJIEFF'S MOVEMENTS

by WIM VAN DULLEMEN

Du sein des ténèbres muettes, deux notes
ont résonné, l'une grave, l'autre aiguë,
— et l'orbè éternel s'est mis à tourner aussitôt.
Sois bénie, ô première octave qui
commenças l'hymne divin!

GÉRARD DE NIVAL
"MÉMORABLES," 1855



MARCO BORGESINI

*Out of the breast of the silent darkneses two notes
resounded, one low, the other high, and at once the
eternal orb turned itself into motion.*

Be blessed, oh first octave that started the divine hymn!

—Gérard de Nerval, "Mémorables," 1855

GEORG IVANOVITCH Gurdjieff

Gurdjieff was probably born in 1866 from Greek-Armenian parentage in what is now the frontier-region between Russia and Turkey. While still a young man a thirst for a special form of knowledge, which he believed still existed somewhere on earth, drove him into the most inaccessible areas of the Orient, on a search that was to last for more than twenty years.

From 1912 on he became a spiritual teacher in Russia, fled during the Revolution and, after a journey through several countries with his caravanserai of family and pupils, finally settled down in France. In a mansion in Fontainebleau, he founded his Institute for the Harmonious Development of Man that, despite a controversial reputation in the press, drew many pupils from America and England. Among the disciplines practised in the Institute were dances, generally referred to as Movements. These Movements were created by Gurdjieff, influenced by the dances and rituals he studied during his travels.

These were presented to the public between December 16 and 25, 1923 at the Théâtre des Champs-Élysées in Paris and in the spring of 1924 in several American cities, including a performance on March 3, 1924 at Carnegie Hall in New York City. The music for them was also created by Gurdjieff. One of his pupils, the composer Thomas de Hartmann, notated Gurdjieff's orchestral arrangements, made especially for these public presentations.



Gurdjieff watches a performance of
MOVEMENTS IN PARIS, 1923

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A serious car-accident in 1924 forced Gurdjieff to re-assess his situation and in the following decade he immersed himself solely in the writing of his books, a trilogy known as *All and Everything*. The first book, *Beelzebub's Tales to His Grandson* aimed to destroy "mercilessly" all previous beliefs about humankind, the universe and God. The second, *Meetings with Remarkable Men*, describes the characters of members of the group "Seekers of the Truth" who he portrays as collaborators in his own search. The third, *Life is Real Then, Only When "I Am"* can be called autobiographical.

Gurdjieff continued to compose and, between 1925 and 1927, some 170 new compositions were produced in close collaboration with De Hartmann. These were intended to accompany the readings of specific chapters from his books for his students at the Institute.

When he had completed his third book in 1935, he saw his Institute closed and sold in the aftermath of the Depression, and interest in his work gradually diminished. After the war, pupils reconnected with him at his Paris apartment, where he presided over dinners—in which he was the patriarch—and summarised his teachings for the last time. He died in Neuilly, near Paris, the 29th of October 1949.

FRAGMENTS OF AN UNKNOWN TEACHING

We know almost verbatim what Gurdjieff taught in the early years between 1914 and 1918, because

one of his pupils possessed such skills of understanding and memory that he was able to write down with meticulous precision everything he remembered, either from private conversations or from lectures given in St. Petersburg or Moscow. This pupil was P. D. Ouspensky and his book *Fragments of an Unknown Teaching* was authorised by Gurdjieff and published after Ouspensky's death in 1947. It is considered the most comprehensive of overviews of Gurdjieff's early teachings. The title was later changed into *In Search of the Miraculous* (1).

Gurdjieff's own books remained without acclaim from literary or scientific circles. One of the rare exceptions was the French surrealist André Breton, who considered *Beelzebub's Tales to His Grandson* "the greatest book of this century" (2)—an amazing statement for anybody who knows Breton's critical mind. Gurdjieff attracted several prominent pupils like Ouspensky, whose own book *Tertium Organum* had established him as a powerful thinker before he even met Gurdjieff, and the English scientist and philosopher J. G. Bennett, as well as the Jungian Maurice Nicoll and the literary critic A.R. Orage. Mainly as a result of the study groups initiated by many of his followers, the relatively small inner circle of pupils surrounding Gurdjieff during his lifetime gradually spread to much larger proportions.

The practice of Gurdjieff's ideas is generally referred to as "The Work." This codeword is now used by a large variety of methods and organiza-



GURDJIEFF DEPARTS FOR WASHINGTON
DURING THE FIRST SERIES OF **MOVEMENTS**
DEMONSTRATIONS IN AMERICA, 1924

tions, only some of which have historical ties that can be traced back to Gurdjieff. Such an explosive growth has its risks. Gurdjieff's teachings are being popularised, if not distorted, often without mentioning their source. Diametrically opposed, is an inclination towards dogmatism among his more ardent followers and students. "The light in one man blinds another," as André Breton formulated so aptly, although in another context. (3)

Gurdjieff left behind an unfinished ballet, his three books, over 200 musical compositions and at least 250 Movements. A unique diversity, and yet, the expression of one organic and coherent body of thought. Fifty years after his death, an entire library of books has been written about his ideas. His music, however, has not reached a large audience yet and, until this day, the Movements have remained virtually unknown outside a small circle of initiates. These discrepancies are regrettable because the books, music and Movements were not only expressions of the same vision, they are complementary to each other—representing intellect, heart and body—and were certainly intended that way by Gurdjieff.

The most remarkable aspect of this music is that it was the result of a unique collaboration. De Hartmann notated and harmonised the themes which Gurdjieff dictated to him, an unprecedented phenomenon in the history of music. Only slightly less remarkable is the fact that the musical sources Gurdjieff drew upon—ethnic music as well as the various rituals of remote monastic brotherhoods—were transmuted with one bold sweep into the well-tempered keyboard of a piano. This process made available a repertoire of music from various Eastern sources that would have remained unknown to Western ears otherwise. In this synthesis of Eastern and Western music resounds the echo of the task that Gurdjieff had set himself: to combine the wisdom of the East with the knowledge of the West.

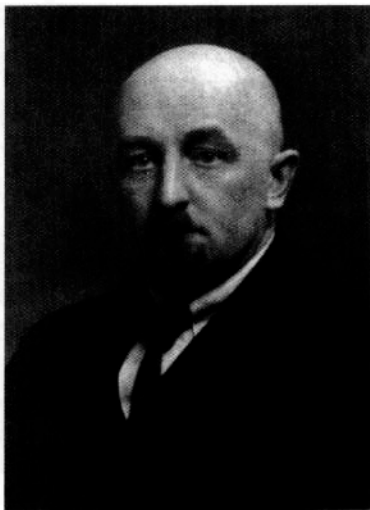
THOMAS DE HARTMANN

Thomas Alexandrovich de Hartmann (1886–1956) was born in a Russian aristocratic family from German ancestry. He was musically gifted, to such an extent that, when he was obliged to enter the Imperial army as an officer, he was allowed to continue his musical studies by permission of the Tsar himself. His teachers in harmony, piano technique and composition at the St. Petersburg Conservatory were the same that had taught his older friend Alexander Scriabin.

In 1906, his ballet *The Pink Flower* (Op. 6) was performed in the presence of Tsar Nicholas II, with Pavlova and Nijinski in the cast. From 1908 to 1911 De Hartmann studied conducting in Munich with Wagner's pupil, Felix Mottl. He married the Russian singer Olga de Schumacher, who would later function as Gurdjieff's secretary, translator and household manager.

During his years in Munich, De Hartmann found a friend for life in Vasily Kandinsky. They collaborated intensively on several stage projects as De Hartmann related in a hitherto unpublished lecture: "The first thing we wanted to stage was a fairy tale by Andersen. In no time at all Kandinsky drew a marvellous sketch of a medieval town. We considered the different scenes and how they could be adopted to a ballet, then we realised that none of the existing forms of ballet could give us what we were looking for. We wanted something entirely different." (4)

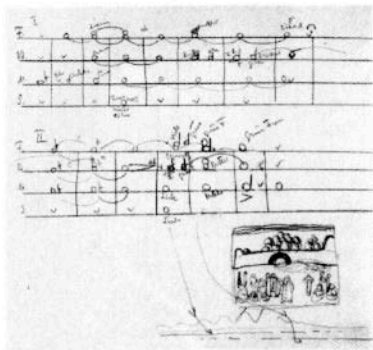
Other joint projects were *The Magic Wings*,



THOMAS DE HARTMANN IN 1921

about a sorcerer and a harlequin, *Daphnis and Chloe*, abandoned because Diaghilev, Fokine and Ravel were working on the same idea, and a complex stage project first titled *Black and White*, then *Giants* and ultimately *The Yellow Sound* (5).

In this project, qualified by De Hartmann as the greatest experiment in the field, he was not only involved in composing the music, but also painted



PARIS, MNAM, NINA KANDINSKY FUND

KANDINSKY, ANALYTICAL SKETCH WITH MUSICAL NOTES BY THOMAS DE HARTMANN, C. 1909 (F = COLOR, B = MOVEMENTS, M = MUSIC, S = VOICE)

some of the scenic back cloths. Four of his paintings are part of the collection of the Musée National d'Art Moderne in Paris. According to Kandinsky's biographer, De Hartmann was the only person Kandinsky ever addressed with the confidential German *du*, and, in the last year of his life Kandinsky expressed a serious wish to work with his old friend on a new play. (6)

De Hartmann had to abandon these projects and returned to Russia in 1912: the German–Russian war was looming and his mother had become critically ill. In 1916, shortly before he was sent to

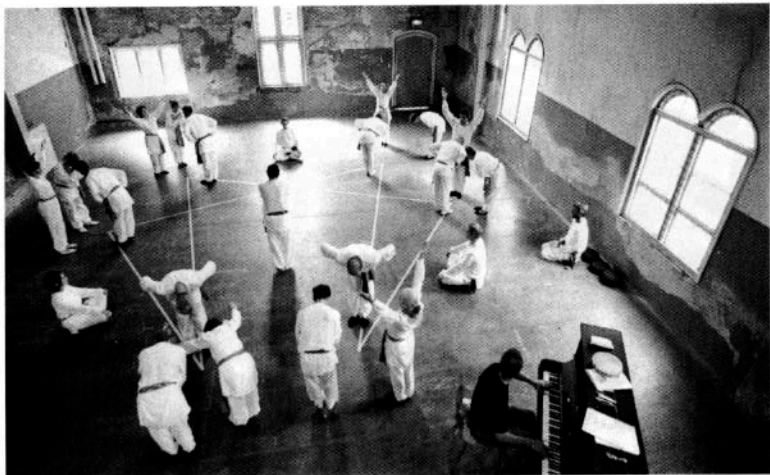
the front, he met Gurdjieff. This was the turning point in his life and both he and his wife decided to follow Gurdjieff, which meant the abandoning of his professional career as composer.

In his autobiography, *Our Life with Mr. Gurdjieff*, De Hartmann describes their adventurous flight out of Russia led by Gurdjieff over the Caucasian mountain range (7). They remained at Gurdjieff's side for twelve years until their relationship ended in 1929. They were never to meet with him again. De Hartmann continued to compose his own music, in which Gurdjieff's influence is not discernible, and survived by giving music lessons and writing music for films under the pseudonym Thomas Kross.

In 1950, after Gurdjieff's death, De Hartmann compiled a collection of the compositions they had made together and published them privately. In that same year, during a visit to London, he said about his musical collaboration with Gurdjieff: "It is not my music; it is his. I have only picked up the Master's handkerchief." (8)

In 1951, De Hartmann emigrated to America, where he died in 1956, just when he had started writing the chapter on music in his autobiography and several days before an important concert of his own compositions in Town Hall, New York. De Hartmann wrote over a hundred works—operas, songs, symphonies and sonatas.

Only a few years after his death, despite his numerous compositions, De Hartmann was a forgotten composer. Even Belaieff, the music-pub-



MARCO BORG/ARTE

WIM VAN DULLEMEN ACCOMPANIES A **MOVEMENTS** CLASS IN AMSTERDAM, 1999

lisher he had worked for, had removed all his compositions from their catalogue by 1960, and only the largest encyclopaedias of music dedicated a few lines to his works. His career had a brilliant start, but his decision to follow an obscure mystic had cost him his place in the ranks of 20th century composers. It is remarkable that the work he regarded as a service to his Master now gives him a reputation as a composer.

THE GURDJIEFF/DE HARTMANN MUSIC

When the German music publisher Schott published the first two volumes of piano-scores in 1996 an important step was made towards a world-wide discovery of this oeuvre. (9) De Hartmann said about this music:

"I can't keep to tell something about Georg Ivanovitch. Here we understand why Georg Ivanovitch put always a great weight on music.



MARCO BORGHESE

CANON of 15 NOVEMBER

He himself played and also composed. If we compare it with the music of all the religions we can see that music plays a great role, a great part in the so-called religious service. But after the work of Georg Ivanovitch we can understand better that music helps to concentrate, to bring oneself to an inner state where we can assume the greatest possible emanations. That is why music is just the thing which helps you to see higher." (10)

The music of Gurdjieff's father, an *ashok* (troubadour) of an ancient tradition, Greek Orthodox liturgical music and Caucasian and Greek folk music—all these were woven into Gurdjieff's early youth. More important than the emotional value to him was the fact that music consisted of vibrations through which laws could be studied that apply to the whole of creation. When Gurdjieff describes the processes of creation, of evolution and involution, he re-establishes an alliance in musical terminology between science and music that goes back to the oldest and most venerable traditions of Western thought. Although music can never be reduced to pure rationality, even a superficial analysis of Gurdjieff's Hymns cannot fail to uncover examples of his laws of Three and Seven. (11)

The Gurdjieff/De Hartmann music can be divided into the music for the Movements demonstrations in 1923/1924 as they were performed by a 36-piece orchestra and the compositions written between July, 1925 and May, 1927.

GURDJIEFF'S MOVEMENTS

One has to experience the Movements in one's own body. How then to describe Gurdjieff's Movements—their ritual gestures, their precision and quietness? The bodies of the dancers are shaped in powerful geometrical abstractions that suspend any individuality and thus a collectivity is created that is able to generate energy of a high quality.

Some time ago a friend asked me if I was interested to see *The First Obligatory*, one of Gurdjieff's Movements, on a website. After some searching, she was able to show me a crude animation of this Movement. While I looked at the little puppet on the screen, doing its soulless gestures, my thoughts involuntarily drifted back to the moment when I first saw this Movement being performed. Some-where in the mid-sixties a bunch of hippies—I was one of them—interested in the theories of Gurdjieff entered a dance studio in the old Jewish Quarter of Amsterdam. We were received by a beautiful French lady whose relaxed smile put us directly at ease. Without losing much time she ranked us up in lines and started to explain vigorous movements for arms, legs and head that we had to perform simultaneously. An old lady sat at a piano and pounded a haunting and strange melody, searching desperately for the right keys. The combination of the movements of my body and the music had a sudden impact on me. It was as if a strong light started to penetrate everything in the hall, including me, and I knew I had hit

upon something of an enormous magnitude and power. That was my experience with Gurdjieff's First Obligatory and my first lesson in the Movements. Soon I found myself playing piano for all the classes in the Netherlands. I had the opportunity to practise and study the Movements over a period of thirteen years. The French lady mentioned above was Mme. Solange Claustres, a personal student of Gurdjieff for seven years and one of the few such pupils still active in teaching the Movements. What I understand of the Movements took shape in me during the long years I played the piano for Mme. Solange Claustres's classes. To renew one's attention each moment, to check again and again if one has the right contact with the body and the feelings, to feel remorse for one's incompetence, to be honest and simple—these were the things that counted in working with her.

In a recent interview, Mme. Solange Claustres described Gurdjieff's Movements and how they are to be performed: "In these Movements the law of the evolution of human consciousness is contained. They express how and in which direction that progression has to go and as such they are a school in the real sense of the word. The body itself understands the Movements in its own way. We have to develop a new attention not to be brought into confusion by all their complex and asymmetrical patterns. We have to use our thoughts consciously to visualise the chronology of the dance. If we do this, we will be touched by a

new vision. In this vision we will realise that we are part of a construction of great beauty that we cannot fathom. This means that we have become part of an objective form of art, that we find ourselves in the conditions where we can experience the laws of consciousness. In all this the music is not simply an accompaniment but a living, integral part of the inner work that takes place in the class." (12)

At least 250 Movements have been preserved, mainly through the efforts of Mrs. Jessmin Howarth, a choreographer at the Paris Opera before she joined forces with Gurdjieff, and Mme. Jeanne de Salzmann, founder of the Institut Gurdjieff in Paris. Movements can only be learned from teachers connected to these authentic transmission lines and therefore it has not been possible to teach them on a large scale.

THE MUSIC FOR GURDJIEFF'S MOVEMENTS

The aim set by musician, music researcher and producer Gert-Jan Blom and myself is to present a comprehensive study about this part of the Gurdjieff/De Hartmann music which:

- 1—rethinks its value as music independent of the Movements for which it was composed
- 2—defines the core of music created by Gurdjieff himself
- 3—reconstructs its factual history
- 4—performs and records the music in a way that meets its historical requirements.

La grande Prière



THE GREAT PRAYER

1—*The Value of the Movements Music*

The music for the Movements has not been published. (13) One of the reasons given for this is that the music and the Movements belong together and should not be separated. This is only partly valid. For example, Bela Bartok's wonderful Rumanian and Bulgarian dances and his symphonic works are based on folk-music and customs that he studied in the field. But, even without knowledge of their sources, these works speak to us because of their evocative and transcendental power. These are the qualities that make music valuable.

Apart from the fact that the music for the Movements represents a substantial part of all of Gurdjieff's musical works, nobody has ever suffic-

iently emphasised that virtually all the music composed by him before 1924, was made for the Movements. All the dates supplied by De Hartmann in his autobiography as well as the dates on his manuscripts confirm this. (14) The compositions before 1924 include fragments from *The Struggle of the Magicians*, *The Initiation of a Priestess*—maybe his most ambitious and surely his longest composition—and *The Great Prayer*, a piece without equivalent in this oeuvre.

It is true that this music is best appreciated by seeing the Movement for which it was composed or, even better, by participating in their performance. Nonetheless, it seemed appropriate to present this music independently and let it speak with its own voice.

2—*The Actual Composers*

The Gurdjieff-De Hartmann music for the Movements has been privately published on two occasions. First, around 1954, when De Hartmann published three selections: white, grey and black books that contained respectively 28, 43, and 7 compositions, all copies of his own handwritten manuscripts. These were reprinted in 1990 by Triangle Editions, Toronto, Canada. They presented the entire collection in two volumes; the first containing the works by Gurdjieff and De Hartmann, the second those composed by De Hartmann alone. Despite some misclassifications this was a valuable effort that could have ended a lot of confusion, if only the circulation of these books had not been so extremely limited.

Many CDs dedicated to the Gurdjieff-De Hartmann music continue to ascribe one or more of their pieces to Gurdjieff that were not actually composed by him. One of these CDs even presents 37 pieces as such, the vast majority of which Gurdjieff had not even heard, let alone composed. It seems necessary to draw a line between his own compositions and works by other composers, including those of Thomas de Hartmann.

Apart from the three De Hartmann books two other valuable manuscript collections exist, not surprisingly associated with two important transmission-lines of Gurdjieff's work: the Ouspensky and the Bennett lineages. These collections were never published but both contain historically

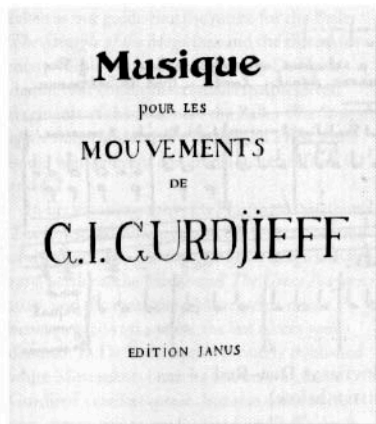
relevant variations to the De Hartmann books. From here on, I will use the code "C1" for the Bennett collection, and "C2" for the Ouspensky collection. C2 is the oldest one, dating back to the mid-twenties and revised in the mid-thirties.

3—*The History of the Music*

After an endless shifting and comparing of the main pieces in this puzzle, combined with my understanding of the Movements known to me, I was able to restore a significant part of the historic mosaic. (15) I realised that there are two completely separate bodies of Movements created in two specific periods of Gurdjieff's life: the old Movements between 1918 and 1924 and the new exercises created between 1940 and 1949. In between these periods Gurdjieff taught no Movements.

Mrs. Jessmin Howarth said about the older Movements: "Everything worked on from 1922 to 1924 in my studios (the studios in the Dalcroze Institute in Paris) and at the Prieuré (The Institute at Fontainebleau) for five or six hours a day, and done in the public demonstrations, had already been completely learnt during months of intensive work in Tiflis, Constantinople, Berlin etc., by the original group before they even arrived in France. No other Movements were ever given such attention." (16)

Mrs. Howarth's daughter, the singer/guitarist known as "Dushka," added that these have also a unique and extra dimension, since they are the



CORLI VAN DOULENEN

DE HARTMANN'S WHITE "MOVEMENTS" book

only ones for which Gurdjieff himself specified the music. He worked long hours dictating distinctive oriental melodies with subtle harmonies and rhythms, exactly suited to every gesture and motion. She emphasised that the piano-versions of these pieces would benefit from being compared to and corrected from De Hartmann's original orchestral scores that were used in the public demonstrations in 1923—1924.

Dushka was raised in the most intimate circle around Gurdjieff. Like her mother, she has dedi-

cated her life to the preservation of the Movements. In 1949 Gurdjieff sent her to England as his personal representative to unite the disparate English groups and rival leaders by teaching them Movements together, primarily the *39 Series* and the *Obligatories*. After Gurdjieff's death, she was active in South and North America. She remains one of the greatest experts concerning the Movements.

Dushka further clarified the picture of the new exercises made by Gurdjieff in the last decade of his life. Let me summarise what I understood as crucial in her explanation:

Around 1940, Gurdjieff started again to teach Movements, scores of them. For a right understanding of Gurdjieff's last ten years, one should realise that each day he was occupied two to three hours at the least with Movements. There cannot be any doubt that these were in this period of his teaching among his most primary activities and concerns. The music for all these was always improvised by different pianists and neither choreographies nor the notation of music were allowed. His main work went into a series of Movements, now called the *39 Series*, that he considered set and ready and that met all his requirements. But, again, no music existed for this *39 Series*, neither for the others from his newer Movements that had gotten less of his attention and approval. When Gurdjieff was in hospital, just before he died, in 1949, he gave Madame De Salzmann a message for Thomas de Hart-

- "DUR-RUD" (Morse: $\underline{\underline{D}} \cdot \underline{\underline{R}} \cdot \underline{\underline{R}} \cdot \underline{\underline{U}} \cdot \underline{\underline{D}}$)

(Mr Gurdjieff said the pupils were to do this with a religious, sorrowful feeling - as if they were walking in the funeral procession of someone dearly loved. Mme de Salzmann added: "Not heavy!" aware of life.)

MRS. JESSMIN HOWARTH'S INSTRUCTIONS ON THE MOVEMENT DUR-RUD
WITH DE HARTMANN'S FIRST MUSICAL SKETCHES (WRITTEN BELOW).

mann. In this message he asked De Hartmann to write the music for his new exercises, to which he added the characteristic instruction: "to do it so that any idiot can play them!" This is what De Hartmann started to do from 1950 onwards. Some of his first new compositions were used in the demonstration of Movements in London in 1950. This was the first public demonstration without Mr. Gurdjieff being present. De Hartmann continued composing after moving to America. So everything for the new exercises, with just a few exceptions, is composed by De Hartmann alone. Gurdjieff had not seen

it, had not heard it and had not approved it. It is doubtful if De Hartmann could duplicate the quality and suitability achieved in his early collaborations with Gurdjieff. He had only the written instructions on the Movements from Mrs. Howarth to use for his first sketches.

Based on our first orientation in this area, confirmed and completed by Dushka, we are now able to identify the composers of nearly all the pieces included in our collection.

In such a complex subject we needed a guideline. We first considered chronology, but new information continued to surface (17). We have

taken as our guide-line the music for the Ballet *The Struggle of the Magicians* and the three Movements music books as compiled by De Hartmann. Our collection contains the preserved fragments of the music for the Ballet *The Struggle of the Magicians* and De Hartmann's first white book, with relevant additional material from C1 and C2.

In his autobiography, De Hartmann attributes *The Essentuki Prayer* to 1918, the first conception of the music for *The Struggle of the Magicians* to 1919, work on the *Ho-Ya* and *The Great Prayer* to 1920, and the remaining Movements music between 1920–1924 when the last pieces were dictated. In De Hartmann's privately published white Movements book he not only included Gurdjieff's earliest music, but also some of his own compositions made after Gurdjieff's death. This has created some confusion. We hope to clear up this confusion by indicating the composer's name after each piece.

One inconsistency needs explanation. Although the Six Obligatories properly belong to Gurdjieff's oldest works, they are not included in the selection for this album simply because De Hartmann places them after the 39 *Series* in his second (grey) Movements book. The 39 *Series* will be the subject of our next collection and the Six *Obligatories* will also be included in accordance with De Hartmann's sequence.

Some of the music for the newer exercises was composed after Gurdjieff's death by Helen Adie

in collaboration with Mme. Jeanne de Salzmann, by Edvard Michael and several others. De Hartmann's position remains unique, for his contribution provided a compositional framework that was subsequently consulted by all other composers in this field. They stuck to the same concept, sometimes to the extent that they sound predictable, a danger De Hartmann always knew how to avoid.

4—*The Performances and Recordings*

De Hartmann's manuscripts for Movements music usually lack dynamic indications and, unfortunately, his renditions of the majority of these pieces have never been recorded. I felt confident that my detailed knowledge of almost all the Movements in this selection and my experience in accompanying Movements classes combined with the information received from direct pupils of Gurdjieff, would provide a sound basis to record them properly. Nevertheless, when our recordings were checked by Dushka and their interpretations and tempos were compared to examples from her own musical archives, it became necessary to re-record several of them based on the historical facts that she was able to provide. For those who are practising Gurdjieff's Movements I must add that these recordings can never replace a live pianist for a class. Only he or she can feel what a class needs at a particular moment.

TRACK NOTES

(If no year is indicated and Gurdjieff is mentioned as composer, the date of composition is prior to May, 1924. Compositions by De Hartmann belong to the period between 1950 and 1953.)

CDI

1. THE ESSENTUKI PRAYER

(HYMN OF THE INSTITUTE, PRAYER FOR INSTRUCTION)

Gurdjieff 1918

The earliest composition. De Hartmann tells us in his autobiography when and how it was made. It is almost impossible to believe that the immense peace it emanates was conceived by Gurdjieff in the midst of his flight out of Russia, when the fury of the Russian Revolution was an acute and constant threat. Exactly the same piece is used in the 39 series as number 4, with an ostinato added to the left hand. During meetings dedicated to Gurdjieff's memory, his closest pupils have kept the practice alive of singing or humming it together, as it was done in the days of the Institute.

2. THE INITIATION OF A PRIESTESS

Gurdjieff 1921–1922

The longest of all Gurdjieff's compositions and the only one in which several themes are linked together into a larger whole. In the literature this

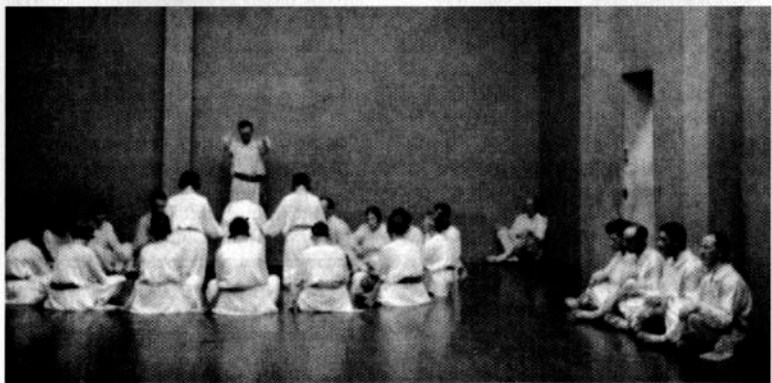
Movement is often described as one of the highlights of the public performances in France and America in 1923 and 1924. John Bennett first saw it in 1921 in Constantinople. He was told that it originated from a Cave Temple in the Hindu Kush. "The Priestess hardly moved," he wrote, "and her face conveyed the feeling of complete withdrawal from the outer world. I had never before seen such a beautiful dance, or heard such strangely disturbing music." (18) Despite much effort to reconstruct it after Gurdjieff's death, only bits and pieces remain and the whole ensemble of the Movement must be considered lost.

In 1970, the sheet music was included in Olga de Hartmann's privately published album, *Seekers of Truth* as Hymn XI.

FRAGMENTS FROM THE STRUGGLE OF THE MAGICIANS

Gurdjieff (conceived 1919, notated 1925)

First advertised in 1914, Gurdjieff and his pupils worked at this Ballet until 1921. Yet, it was never performed in public. It was meant as an opportunity for inner work and as such was in sharp contrast with the glamorous oriental spectacles produced by Diaghilev around the same time. A text of the play, published privately in Cape Town in 1957 and in New York in 1988, tells us about the battle over the pure and beautiful Zeinab between the Black Magician (hired by the rich Prince Gafar) and the White Magician. The White Magician brings Gafar and Zeinab into a somnambulistic trance and draws them towards him to



THE INITIATION OF A PRIESTESS. THÉÂTRE DES CHAMPS-ELYSÉES, 16 DECEMBER 1923

offer Gafar a choice between two possible futures. This may have come from Ouspensky's influence on the story, who collaborated with Gurdjieff on the scenario and wrote the novel *Ivan Osokin* on a similar theme. Although several pianists (including De Hartmann) have recorded these fragments separately (19), this is the first occasion where they are grouped together to give an impression of the actual Ballet.

3 **BEFORE ROSSULA'S DECISION TO GO TO
THE SORCERESS**

Rossula is Gafar's assistant, who persuades him to resort to magic. We cannot exclude the possibility that De Hartmann wrote this piece entirely by himself, inspired by the music he had heard in Dervish communities.

4 **FRAGMENT I**

5 **FRAGMENT II**

When Gafar and Zeinab are entering a somnambulistic state

6 **DANCE IN G-MINOR**

7 **FRAGMENT III**

FROM DE HARTMANN'S
WHITE MOVEMENTS book

8 **EXERCISES 1924 – N1**

Gurdjieff 1924

A women's dance.

9 **EXERCISES 1924 – N3**

(UNFINISHED SECOND OBLIGATORY)

Gurdjieff 1924

A curious militaristic little theme set to accompany a gymnastic preparatory exercise.

10 **EXERCISES 1924 – N4**

(FIRST VERSION OF SLOW SECOND OBLIGATORY)

Gurdjieff 1924

A slow Movement in which the whole class has to manifest itself in unity. This is a more elaborate version of the piece on CD 2, selection 2.

11 **EXERCISES 1924 – N6 (THIRTY GESTURES)**

Gurdjieff 1924

Thirty arm and head gestures have to be executed in a precise, clean, geometrical way and combined with a sharp rhythmical displacement of the feet. Note the variation on CD 2, selection 18, taken from C1 and C2.

12 **THE FALL OF THE PRIESTESS (POLYRHYTHM)**

Gurdjieff 1924

According to Mrs. Howarth, this music was intended as the basis or accompaniment of a women's

Movement which Gurdjieff never completed. It is now generally performed by both men and women as a necessary and beautiful preparatory exercise.

13 **N33** Gurdjieff / De Hartmann
(The actual composer is not known.)

14 **THE SACRED GOOSE (THE SWAN)** Gurdjieff

Perhaps the most touching of all the women's Movements, it portrays the life-story of Woman, symbolised in the story of the goose until the moment when she folds her wings as she watches her offspring fly out towards the distant skies. All movements of the goose are represented and even the position of the eyes is prescribed. Animal-dances like this one are—according to the great musicologist, Curt Sachs—the oldest dances known to mankind.

15 **WOMAN'S PRAYER (PRAYER IN SIX)** Gurdjieff

A slow and sacred Movement for six women, in which twelve positions, the same for each dancer but in a different sequence, are united in a remarkable configuration, reminiscent of the drawings on Egyptian Temple Friezes. This is one of the few rubato pieces in the entire collection of music for the Movements. Note the variation on CD 2, selection 17, taken from C1 and C2. In 1970, this composition appeared in a slightly different form

in a private publication initiated by Olga de Hartmann as Hymn XIII of the album *Seekers of Truth*.

16 **ENNEAGRAM** Gurdjieff
(MEN'S ENNEAGRAM) (Old ENNEAGRAM)

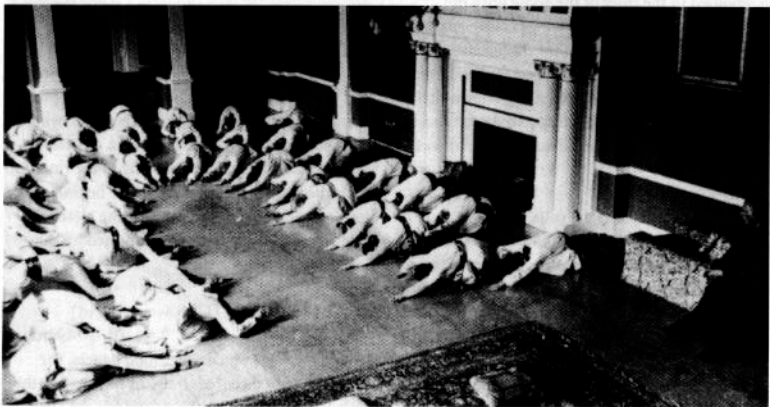
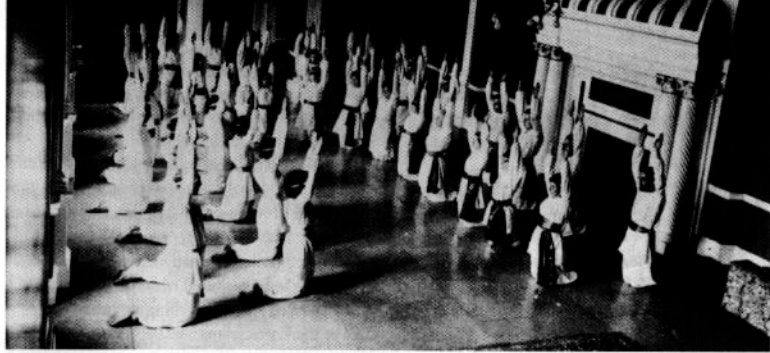
A powerful Movement. In each measure's first note a new body-position is taken, the small rhythmic pattern accompanying slight knee bends. Not to be confused with the Movement where the dancers are travelling along the inner lines of the Enneagram.

17 **THE SHOEMAKER** Gurdjieff
(THE SHOEMAKERS' WORKSONG) (THE KNITTERS)

One of the three worksongs that have been preserved, also called "Occupationals." Here the whole village works together: the men sit in a circle making shoes, their bodies moving to the rhythm, while the women are in a semi-circle behind them knitting socks, but constantly moving closer or further away, in a quick step performed on the heels.

18 **WOMAN'S DANCE (CAUCASIAN ROUND)** Gurdjieff

One of the three remaining round dances, the melody is only three bars long. In the first bar the arms are flung right, in the second bar the arms move to the left, followed by the accentuation of the feet in the third bar.



THE GREAT PRAYER performed at J.G. BENNETT'S INTERNATIONAL ACADEMY FOR CONTINUOUS EDUCATION AT SHERBORNE HOUSE, ENGLAND, 1972. (MR BENNETT CAN BE SEEN AT FAR RIGHT)

19 THE GREAT PRAYER

Gurdjieff 1920–1923

This Movement describes death and rebirth in a compelling way, including all the stages of aspiration, renunciation, openness to all creation, utter despair, death, and finally the ultimate peace of the soul. This Movement, as Dushka pointed out, was usually performed by men wearing blindfolds. The composition is built on a seven-note row for melody and chords: F–G–A flat–B–C–D flat–E. On each melody-note the dancers take a new position. The large chords seem to represent different influences that act upon the monophonic melody, as if descending from other spheres. It is noteworthy that the peaceful conclusion of this music does not occur in C2. This could indicate that it was added on a later date.

20 FORMING TWOS

Gurdjieff

A dervish type Movement in which the rhythm has to be performed smooth and equal, without an accent on the first beat.

21 HO-YA

Gurdjieff 1920–1922

The action in this warrior dance is combined with the shouted prayer *Ho-Ya* (Lord God). The basic rhythm is stamped with the feet while the body bends to the right and the left. This basic motion can be easily distinguished in the music.

CD2

FROM DE HARTMANN'S WHITE MOVEMENTS book

1 DUR–RUD

De Hartmann

Something of the way in which Gurdjieff's genius operated can be fathomed here in the unusual combination of the solemn Movement—in which the feeling for a deceased relative is central—and a rhythmic pattern, derived from the Morse code for the French word *dur*, which means “hard” or “difficult,” and its mirror-word *rud* (see illustration on page 20).

2 SLOW SECOND OBLIGATORY

Gurdjieff

A simpler version of CD 1, selection 10.

3 THE THREE CANONS (CANON OF THREE)

De Hartmann

The rhythm of the melody is taken up by the feet, while the accompaniment with the left-hand chords sustains the body positions. These follow a remarkable mathematical pattern that requires one's total attention, resulting in a visual canon.

CANON of 15 NOVEMBER



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4 CANON of 15 NOVEMBER

De Hartmann

This Movement is combined with the Movement taught on 11 November, creating a complementary force between the strict canon and the impressive entremede (repeated sequence of movement that punctuates the piece) filled with hidden spiritual meaning.

5 THE CIRCLES (OM CIRCLES)

De Hartmann

Only De Hartmann could write a piece with such delicacy. The form of the composition reflects the eternal movement of this all-containing Symbol.

6 DERVICHE (DERVISH #2)

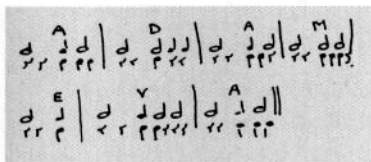
De Hartmann

An exciting exchange between the musical units of three and seven. The peculiar rhythm is accentuated by a quick step and bend on the last two notes of each cycle of seven notes.

7 ADAM & EVA

De Hartmann

Another example of a Movement based on the rhythm of the Morse code (see *Dur-Rud*), this time of the words *Adam* and *Eva*.



8 Multiplication of 9 October

De Hartmann

In what is called a "multiplication" the files of the class change places according to the number 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. These kind of displacements only occur in Gurdjieff's later exercises.

9 WOMEN'S DANCE (The Waltz)

Gurdjieff

In this Movement the women combine elements of courting dances with a rather sudden large sway of the arms forward, followed by a back and forth rocking motion of the body. With the exception of De Hartmann's sheet music, all known versions of this piece contain the tremolo that is played in the repeat of the melody-line.

10 RUG WEAVING (THE CARPET)

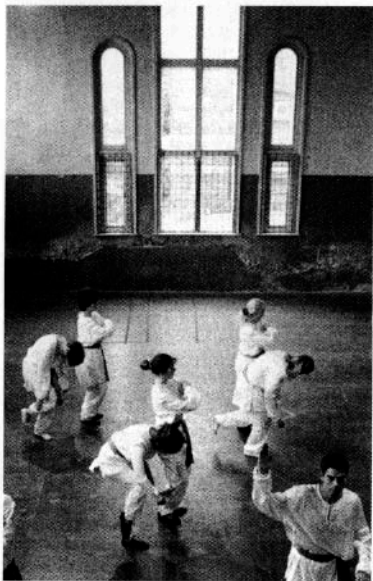
Gurdjieff

This version of De Hartmann is too short to be representative. We have included two alternate versions of this piece to illustrate the historical reliability of the versions kept in the books C1 and C2. These two alternatives depict the entire

Multiplication de NEUF OCTOBRE.
 2 mesures à 3/4, répétées deux fois pour 4 multiplications.

MRS. JESSMIN HOWARTH'S INSTRUCTIONS ON
Multiplication of 9 October, with
 DE HARTMANN'S MUSICAL SKETCHES added below

process of carpet-weaving: the selection of the wool, the knotting (three times) the cutting of the thread with a little knife attached to the little finger, the checking of the knots and pressing them down into place with a metal-comb. The



TREMBLING DERSVISH

note representing the cutting of the thread was performed on a xylophone during the demonstrations in 1923 and 1924. The change in the melody signals that the heavy shuttle has to be pushed to the other side by each of the weavers in turn.

11 TREMBLING DERSVISH (WARRIOR-DERSVISH)

Gurdjieff

The opening and closing statements no doubt imitate the dervish Ney flute and may have been added later.

12 THE FIRST DERSVISH PRAYER (THE CAMEL STEP)

Gurdjieff

A Dervish Movement done by men and two groups of women.

13 THE BIG SEVEN (CANON OF SEVEN)

Gurdjieff

The only surviving part of what was originally a set of seven Movements, this one is a slow canon of seven quiet and harmonious gestures.

14 ANDANTINO

(TIBETAN EXERCISE) (THE LITTLE TIBETAN)

De Hartmann

This Movement, demanding all powers of precision and execution that a dancer may have, is performed in a standing and a sitting version. Note De Hartmann's fine rendering of ceremonial bells.

MARKO BORGREVI

HISTORICAL VARIATIONS TO
COMPLEMENT DE HARTMANN'S
WHITE MOVEMENTS BOOK

(C1 = collection J.G. Bennett lineage)

C2 = collection P.D. Ouspensky lineage)

15 C1—THE CARPET

Gurdjieff

(See comment on CD 2, selection 10)

16 C1—THE SPINNERS

(SPINNING AND THRESHING)

Gurdjieff

This Movement depicts women spinning and men carding and beating the wool.

17 C1—WOMAN'S PRAYER

(PRAYER IN SIX)

Gurdjieff

(See comment on CD 1, selection 15)



DERVISH PRAYER: Oljivanna Lloyd Wright, Mme. Galoumian and Jeanne de Salzmann do the 'CAMEL STEP.'
THÉÂTRE DES CHAMPS-ÉLYSÉES, 16 DECEMBER 1923



18 C1—THIRTY GESTURES

Gurdjieff

(See comment on CD 1, selection 11)

19 C1/C2—THE FIRST DERVISH PRAYER

Gurdjieff

An alternative version for track 12 in a higher tempo and a different key. The monophonic ostinato stems from c2, the changed tremolos from

c1. It demonstrates the different possibilities in the framework of one composition. The slightly changed place of the tremolo, possibly illustrating the camel's saddle-bells, is very effective.

20 C2—THE SHOEMAKER

Gurdjieff

Note the beautiful countermelody, the same version as recorded by Mrs. Rosemary Nott. Rosemary Lillard (later Nott) was a professional pianist at the Paris Opera and was introduced to Gurdjieff in 1922 by Mrs. Jessmin Howarth. Shortly before she died in 1979, she privately recorded 70 pieces for the Movements in the style in which they were played at the Institute and



PRAYER IN SIX PERFORMED AT J.G. BENNETT'S I.A.C.E. AT SHERBORNE HOUSE, 1972

later in America. These unpublished recordings provide an important historical insight into the performance tradition of Gurdjieff's music.

21 C2—CARPET WEAVING

Gurdjieff

22 C2—THE SPINNERS

Gurdjieff

These are the same versions as those recorded by Mrs. Rosemary Nott. No doubt, these are the most authoritative piano versions that exist.

23 C2—WOMEN'S ROUND DANCE

Unknown

In this Movement the men stand with their arms stretched out, as if to protect the women's circle dance which symbolises the eternal renewal of life.

24 C2—TURNING

Unknown

This music accompanies a ritual turning Movement.

25 C2—ENNEAGRAM

Gurdjieff

A fully harmonised variation of the version on CD 1, selection 16.

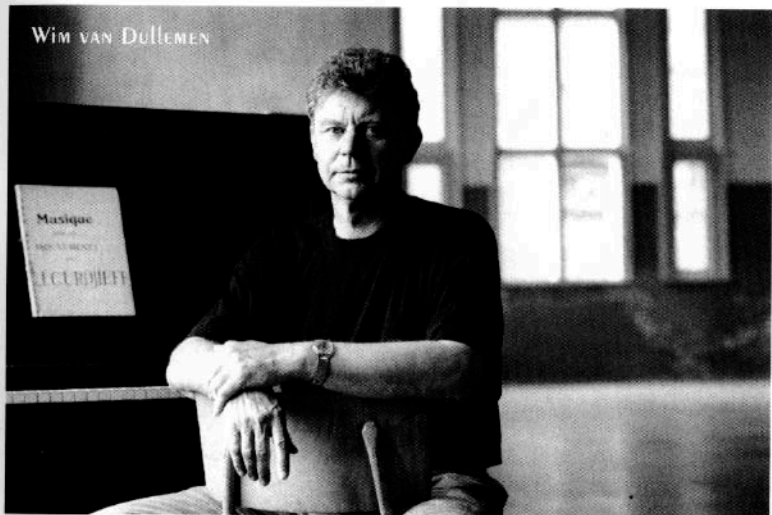


ENNEAGRAM PERFORMED AT J.G. BENNETT'S I.A.C.E. AT SHERBORNE HOUSE, 1972

NOTES

- 1 P.D. Ouspensky, *In Search of the Miraculous: Fragments of an Unknown Teaching*. London: Routledge & Kegan Paul Ltd., 1950
- 2 André Breton wrote this in the preface for a reprint of Charles Fourier's *l'Écart Absolue*.
- 3 André Breton, *Les Pas Perdus*. Paris: Editions de la Nouvelle Revue Française, 1924
- 4 Lecture held in New York around 1950. Manuscript in the Yale University Music Library, New Haven
- 5 Published in *Der Blaue Reiter-Almanach* 1912. First performed in New York, 1972
- 6 Jelena Hahl-Koch, *Kandinsky*. London: Thames and Hudson, 1993
- 7 First published in 1964. Last enlarged edition: Thomas and Olga de Hartmann, *Our Life with Mr. Gurdjieff*. Arkana Penguin Books, 1992
- 8 Quoted in the Historical Notes by James Moore and Jeffrey Somers for a Piano Recital, London 1988.
- 9 Gurdjieff/De Hartmann, *Music for the Piano*, volumes I and II. Mainz: Schott, 1996
- 10 Appeared on the 3 CD-set *The Music of Gurdjieff / De Hartmann*, Triangle Records TCD 1001-1003
- 11 Wim van Dullemen, "Examples of the Law of Three and Seven in the Music of Gurdjieff / De Hartmann," included in the *Proceedings of the All and Everything Conference 1997*.
- 12 Wim van Dullemen, "Madame Claudres Talks about Gurdjieff's Movements," interview published in *Bres*, Amsterdam, October 1997. (Article authorised by Mme. Claudres). Reprinted by kind permission of *Bres*.
- 13 The five fragments of *The Struggle of the Magicians* will be published by Schott. All other compositions of Gurdjieff and/or De Hartmann for Movements will not be published.
- 14 Schotts Volume I *Asian Songs and Rhythms*, dedicated to folk-music, has as selection #10 a piece composed in July, 1923. This doesn't seem to belong in that Volume at all. It has always struck me as of a totally different nature; it is highly similar in atmosphere to *The Struggle of the Magicians*. In fact, a part of the recitative of this piece is the same as a part of the melody of CD 1, selection 3.
- 15 Wim van Dullemen, "Defining Gurdjieff's Movements: an International project." In: *Proceedings of the All and Everything Conference, 1999*.
- 16 Transcribed from tape recordings of Mrs. Howarth's lectures.
- 17 We were recently informed by Dushka of the compositions dictated by Gurdjieff to Mrs. Nott in 1924.
- 18 John Bennett, *Witness*. London: Turnstone Books, 1974
- 19 Selection 3, Bartok Recording Studio, NYC, 78rpm, 1A Third Tableau (unidentified pianist). Dance in G-Minor on the 78s and 45s published by Editions Janus in the 1950s and '60s as 23 *Pieces for Piano* (pianist unidentified). The remaining three fragments were recorded by De Hartmann. Triangle Records TCD 1001-1003.

WIM VAN DULLEMEN



MARCO BODIGERAVE

ACKNOWLEDGEMENTS

We want to acknowledge the value of the suggestions made to us by Mrs. Howarth's daughter, the singer and guitarist known as Dushka, who maintains and made available to us her invaluable Movements archives, containing documentation, audio, photo and video materials as well as music manuscripts. Her generously offered help has been much appreciated.

Thanks also to Kate and Tinky Brass, whose attitude stands out as an example of what co-operation should be.

I wish to thank my producer Gert-Jan Blom for his initiative. His mix of intellectual curiosity, musical integrity and humour was a constant motivation.

—Wim van Dullemen
September, 1999