

Gurdjieff / De Hartmann

COMPLETE MUSIC
FOR THE PIANO

Jeroen van Veen
piano



Georges Ivanovitch Gurdjieff (1866-1949)

& Thomas de Hartmann (1885-1956)

Music for the Piano

Volume I, Asian Songs and Rhythms

First Series

1. Greek Melody	2'38
2. Greek Round Dance *	1'22
3. Greek Song	2'40
4. Kurd Melody for two Flutes	1'00
5. Oriental Song	1'21
6. Persian Song *	4'29
7. Atarnakh, Kurd Song	2'48
8. Tibetan Melody	1'48
9. Marche alerte	1'42
10. Lento, quasi recitativo	3'06
11. Andante con moto	4'34
12. 15 XII (1925)	0'43
13. Duduki	2'21
14. 13 X (1926) *	1'54
15. Armenian Melody	1'42
16. Song of the Molokans	1'34
17. Kurd Shepherd Melody	3'51

Second Series

18. Song of the Aïsors	4'33
19. Kurd Shepherd's Dance *	0'56
20. Song of the Fisherwomen *	1'53
21. Allegretto *	0'51
22. 29 XII (1925) *	2'31
23. Mamasha *	0'54
24. Persian Dance *	0'51
25. Song of Ancient Rome	0'49
26. 07 XII (1925) *	1'28
27. Armenian Song	2'45
28. Poco Marciale *	1'00
29. Ancient Greek Melody	2'33
30. Long ago in Mikhailov	3'11
31. Oriental Melody *	2'25
32. Assyrian Women Mourners	2'47

Third Series

33. Kurd Melody from Isfahan	2'43
34. Hindu Melody	2'10
35. 22 X (1926)	0'57
36. Armenian Song	1'07
37. Greek Melody	2'37
38. Afghan Melody	1'33
39. Moderato	2'34
40. (c.1923/1924)	2'26
41. Kurd Melody	1'30
42. Ancient Greek Melody	1'20
43. Ancient Greek Dance	1'30
44. Greek Song	2'19
45. Arabian Dance	1'53
46. Greek Melody	1'19
47. 8 XI (1925)	1'09
48. Tibetan 'Masques' No.1	1'10
49. Tibetan 'Masques' No.2	2'16

Volume II, Music of the Sayyids and the Dervishes

First Series

50. Sayyid Chant and Dance	3'32
51. For Professor Skridlov *	2'14
52. Sayyid Chant and Dance	4'40
53. 10 IX (1925)	2'25
54. Dervish Dance *	1'07
55. Persian Dervish *	1'31
56. Dervish Chant and Dance *	2'14
57. Sayyid Chant and Dance, in A minor	2'21
58. Sayyid Chant and Dance, in D minor	3'35
59. Sayyid Chant and Dance, in G minor *	4'14
60. 13 X (1926)	1'35
61. Sayyid Chant and Dance, in D minor	6'20
62. 29 IX (1925)	2'37
63. Dervish Dance *	0'55
64. Sayyid Chant	3'21

Second Series

65. Persian Dervish	2'57
66. Dervish Dance *	1'44
67. 22 III (1927) *	1'55
68. Sayyid Chant and Dance, in D minor	2'13
69. 01 I (1926) *	2'19
70. Sayyid Dance, in G minor *	0'58
71. Sayyid Dance, in B minor	1'59
72. Sayyid Chant and Dance, in G minor	2'04
73. 01 V (1927) *	1'57
74. Sayyid Chant and Dance, in C	4'19
75. Sayyid Dance, in F minor	2'39
76. Dervish Dance	2'49
77. Moorisch Dance (Dervish)	2'45

Third Series

78. Sayyid Chant and Dance, in A minor	4'09
79. Sayyid Chant and Dance, in D minor	2'59
80. Sayyid Dance	1'27
81. Katzapsky Song *	1'34
82. Sayyid Dance	2'08
83. Sayyid Chant and Dance *	2'30
84. Bayaty	4'01
85. Dervish Dance	3'06
86. 01 IV (1927)	1'47
87. Caucasian Dance	3'03
88. Kurdo-Greek Melody	2'26
89. Kurdish Song (Sayyid)	2'39
90. Sayyid Chant and Dance, in A minor	2'47
91. Sayyid Chant and Dance, in C minor*	3'34

Volume III, Hymns, Prayers, and Rituals

First Series

92. Prayer	2'04
93. 31 X (1926)	2'07
94. Pity for One's Self	3'45
95. Laudamus	4'20
96. 23 X (1926)	2'25
97. 22 III (1927)	2'35
98. 02 I (1927)	1'28
99. 06 I (1927)	2'35
100. Poco Vivace	1'50
101. Hymn for Christmas Day No.1	2'15
102. Molto lento e liberamente	1'21
103. Andantino	2'35
104. Joyous Hymn	3'16
105. As if the Stormy Years had Passed	3'13
106. Rejoice, Beelzebub!	2'33
107. Prayer for Mercy	1'51
108. Holy Affirming, Holy Denying, Holy Reconciling	4'30
109. Orthodox Hymn for a Midnight Service	2'55

Second Series

110. Reading from a Sacred Book *	7'58
111. Prayer and Despair	3'54
112. Religious Ceremony	4'35
113. Prayer of Gratitude	2'26
114. Orthodox Hymn from Asia Minor	3'03
115. Largo	2'38
116. Prayer and Procession	5'22
117. Easter Hymn	1'32
118. Lento Cantabile	1'39
119. Hymn for Good Friday	1'31

120. 20 X (1926)	2'51	145. Hymn No.3	1'39
121. Andante con moto	2'52	146. Hymn No.4	2'22
122. Tibi Cantamus No.2	5'32	147. Hymn No.5	2'20
123. Andante	4'19	148. Hymn No.6	1'58
124. Alleluia	2'46	149. Hymn No.7	2'29
125. Hymn for Christmas Day No.2	4'13	150. Hymn No.8	5'18
126. 1 IV (1927)	1'12	151. Hymn No.9	1'23
127. Hymn to Our Endless Creator	1'42	152. Hymn No.10	4'50
128. Meditation	1'42		
129. Night Procession	5'44	<i>Fragments from The Struggle of the Magicians</i>	
<i>Third Series</i>		153. Fragment No.1	1'45
130. Tibi Cantamus No.1	1'40	154. Fragment No.2	1'06
131. Prayer	1'33	155. Fragment No.3	4'30
132. Hymn for Easter Thursday	4'22	156. Fragment No.3A	2'21
133. Hymn for Easter Wednesday	4'35	157. Fragment No.4	5'07
134. Lento, 14 IV (1926)	2'39	158. Fragment No.5	3'55
135. 7 XII (1925) *	1'38	159. Fragment No.5A	2'53
136. Essene Hymn	1'54	160. Fragment No.6	0'58
137. Women's Prayer	2'03		
138. Chant from a Holy Book	4'00	<i>Four Early Pieces</i>	
139. Vespers Hymn	2'49	161. Tibetan Dance *	0'52
140. 13 III (1927)	1'13	162. Tibetan Movement	1'15
141. The Resurrection of Christ	2'53	163. Trinity *	1'19
142. Easter Hymn and Procession in the Holy Night	4'54	164. Tibetan Melody	1'27
<i>Volume IV, Hymns from a Great Temple and other Selected Works</i>		<i>Four Selected Works</i>	
<i>Hymns from a Great Temple</i>		165. The Essentuki Prayer	4'28
143. Hymn No.1	4'15	166. Return from a Journey *	1'45
144. Hymn No.2	4'11	167. The Initiation of the Priestess	11'01
		168. The Bokharian Derbish, Hadji-Asvath-Troov	3'27

About the Music

In 1991 I was asked by Wim van Dullemen to join a group of pianist studying at various conservatories in the Netherlands to work and discuss the work of Gurdjieff & de Hartmann. Van Dullemen being a close friend of my father in law was a specialist in this music and had done already a lot of research. These meetings were my first introduction to the work of these two men. Mysterious, in the way that up to then I only knew composers who worked on their own, but this collaboration was really unique and new for me. After a while I quit the group, at that time I had other interests such as playing the standard two piano repertoire with my brother Maarten.

From time to time I kept playing some of this wonderful music by Gurdjieff & de Hartmann. This music was completely new to me, of course I knew the music by Bartok and Martinu, folk and classical combined to a new genre. Including all kinds of intriguing musical forms and keys, both Arabic and Eastern. Freely written down music, quasi improvised in huge contrast with the rhythmic and Daff (percussion instrument) supported compositions. During the years these compositions always were on my to-do list, and the Covid19 lockdown made time to sit down and record all the printed material that was available (published by Schott in four albums). I choose to record the pieces in the order of the four albums. Some pieces don't even have a title but just a date of composition. And all the works are relatively short, between one and three minutes.

The result is a 6-album set with all the published 170 piano compositions by this duo.

Gurdjieff became convinced that the music of different cultures both preserved and revealed essential characteristics of those cultures and conveyed deeper meanings rooted in their traditions. He possessed an extraordinary capacity for remembering the intricate melodies and traveling in Central Asia and the Near East. These 'recordings' were essential for the work that was to follow. The music Gurdjieff encountered descends from aural traditions. As a rule, this music is not written down but relies on the musician's exact knowledge of its characteristic melodic movements. As in most monophonic music, a sense of harmony is implied by the melodic intervals themselves, often underpinned by a drone of the tonic, or with the added fifth. In certain styles one also finds a complex rhythmic interaction between melody and accompaniments. The systems of tuning, varying from region to region, are derived

from divisions of the octave that result in intervals unfamiliar to our Western ears. De Hartmann, a musician of European culture, needed time and a special preparation to become sensitive to a musical language so different from his own, and to be able to hear the essence of the music that was being conveyed to him. He describes his first musical contact with Gurdjieff: In the evenings, he came with a guitar and would play not in a usual manner, but with the tip of the third finger, as if playing a mandolin, slightly rubbing the strings. There were only melodies, rather pianissimo hints of melodies from the years when he collected and studied.

Georges Ivanovitch Gurdjieff (1877-1949)

Gurdjieff was born of Greek-Armenian parentage in the Greek quarter of the town Alexandropol (present-day Gyumri) in Russian Armenia, near the border of Turkey. According to his autobiographical writings, in his youth, when he and his family had moved to Kars in Turkey, Gurdjieff was fascinated by the musical abilities of the ashokhs or travelling bards, a profession of his father, and was a devoted chorister in the Kars military cathedral choir. Although Gurdjieff did not formally study music outside his experiences as a chorister, he helped verify the Cathedral Dean's vocal transcriptions of newly composed canticles by singing them to the Dean. Gurdjieff's accounts indicate that he was attracted to music at a young age, possessed musical skill, and was exposed to a variety of musical traditions in the cultural melting pots of Alexandropol and Kars. Later, on a lengthy expedition through Central Asia and the Middle East in frantic pursuit of esoteric knowledge, Gurdjieff described playing, singing, hearing, and recording music, as well as employing music as a gimmick in order to earn money. Gurdjieff arrived in Moscow in 1913 with a body of teachings that he promoted as deriving from ancient, esoteric sources accessed on his extensive travels. He began gathering pupils and in 1918 in Essentuki in the Caucasus he founded an Institute that later became the 'Institute for the Harmonious Development of Man.' This provided conditions and methods that enabled pupils to work on themselves, with the aim of developing harmony between their three 'centers'. The Essentuki Institute moved to Tiflis then Constantinople, Berlin, and finally, in 1922, to the Chateau des Basses Loges in Avon in Fontainebleau near Paris, in the three-story main building known as the Prieuré, where it functioned until 1932. From 1917 to 1924, Gurdjieff incorporated singing into his teaching methods, and challenged pupils with personalized musical exercises. During this period he also choreographed and

taught Movements, worked on his ballet *Struggle of the Magicians*, and collaborated with de Hartmann on music to accompany them.

In mid-1924 Gurdjieff had a serious car accident that marked a juncture in his life, affecting his Institute and teaching methods. He temporarily disbanded the Institute, stopped work on Movements, began writing his monumental work Beelzebub's *Tales To His Grandson*, and started composing a different type of music with de Hartmann, the Gurdjieff/de Hartmann piano music, which continued until 1927. When de Hartmann left Gurdjieff in 1929, Gurdjieff no longer composed, preferring to improvise on his lap harmonium, which was a constant companion for at least twenty-three years; he played it up until four days before his death. Gurdjieff began teaching Movements again in 1940 and on 14 October 1949, days after choreographing his last Movement, he collapsed at a Movements class. Just over two weeks later, on 29 October, he died of pancreatic cancer at the American Hospital of Neuilly, after dictating final instructions to his pupil Jeanne de Salzmann days earlier.

Thomas de Hartmann (1885-1956)

De Hartmann was born in 1885 in the Ukraine on his family's estate, which bordered the village of Khoruzhevka, east of Kiev. His parents were aristocrats of Russian-German ancestry; his father was a captain in the Imperial Household Guards. De Hartmann began improvising music at the age of four, and as a young child was fascinated by fairy-tales, which became a recurring theme in his compositions. At eleven de Hartmann began studying harmony and composition with Russian composer Anton Arensky, and this tutelage continued for ten years until Arensky's death in 1906. De Hartmann also studied piano technique with prominent Russian pianist Anna Esipova-Leschetzky, and in 1903 at age eighteen, received his diploma from the St Petersburg Imperial Conservatory under the directorship of composer Nicolai Rimsky-Korsakov. In the same year he graduated from military school as a Junior Guards Officer. In 1906 de Hartmann began studying counterpoint with composer Sergei Taneiev, a pupil of Tchaikovsky and close friend of the Tolstoy family, and married opera singer Olga Arkadieвна de Shumacher (1885-1979). After the death of his mother in 1912 de Hartmann returned to St Petersburg and at this time he and his wife began searching for a spiritual teacher or group. Through one such group in St Petersburg de Hartmann met mathematician Andrei Andreyvich Zakharov, and it was Zakharov who introduced de Hartmann to Gurdjieff in 1916

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Jeroen van Veen

Jeroen Van Veen (1969) started playing the piano at the age of 7. He studied at the Utrecht Conservatory with Alwin Bär and Håkon Austbø. In 1993 he passed the Performing Artists' Exam. Van Veen has played with orchestras conducted by Howard Williams (Adams), Peter Eötvös (Zimmermann), Neal Stulberg (Mozart & Bartok) and Robert Craft (Stravinsky). He has played recitals in Europe, Russia, Canada & the USA. Van Veen attended master classes with Claude Helffer, Roberto Szidon, Ivan Klánsky and Leonid Hambro. He was invited to several festivals:

Reder Piano Festival (1988), Festival der Künste in Bad Gleichenberg (1992), Wien Modern (1993), Holland Dance Festival (1998, 2010) Lek Art Festival (1996-2009). Van Veen recorded for major Radio- and Television companies. In 1992, Van Veen recorded his first album as Piano duo Van Veen. In 1995 Piano duo Van Veen made their debut in the United States. They were prize-winners in the prestigious 4th



International Murray Dranoff Two Piano Competition in Miami, Florida. After this achievement they toured the United States and Canada many times. The documentary "Two Pianos One Passion" (nominated with an Emmy Award 1996) portrays them as a duo. In 2016 Van Veen was awarded with the NPO Radio 4 2016 Award, for his efforts and promotion of classical music beyond the concert halls. His lay-down (ligconcert) concerts were praised as an example how classical music can attract new audiences.

The various compositions by Van Veen may be described as Minimal Music with different faces, Crossovers to Jazz, Blues, Soundscape, Avant-Garde, Techno, Trance and Pop Music. His Minimal Preludes for piano, and his NLXL are some of his most played pieces worldwide. His latest Minimal Piano Concerto Continuum was a great success. In 2015 he premiered his Incanto nr 2 in the Amsterdam Concertgebouw with Sandra van Veen.

Currently Mr. Van Veen is director of Van Veen Productions, Chairman of the Simeon ten Holt Foundation, Pianomania Foundation and artistic director of several music festivals. He is also active as Overseas Artistic Director in the Murray Dranoff Two Piano Competition based in Miami. Over the last 25 years Van Veen recorded more than 192 albums and 5 DVDs, mostly for Brilliant Classics. His discography includes Adams, Einaudi, Glass, JacobTV, Minimal Piano Collections, Nietzsche, Nyman, Pärt, Piazzolla, Reich, Riley, Satie, Sakamoto, Stravinsky, Tiersen, Ten Holt, Van Veen, Yiruma and many others.

Van Veen is also praised for his productivity some say, 'the man who records faster than his shadow'.

"Dutch pianist and composer, Jeroen van Veen, the leading exponent of minimalism today", Alan Swanson (Fanfare)

"Jeroen van Veen has for many years been a powerhouse in the piano world of the Netherlands and beyond", Dominy Clements (Musicweb-International)

"The Maximal Minimalist Missionary", Raymond Tuttle (Fanfare)



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