TOCCATA CLASSICS

Thomas de HARTMANN

ORCHESTRAL MUSIC

UNE FÊTE EN UKRAINE: SUITE FOR LARGE ORCHESTRA, OP. 62
KOLIADKY: NOËLS UKRAINIENS, OP. 60
SYMPHONIE-POÈME NO. 4, OP. 90
CONCIERTO ANDALUZ, OP. 81

Bülent Evcil, flute
Lviv National Philharmonic Orchestra of Ukraine
Theodore Kuchar

FIRST RECORDINGS

THOMAS DE HARTMANN: A COMPOSER'S LIFE

by John R. Mangan

Even for the most promising young composer, steering one's career in the direction of success may be likened to walking through a minefield: one false step can bring the promise of obscurity. Cast this quandary against a backdrop of social and political upheaval and the chances of oblivion are considerably multiplied. Indignities of time and place can go a long way towards quelling a composer's voice, no matter how unique. In spite of such affronts, the music of Thomas Alexandrovich de Hartmann (1885–1956) has endured. The de Hartmann papers in the Yale University Music Library reflect a life of early successes, followed by constant struggle in the wake of two World Wars and the Russian Revolution.

Born in Khoruzhivka, in northern Ukraine, on 21 September 1885, to a family of Russian aristocrats, de Hartmann showed an inspired ability for music by improvising melodies at the piano before the age of five. At age nine, following the death of his father and in keeping with family tradition, he was sent to the military academy in St Petersburg. There he found a sympathetic supporter in the director of the academy, who recognised the unusual musical talent of the young de Hartmann and allowed him to pursue informal musical studies alongside his military training. In 1897, at the age of twelve, de Hartmann began his formal training in music as a composition student of Anton Arensky, renowned former professor of composition at the Moscow Conservatoire and then current director of the Imperial Chapel in St Petersburg. After Arensky's death in 1906, de Hartmann studied counterpoint with Sergei Taneyev, whose previous students had included Alexander Skryabin, Sergei Rachmaninov and Reinhold Glière. De Hartmann later entered the St Petersburg Imperial Conservatoire, then under the directorship of Nikolai Rimsky-Korsakov, where he studied piano with Anna Esipova-Leschetizky. He received his artist's diploma in 1904.

In 1906 de Hartmann's four-act ballet *La Fleurette rouge* was performed in the Imperial opera houses of Moscow and St Petersburg, with Vaslav Nijinsky, Anna Pavlova and Michel Fokine dancing the principal roles. The work was favourably received, and the young de Hartmann found quick approbation within the culturally elite circles of Russia. The success of *La Fleurette rouge* led to the publication of de Hartmann's first songs, piano pieces and works for chamber ensemble. The Moscow-based publishing house of Jürgenson agreed to handle the task.

Tsar Nicolas II attended *La Fleurette rouge* in St Petersburg and he too regarded the work and the composer favourably. Shortly thereafter, the Tsar allowed de Hartmann to defer his military service so that he might pursue a full-time career in music. Seizing the opportunity, de Hartmann immediately departed for Munich to study with the famous conductor and former pupil of Wagner, Felix Mottl.[1]

In 1908 Munich was a magnet for artists of all kinds – a centre of creative activity surpassed only by Paris and Vienna. Not long after his arrival, de Hartmann attended an art exhibition that displayed works by the then unknown painters Paul Gauguin, Vincent van Gogh and Wassily Kandinsky. De Hartmann later recounted: 'Music in Germany had reached an impasse [...;] it seemed clear to me that the new forms and techniques had to be found, and more than anything else I wished to find my own way. Soon I found it through the art of painting'.[2] De Hartmann was introduced to Kandinsky by mutual friends. Although Kandinsky was twenty years the composer's senior, the two formed a strong bond of friendship that lasted until Kandinsky's death in 1944, a friendship reflected by the numerous letters in the de Hartmann papers from Kandinsky, as well as de Hartmann's personal reflections upon the artist's death.

Kandinsky, born in Moscow on 4 December 1866, also came from an upper-class Russian family. When he was five, his family moved to Odessa, where he received his

[1] Biographical information regarding the early life of de Hartmann is taken from various primary sources in the de Hartmann papers (Mss 46), Yale University Music Library Archival Collection.

[2] From de Hartmann's typescript remembrance, 'About Kandinsky', Yale Music Library, Mss 46, box 24, folder 215. Mussorgsky, among many other composers who sought inspiration from the visual arts, used the paintings of de Hartmann's uncle, Victor Alexandrovich Hartmann, as the scenic backdrop for his 1874 work, *Pictures at an Exhibition* (*cf.* Alex Shoumatoff, *Russian Blood, a Family Chronicle*, Coward, McCann & Geoghegan, New York, 1982, p. 233).

first lessons in music and art. In 1886 he entered the University of Moscow, studying law and economics. In 1895, at an exhibition of French painters in Moscow, Kandinsky was dumbfounded by Monet's *Haystack in the Sun*. The Impressionist handling of colour and light made the central object of the painting, from Kandinsky's vantage point, momentarily unrecognisable, causing him to question whether, in his own painting, the use of representational objects could be disposed of altogether. This experience contributed profoundly to his early experiments with complete abstraction. Newly inspired by this artistic epiphany, Kandinsky promptly turned down the offer of a professorship in law at the University of Dorpat (now Tartu, in Estonia) and went to Munich, where he became a mature art-student, enrolling first at a private school run by Anton Azebé and, later, at the Munich Academy.[3]

Kandinsky's quest for the abstract in visual art was analogous to de Hartmann's search for new compositional techniques in music. Further, Kandinsky believed that exact equivalents could be found within the colour spectrum for individual musical pitches.[4] As their friendship developed, de Hartmann became increasingly intrigued by the scope of Kandinsky's creative vision. De Hartmann was fascinated by the artist's assertion that any means of expression was permitted if it helped the artist convey his 'inner sound'.[5]

Kandinsky soon introduced de Hartmann to Alexander Sakharov (1886–1963), a young Russian dancer. Sakharov, who had little interest in classical ballet, was creating new forms of dance that combined everyday movements with broader, more expressive gestures. He was further influenced by eurhythmics, as developed by the Swiss educator Émile Jaques-Dalcroze. At Kandinsky's suggestion, Sakharov choreographed solos

[3] *Kandinsky in Munich: 1896–1914*, Guggenheim Foundation, New York, 1982, p. 303.

[4] Kandinsky felt that once a system of identifying these equivalents was developed, they could be combined to create contrasting, rather than corresponding, effects. His contemporary, Alexander Skryabin, was also exploring the relationship between sound and colour. Kandinsky's work soon reflected his new thinking on the subject of colour with his use of schemes considered to be visually dissonant. Interestingly, in 1911 he began a long friendship with Arnold Schoenberg, who was exploring, some felt, a more readily audible medium of dissonance.

[5] 'About Kandinsky', *loc. cit*.

based on figures from Greek vases. In doing so, he pre-empted by two years Nijinsky's use of these same kinds of figures for *L'Après-midi d'un faune*.[6]

Sakharov's choreography with de Hartmann's musical accompaniment was cause for much discussion around Munich in 1910.[7] With Kandinsky, this multifaceted triumvirate began holding all-night sessions of collaborative improvisation with de Hartmann at the piano, Kandinsky shouting out dramatic scenarios based loosely on Russian folklore, and Sakharov interpreting the music and storyline in dance. This exploration of the interrelatedness of their creative media led first to a setting of the Greek legend *Daphnis and Chloe* and later, in 1909, to the creation of the seminal one-act opera *Der gelbe Klang*. Neither work was staged at that time.[8]

Among the most intriguing items in the de Hartmann papers are those related to *Der gelbe Klang*. This *Gesamtkunstwerk* with its yellow giants, sets of continuously changing shape, seemingly incongruous text and choreography, and lighting cues beyond what early twentieth-century technology could effectively realise, was of considerable importance to the early avant-garde movements of both music and art. A perplexed Stanislavsky, then at the helm of the Moscow Art Theatre, declined de Hartmann's persistent requests to stage the work. Other attempts to have the opera performed by the Künstlertheatre in Munich in 1914 were interrupted by the outbreak of the First World War. Whether or not de Hartmann ever completed a score for the opera is unknown; all that remains of the original music are the handful of sketch pages in his papers.[9] When *Der gelbe Klang* was given its American premiere as part of a Guggenheim Museum retrospective on Kandinsky in 1982, Gunther Schuller used these sketches, as well as

[6] Ian Strasfogel, 'The Creation of The Yellow Sound', from the programme book for *Der gelbe Klang*, Guggenheim Museum, New York, 1982, pp. 3–5.

[7] Sakharov commented: 'I do not dance *to* the music; I dance the music'; quoted in Ian Strasfogel, 'A Radical Vision', *Opera News*, 30 January 1982, p. 10.

[8] *Ibid*.

[9] In the 1950s de Hartmann recorded, at the piano, some of the music to *Der gelbe Klang*. Although of poor quality, this recording clearly contains additional material not found in the sketches. It is difficult to determine, however, the accuracy of this recording. Whether de Hartmann was playing from memory (trying to remember music he composed forty years earlier) or from notation (with extemporaneous elaborations) is unknown (Gunther Schuller, 'The Case of Thomas de Hartmann', from the programme book for *Der gelbe Klang*, Guggenheim Museum, New York, 1982, pp. 6–7).

other music in the de Hartmann papers, to reconstruct, or construct for the first time, a full orchestral score.[10]

In 1912 de Hartmann published an article entitled 'Über die Anarchie in der Musik', which appeared in the avant-garde periodical *Der blaue Reiter,* published by Kandinsky and Franz Marc. De Hartmann posited that in the process of artistic creativity external laws do not exist: 'In all the arts, and especially in music, every means that arises from an inner necessity is right [...;] the correspondence of the means of expression with inner necessity is the essence of beauty in a work'.[11] Kandinsky's influence on de Hartmann's conceptual understanding of creativity was never more palpable.

During a return visit to St Petersburg, de Hartmann had met and later married Olga Arkadaevna Schumacher (1885–1979), the daughter of a prominent government dignitary. The young couple returned to Munich, but the First World War soon intervened, and de Hartmann was ordered back to his regiment in St Petersburg (Petrograd, by then). As a Russian officer, he made several visits to the front. Although continually active in the war effort, he also managed to compose *Forces de l'amour et de la sorcellerie,* a marionette opera that was performed in St Petersburg in 1915.

Throughout his life, de Hartmann had been preoccupied with the search for a higher degree of spiritual understanding: 'Without inner growth, there is no life for me'.[12] This spirituality may have been engendered by his great-uncle Eduard von Hartmann (1842–1906), who wrote *Philosophy of the Unconscious* in 1877,[13] but also found an avocation in music, composing songs and writing on the topic of musical aesthetics. Kandinsky, also concerned with higher planes of understanding, believed art to be 'one of the most powerful agents of the spiritual life'.[14] It is likely that de Hartmann and Kandinsky had many and varied discussions on the topic of spirituality. Kandinsky's commitment to abstraction was clearly interwoven with his

[10] Thomas de Hartmann, *Der gelbe Klang,* ed. Gunther Schuller, Margun Music, Newton Center (Mass.), 1981.

[11] Thomas de Hartmann, 'On Anarchie in the Music', in *The blaue Reiter Almanac,* Documents of 20th-Century Art, Viking, New York, 1974, p. 113.

[12] Thomas and Olga de Hartmann, *Our Life with Mr. Gurdjieff*, Harper and Row, San Francisco, 1983, p. 3.

[13] Eduard von Hartmann, *Philosophy of the Unconscious*, Macmillan, New York, 1884.

[14] Rose-Carol Washton Long, *Kandinsky: The Development of an Abstract Style*, Clarendon Press, Oxford, 1980, p. 13.

Olga and Thomas de Hartmann with Sergei Taneyev, de Hartmann's former teacher (undated but probably c. 1910)

spiritual beliefs, while de Hartmann, too, was seeking this same cohesion in his own work. In this case, however, age was proportional to wisdom and the older Kandinsky was more self-assured in his personal understanding of the spiritual realm and how it related to his craft than was the younger de Hartmann.

In 1916 de Hartmann's spiritual life was profoundly affected when, in a prostitute-filled café on the Nevsky Prospect in St Petersburg, he was introduced to Georgi Ivanovitch Gurdjieff (1872–1949).[15] De Hartmann later wrote in his and Olga's extraordinary memoir *Our Life with Mr. Gurdjieff*, 'After this meeting, my life became a sort of fairy tale'.[16] Olga de Hartmann amplified: 'Mr. Gurdjieff was an unknown person, a mystery. Nobody knew about his teaching, nobody knew his origin [...,] but whoever came into contact with him wished to follow him, and so did Thomas de Hartmann and I'.[17] And follow him they did. They remained in his immediate orbit and under his spiritual tutelage for the next twelve years, with Thomas serving as, among other things, accompanist and composer-in-residence, while Olga served as Gurdjieff's personal secretary.[18]

Gurdjieff, having spent much of his life travelling to spiritual centres in the Middle and Far East, appeared in St Petersburg in 1913 under a cloak of mystery and intrigue. He was a nomadic Georgian mystic, the core of whose wisdom was centred on the idea that man was not born with an immortal soul. With the right kind of spiritual work, however, an immortal soul could be formed. Without undertaking such work under Gurdjieff's carefully measured guidance, a person was no better than a machine, leaving his or her art, life and culture without meaning.[19] Pre-First World War Europe was fertile ground for the kind of occultism and mysticism that proposed the creation of a utopian

[15] De Hartmann, *Our Life with Mr. Gurdjieff,* p. 49. Gurdjieff often would meet prospective newcomers in unseemly places in order to test their character and resolve. Whereas most teachers would attempt to make a good impression at the outset by conveying an aura of seriousness and importance, Gurdjieff favoured the antithesis. The suggestion of charlatanism intentionally and enigmatically permeated much of his work.

[16] *Ibid*., p. 4.

[17] *Ibid*., p. xvii.

[18] Olga's knowledge of languages and natural business acumen made her a valuable member of Gurdjieff's inner circle. It was to her that he dictated, in large part, his esoteric and, at times, perplexing opus *All and Everything: Beelzebub's Tales to His Grandson* (E. P. Dutton, New York, 1961).

[19] De Hartmann, *Our Life with Mr. Gurdjieff,* p. 2.

epoch. 'Enlightened' individuals proposed leading the uninitiated into understanding the higher realities of the cosmic world. Gurdjieff's ideas, coupled with an intensely compelling personality, won him many devoted followers.

In 1917 revolution brought an end to Tsarist rule in Russia, with chaos and uncertainty in its wake. Members of the nobility and military officers, including de Hartmann, feared angry reprisals from the Bolsheviks. De Hartmann craftily secured travel papers through his crumbling military contacts, and he and Olga immediately left St Petersburg. They headed for the Caucasus, a rugged mountainous area in southern Russia, hoping to make a rendezvous with Gurdjieff. (The following day, military police arrived at the de Hartmanns' apartment in St Petersburg to arrest them, only to find it empty.) The de Hartmanns soon met up with Gurdjieff in Essentuki (in the Caucasus, north of Georgia) and began a period of intense spiritual work. With Gurdjieff as their guide and with a group of other adherents, they continued their extraordinary escape through the Caucasus, first to Sochi, and later to the imperial stronghold of Tiflis (Tbilisi).

Upon arriving in Tiflis, de Hartmann was reunited with his friend Nikolai Tcherepnin, who was head of the conservatoire there. Tcherepnin, who had also fled the mêlée in St Petersburg, immediately invited de Hartmann to take over the composition class at the conservatoire, where one of the pupils in that class was Tcherepnin's own son, Alexander. De Hartmann also became artistic director of the Imperial opera house in Tiflis. Olga, an amateur singer, was invited by Tcherepnin to perform, under his baton, roles in *Carmen* and *Rigoletto.* With the opera season not far off, the well-known artist Alexander de Salzmann, a mutual friend of both de Hartmann and Kandinsky from their days in Munich, was commissioned to paint the scenery.[20] De Salzmann and his wife Jeanne soon became ardent Gurdjieff followers.[21]

[20] *Ibid*., p. 79.

[21] Jeanne de Salzmann, then an instructor of the Dalcroze system of dance in Tiflis, took a deep interest in Gurdjieff's exercises known as 'sacred gymnastics'. A public demonstration was held where the two presented their respective movement idioms (*cf*. de Hartmann, *Our Life with Mr. Gurdjieff,* p. 80). Olga Hinzenberg (known as Oglivanna), wife of the Russian architect Vlademar Hinzenberg, also joined Gurdjieff's circle of followers in Tiflis, becoming an adept interpreter of these gymnastics.

Thomas de Hartmann rapidly found himself at the centre of cultural and artistic life in Tiflis. He now had students, an orchestra and opera company for which to write and conduct, and a commission to compose incidental music for the Moscow Art Theatre, which enjoyed official support. Gurdjieff, in a typically idiosyncratic gesture, requested that de Hartmann give up all music-related activity so that the composer might better devote himself to the 'work'. De Hartmann, in a rare act of defiance, refused, allowing that he would make himself available for the 'work' when required, but would use the rest of his time to earn a living.[22]

In 1920 the de Hartmanns followed Gurdjieff to Constantinople, where Thomas continued an active musical life, organising an orchestra made up largely of Russian musicians displaced by the Revolution. But conditions soon deteriorated, and Gurdjieff, with characteristic prescience, evacuated the de Hartmanns and his other followers just before the outbreak of civil war in Turkey. Seeking refuge, the group went to Berlin, where they remained for more than a year. Gurdjieff, realising that his teaching and its devotees required a more permanent centre of operations, moved to Paris, arriving on French Independence day, 1922. Once there, Olga shrewdly negotiated the rental of an estate in nearby Fontainebleau – the Prieuré of Avon. It was there, in a former monastery, that the most enduring legacy of Gurdjieff's teachings was established. His Institute for the Harmonious Development of Man, originally founded in Tiflis, now had a roof under which it could prosper.[23]

Manual and spiritual labour on the Fontainebleau estate was rigorous, though de Hartmann still found time to compose. Initially, he worked only on short pieces that served as accompaniment for the exercises, both physical and otherwise, that formed part of Gurdjieff's training regime. In 1923 de Hartmann composed an orchestral score

[22] In early 1920 de Hartmann received a large sum of money from the Russian composer Meliton Balanchivadze (father of the choreographer George Balanchine) to orchestrate some of Balanchivadze's music. The money had to be returned, however, since the work was never completed because of Gurdjieff's insistence on a hasty move to Constantinople (de Hartmann, *Our Life with Mr. Gurdjieff,* pp. 93–97).

[23] Gurdjieff arranged for the purchase of the skeleton of a French Air Force hangar, which was fashioned into a huge hall. This space served as a 'study house' with a special platform for the rehearsing of 'sacred gymnastics'. Windows were installed and later painted by Alexander de Salzmann (de Hartmann, *Our Life with Mr. Gurdjieff,* p. 119).

for a demonstration of the 'sacred gymnastics' at the Théâtre des Champs-Elysées. Disheartened at the dress rehearsal by the lacklustre performance of the orchestra, he received encouragement from Nikolai and Alexander Tcherepnin, both of whom were in attendance. The minor success of the actual public performance provided impetus for the planning of future performances in the United States. With the usual last-minute uncertainty to which they had become accustomed, Gurdjieff's troupe sailed for New York in January of 1924. Demonstrations soon followed in small venues in New York, Boston, Philadelphia and Chicago. The success of the Chicago performance, for a group of French dignitaries, led to a return engagement in New York at Carnegie Hall.

Returning to Fontainebleau on the night of 8 June 1924, Gurdjieff sustained a near-fatal injury in an automobile accident. The prosaic explanation suggests that his notoriously appalling driving habits caused him simply to lose control of his Citroën. An intricate sequence of events preceding this mishap, however, gave rise to suspicions that darker forces may have been at work.[24] In any case, with Gurdjieff's ensuing convalescence, financial matters at the estate quickly deteriorated. In an effort to keep the teetering ship upright and afloat, de Hartmann put aside any residual aristocratic pride and accepted commissions to compose film music (pseudonymously as Thomas Kross). Other Gurdjieff loyalists also yielded their decorum: Alexander de Salzmann painted murals in Monmartre cafés, while Olga Hinzenberg became an attendant in a women's lavatory.[25]

Gradually, Gurdjieff's situation improved and life on the estate regained a sense of normality, though his countenance was noticeably altered. He was aloof and, at times, belligerent. In spite of these obstacles, he began to compose, with de Hartmann, a series of new pieces:

[24] James Moore, *Gurdjieff: The Anatomy of a Myth*, Element, Rockport (Mass.), 1991, p. 206. Theories that someone was trying to eliminate Gurdjieff, and that he may have been aware of this, have surfaced since this incident. Just beforehand, he warned of famine on the estate, gave Olga de Hartmann power of attorney for all financial resources of the Prieuré, had a mechanic completely inspect his car (paying special attention to the steering) and insisted that Olga, who was accustomed to returning with him, take a train back to Fontainebleau on the fateful night.

[25] *Ibid.*, p. 208.

> Mr. Gurdjieff sometimes whistled or played on the piano with one finger a very complicated sort of melody – as are all Eastern melodies [...]. To grasp this melody, to transcribe it in European notation, required a *tour de force*. […] often – to vex me, I think – he would begin to repeat the melody before I had finished writing it, and usually with subtle differences and added embellishments, which drove me to despair.[26]

The best-known material from their work together is the *Sacred Music,* solo piano pieces composed purely for the sake of listening and meditation.

The de Hartmanns remained with Gurdjieff until 1929 when, for unexplained reasons, he severed ties with all of his oldest students. Consequently, the de Hartmanns moved to Garches, a small town just to the west of Paris. Although they never saw Gurdjieff again, their experiences with the spiritual leader remained important to them for the rest of their lives. Extant in the papers are letters, epigrams, transcribed conversations and a ballet scenario by Gurdjieff entitled *Struggle of the Magicians*.[27]

The de Hartmanns, having left behind most of their wealth when they fled Russia, were now faced with the unfamiliar task of supporting themselves. No longer was Gurdjieff there to arrange for their well-being. With the unstinting support of Olga, Thomas de Hartmann decided to resume his composing career. Through teaching, and with Belaieff Editions retaining him on a small stipend, he was able to earn a modest living. He continued his friendship with Kandinsky and found a new and supportive friend in the cellist Pablo Casals.[28]

With the Nazi occupation of France, the de Hartmanns were, once again, forced from their home. Displaced by the advancing army, they sought refuge in an abandoned building where, miraculously, they found a piano in working condition. De Hartmann continued to work in these unfavourable circumstances, principally on *Esther,* an opera

[26] De Hartmann, *Our Life with Mr. Gurdjieff,* p. 142.

[27] Gurdjieff's *Struggle of the Musicians* incorporated movements from 'sacred gymnastics', which were inspired in part by the movements of the planets (*cf.* P. D. Ouspensky, *In Search of the Miraculous*, Harcourt, Brace & World, New York, 1949, p. 16). This ballet, originally begun in Tiflis in 1919, was in a state of continuous revision for many years and was, despite Gurdjieff's many public and private notices, never performed. Later, Gurdjieff's most broad-minded disciples determined that this perpetual state of cancelled expectation was an integral element of the 'work'.

[28] De Hartmann's *Concerto d'après une Cantate de J. S. Bach,* for cello and orchestra, was dedicated to Casals.

based on the play by Jean Racine. De Hartmann's own copy of a 1768 edition may be found in the Yale collection. Several concertos, a symphony and a cello sonata were also completed during this period. Many of these works were performed in Paris after the war, including the Piano Concerto, which de Hartmann himself performed under the auspices of the Concerts Lamoureux, with Eugène Bigot conducting.

In 1950 the de Hartmanns moved to New York City, where they settled on the upper west side of Manhattan. Before long, de Hartmann began to receive occasional offers to lecture and teach. One opportunity took him to London, where he gave a series of lectures outlining his belief in the interrelatedness of the arts. The American design visionary Frank Lloyd Wright heard of these lectures and invited de Hartmann to work with the students at Taliesin West, Wright's architectural commune in Arizona. It is not surprising that Wright was interested in de Hartmann's work, given that Wright had married, in June 1928, Olga Hinzenberg, one of Gurdjieff's most loyal former pupils.[29] Wright believed that musical composition and architectural design were closely related skills. De Hartmann, perhaps with this fact in mind and certainly aware of the architect's friendship with Gurdjieff, accepted the invitation. An autographed copy of Wright's *The Story of the Tower* remains in de Hartmann's papers. De Hartmann later returned to New York, where he continued to compose, performed occasionally, and began work on a memoir of Gurdjieff.

On 16 April 1956 an American debut concert of de Hartmann's music was scheduled to be performed in New York's Town Hall, but on 28 March, he died suddenly of a heart

[29] Gurdjieff and Wright met at Taliesin East, Spring Green, Wisconsin, in June 1934. Gurdjieff came to Spring Green as a recipient of the newly founded Taliesin fellowship. Gurdjieff's influence on Wright via his wife, and later by the mystic himself, should not be underestimated. Though Wright publicly dismissed the possibility, the training regime at Taliesin in the mid-1930s strongly reflected Gurdjieffian ideology (*cf*. Moore, *Gurdjieff: The Anatomy of a Myth*, p. 364). These two weathered visionaries, though from different disciplines, seemed to hold each other in a special mutual regard. They visited each other often during their fifteen-year association. The Wright literature is replete with interesting anecdotes involving Gurdjieff – discussions of Gurdjieff's extraordinary culinary skills, for example, which he bestowed upon his hosts at Taliesin (one such herbal concoction supposedly much improved Wright's kidney stone condition), and the uncovering of the FBI's voluminous file on Wright. Wright was suspected by J. Edgar Hoover, the Director of the FBI, of operating a 'religious cult' in the 1950s at Taliesin. Hoover wrote in a 1954 memo that Wright's disciples conducted 'dances to the moon' and regularly were 'brainwashed by a bald-headed Soviet mystic, Georgi Gurdjieff' (*The Journal of the Taliesin Fellows*, Vol. 3, Winter 1990–91, p. 16).

attack. His students, however, went ahead and performed the concert as a memorial tribute. Olga de Hartmann devoted the rest of her life to promoting interest in her husband's music, both in the United States and abroad. She lived her final years at the centre of a group of Gurdjieff followers in Santa Fe, New Mexico. In 1979, within days of sending the last of her husband's papers to the Yale University Music Library, she died, at the age of 94.[30]

De Hartmann's output as a composer included four symphonies, several operas, concertos, sonatas and songs with texts by Joyce, Proust, Shelley and Verlaine, as well as 53 film scores.[31] By his early twenties he was one of the best-known living composers in all of Russia. His music was enthusiastically supported by performers and conductors such as Stokowski, Bigot, Casals, Paul Tortelier and Jean-Pierre Rampal. The fragmented path his life was to follow brought him into direct contact with some of the most intriguing personalities of the century. The turbulent historical events through which he lived may, however, have kept de Hartmann's music from reaching a wider audience. With the de Hartmann papers now available for scholarly examination and his music at last being recorded,[32] the opportunity is ripe for a new look at this composer's unique contributions.[33]

John R. Mangan is currently Dean of Faculty Affairs in the Faculty of Arts and Sciences at Yale University.

[30] Olga de Hartmann felt that her husband's papers would complement those of former Gurdjieff disciple P. D. Ouspensky, already in the Beinecke Rare Book Library at Yale. Before sending the collection to the Yale Music Library, however, Olga removed most of the Gurdjieff-related material, sending it instead to Thomas C. Daly, a Gurdjieff follower in Montreal. De Hartmann's Prieuré sketchbooks and his personal thoughts regarding the essence of the Gurdjieff/de Hartmann music are, according to Daly, extant in that material. Also in the collection is a manuscript copy of Olga's own memoirs, which Daly excerpted and interspersed in a new edition of *Our Life with Mr. Gurdjieff* (Harper and Row, New York, 1983).

[31] The 1979 film *Meetings with Remarkable Men*, based on Gurdjieff's autobiography of the same title, is scored with Gurdjieff/de Hartmann music from the 1920s.

[32] The Thomas de Hartmann papers consist of fifteen linear feet of material in 31 boxes. His life and career are documented by manuscript and published music, correspondence, concert programmes, reviews, newspaper clippings and photographs. A 79-page register (Mss 46) of this collection is available from the Yale University Music Library, at https://archives.yale.edu/repositories/6/resources/10627.

[33] An earlier version of this essay appeared *in Notes: Quarterly Journal of the Music Library Association*, Vol. 53, No. 1 (September 1996), pp. 18–29, and is reproduced here by permission of the Music Library Association.

THOMAS DE HARTMANN'S UKRAINIAN ROOTS

by Evan A. MacCarthy

The four works on this album were composed during the final two decades of the life of Thomas de Hartmann, more than 45 years after he had left his homeland to begin his early studies at the military academy in St Petersburg. Over the course of a rich and varied musical career that brought him to many cities and occupations, introduced him to important painters, dancers and architects like Wassily Kandinsky, Alexander Sakharov and Frank Lloyd Wright, and led him to explore and embrace an eclectic array of compositional styles, de Hartmann returned in several of these later works to images and tales of Ukraine or Russia. By 1940, Thomas de Hartmann and his wife, Olga, had been residing in France for eighteen years and developed numerous musical contacts, perhaps most importantly with Eugène Bigot, who conducted the Concerts Lamoureux performances in Paris of the premieres of most of de Hartmann's orchestral works composed in the 1930s and '40s.

***Koliadky: Noëls Ukrainiens*, Op. 60 (1940)**

The tradition of singing *koliadky* ('carols') at Christmas goes back centuries, when the feasts and rituals of the Christian calendar served as the focus of Ukrainian village life – until Soviet collectivisation in the 1930s. Some of the oldest surviving of these carols, along with the repertory of New Year's carols (*shchedrivky*), allude to pre-Christian worship of nature, the sun and ancestors, but most underscore aspects of rural life with themes centred on harvests, health, family and prosperity. Sung by boys and girls at the end of the *Sviata Vechera*, the festive meal enjoyed on Christmas Eve, these carols capture traditional Ukrainian folk and mythic culture with references to the Slavic deities 'Koladá' and 'Ovsèn' (who also appear in Rimsky-Korsakov's four-act folk opera *Christmas Eve* (1895)).

Composed in 1940, *Koliadky* was premiered in Paris by the Concerts Lamoureux with Eugène Bigot conducting, and later heard live in a BBC radio broadcast on Christmas Eve 1946. De Hartmann also made an arrangement for saxophone quartet, noting that it was also suitable for string quartet. Describing this collection of nine movements as 'charming reminiscences of past times', he emphasised that they are not 'variations of folk tunes', but instead 'inspired by the images of folk creativity' without directly borrowing from it. Here he is revelling in what he called a 'kind of *folklore imaginaire*'.[1] Although de Hartmann's earlier musical collaborations with Gurdjieff led to their study of many musical traditions, including Caucasian, Greek, Kurdish and Persian repertories, several other compositions by De Hartmann from the 1940s have Ukrainian themes or references: the suite *Une fête en Ukraine*, Op. 62 (also heard here), the *Menuet fantasque*, Op. 66, the Concerto for Double Bass and Orchestra, Op. 65, and the Trio for Flute, Violin and Piano, Op. 75.

Across the nine movements, which are all one to three minutes in length, de Hartmann adjusts the instrumentation, texture and energy of each musical vignette. The 'Chant spirituel' 1 opens the set with only the strings, casting a serious and stately homophonic sound that resembles a modally inflected hymn. The brief 'Viens, Koladá, viens' 2 builds energy towards a certain frenetic, insistent anticipation heard from the horn, clarinets and bassoons. 'Les rois mages', marked *Andante misterioso* 3, plods slowly with reeds, horns and strings until startling, agitated interruptions from the larger ensemble receive fleeting replies from the harp, bassoons and trombones. 'Les chalumeux des bergers' 4 features improvisatory, rustic flourishes from the flutes over a lilting accompaniment by the violins and violas. In 'L'arrivée de Koladá' 5, the winds, horns and strings return to the anticipatory energy of the second movement, but with more purpose and contrasts of metrical changes and *pizzicato* strings. A steady pulse drives through 'Ovsén' 6, with occasional whimsical cascades from flutes, horn, viola and harp, save for a brief passage when the strings have their turn at the ornaments, until the melodic cascades turn upwards at the end of the movement. The conjunct motion

[1] Typescript page attached to the orchestral score, Yale Music Library, Mss 46, box 9, folder 78.

heard in the *Largo* 'La veille de l'Épiphanie' 7 signals the solemn, chorale-like texture of the opening movement and the traipsing pace of the Magi in the third movement. The melancholic 'Adieu, Koladá' 8 opens with only winds and strings, but builds to the first *tutti* heard so far, including timpani and harp, sounding a full ten minutes into the work. 'Goussak' 9 maintains the full orchestral sound with additions to the percussion of tamburo, cymbals and triangle, brief wind solos and moments of incessant motivic play, all building to a lively conclusion.

***Symphonie-Poème* No. 4, Op. 90 (1955)**

Posterity is fortunate to have one final contribution by de Hartmann to the symphonic genre: the opening movement of a fourth symphony 10, the last orchestral work he composed before his death in March 1956. Olga de Hartmann deemed this music so significant that she had the first four notes of the work inscribed on her husband's tombstone. It first received a performance in 1974 in upstate New York by the Oswego College Orchestra, under the baton of the American conductor Joseph Henry. Two letters from de Hartmann to Leopold Stokowski, who was working on arranging a recording of de Hartmann's *Russian Fairy Tales*, Op. 58, reveal all that is known about his inspiration for this final symphony. In July 1955, in the midst of composing, he wrote to Stokowski: 'It is my own form of Symphonie-Poème, […] a suite of three or four short Poems united through a common theme'.[2] By October, de Hartmann reported on this shared theme: 'The 4th [Symphony] I composed this summer and am finishing the orchestration. There is something of Dostoevsky in it: "Sorrow gambols, sorrow dances, sorrow sings and sings its song"'.[3] This last line is not a direct quotation of Dostoevsky, but instead appears to be de Hartmann's characterisation of the symphony, distilling perhaps the prophetic words given by the elder Father Zosima to Alyosha in *The Brothers Karamazov*: 'You will see great sorrow, and in that sorrow you will be happy' (II, 7). This fragment of his final symphony, with its rich scoring for winds, brass, harp, celesta, piano, percussion and strings, inhabits a soundworld that is serious, even portentous,

[2] Letter to Leopold Stokowski, 12 July 1955.
[3] Letter to Leopold Stokowski, 9 October 1955.

Olga and Thomas de Hartmann in their New York apartment, 1956

throughout, recalling the menacing character heard in the first two movements of de Hartmann's *Symphonie-Poème* No. 3, Op. 85 (1953).

Concierto Andaluz for solo flute, strings and percussion, Op. 81 (1949)

De Hartmann composed his *Concierto Andaluz* in 1949 and dedicated it to the flautist Jean-Pierre Rampal (1922–2000), who had come to fame across France for his national radio broadcast of Jacques Ibert's Flute Concerto in 1945. In 1950, Rampal premiered de Hartmann's concerto on Radio National in Paris. After the de Hartmanns had moved to New York in 1950, chamber performances of the composer's own version for flute and piano took place at the New York Flute Club in 1952 and 1953 with the principal flautist of the New York Philharmonic, John Wummer (1899–1977), and de Hartmann at the piano. In the years after he co-founded the Marlboro School of Music in 1951 in Vermont, Marcel Moyse (1889–1984) also performed de Hartmann's flute concerto at the New York Flute Club in 1958, two years after de the death of its composer.

The scoring for strings, percussion, celesta and piano recalls that of Bartók's *Music for Strings, Percussion and Celesta* (1936). The frequent use of *pizzicato* in the strings, paired with the harp, adds to the overall percussive texture of the ensemble, as at the opening of the first movement, 'Entrada y Romanza' 11, which begins with a steady pulse from the timpani, castanets, tambourine, xylophone, harp, piano and *pizzicato* strings. An unbarred passage by the solo flute introduces motifs which return briefly following a *cantabile* theme that sounds in the flute over accompaniment from the harp and *pizzicato* strings. This theme returns as well, with the addition of the piano, before a final chord brings back the opening texture. The second movement, 'Juego', marked 'Scherzino' 12, opens with a lively section for solo flute, snare drum and strings, leading to a call-and-answer between the flute and first violins. A stark transition to a brief *andante* passage with rapturous lines for the flute and harmonies from the tubular bells, harp, piano and strings signals orientalist impressions of East Asia before a repeat of the energetic opening section and a two-bar coda that hints at the return of the slower music, but instead a surprise *fortissimo* chord ends the movement. The third and final movement, 'Cante y Juerga' 13, adds the transcendent timbre of celesta to the harp, bass

drum and tremolos sounding in strings, piano and timpani, while, over this hushed sound, marked *Larghetto*, the solo flute has impromptu scales and repeating motifs, which are imitated by the ensemble. An animated section, marked *Vivo*, heralds the start of the 'Juerga' ('binge' or 'spree') with vigorous castanets and harp, and a violin countermelody to the solo flute and dissonant clashes in the larger ensemble. The flute then presents what sounds like an Andalusian folksong, though the ensemble maintains some harmonic aloofness from the melody, resembling a moment from the music of Charles Ives, before an energetic conclusion draws the *Concierto* to a close.

***Une fête en Ukraine:* Suite for Large Orchestra, Op. 62 (1940)**

This orchestral suite was arranged by de Hartmann from an earlier one-act ballet with the same title, which survives in two versions, one for solo piano, another for orchestra. The story behind the *fête* of this ballet is centred on a celebration in honour of Catherine the Great (1729–96) held on a princely estate at Terny, near Lubny in Poltava Oblast, during her travels to Crimea in 1787. De Hartmann sets the work in its historical, political and cultural context, writing in his original French programme note that it was mainly in the large estates of the *dvoryane* of the Court of Catherine the Great that the arts were cultivated. Some of these nobles liked to play the role of sponsor, and could allow themselves the luxury of keeping, for their own pleasure, whole orchestras and companies of actors, singers and dancers, formed completely from their vassals (*krepostnoi*), and send the most gifted among them away for polishing.

The eleven movements of the suite feature more and less familiar titles expected of a dance suite, ranging from traditional movements like the Ouverture 14, Allemande 16, Courante 17, Sarabande 18 and Gavotte 19 to more programmatic ones like a martial or solemn fanfare 15 or the 'Incantation and Dance of the Shaman' 22, as well as more esoteric, historically specific titles or those unexpected in a suite, like Nocturne 23, Matradour (a dance of St Petersburg high society in the eighteenth and nineteenth centuries) 20 or Canari (a popular Renaissance dance with its origins on the Canary Islands) 21. The 'Danilo Coupor' 24, which is referenced in Tolstoy's *War and Peace* (1869), was an English dance-form ('Daniel Cooper') popular

among the Russian nobility during the Napoleonic Wars. De Hartmann claims in his programme note that, as the suite brought together European forms and 'fanciful folklore', the music 'absolutely has the Russian spirit, even though the dances carry the name of an "English Suite"'. For the staging and narrative of the ballet, de Hartmann imagined for the scenery a bucolic park or the grounds of a chateau, at which Catherine arrives with her retinue for feasting and dancing. For the core of the action, de Hartmann drew from historically based courtly intrigue concerning Catherine's beloved Count Alexander Matveyevich Dmitriev-Mamonov (1758–1803) and one of her ladies-in-waiting, Princess Daria Shcherbatova. In the ballet, among those dancing together at the *fête* is a young princess of Terny and Mamonov. Growing jealous at the news of their dancing together, Catherine orders Mamonov and the princess of Terny to marry immediately and never wants to see them again. A rich and varied orchestration through each movement of the suite contributes to the festive and joyous music of many of the dances, while contrasting with more sombre moments, as in the sarabande marked *Largo con lamento* 18.

Evan A. MacCarthy is Five College Visiting Assistant Professor of Music History in the Department of Music and Dance at the University of Massachusetts Amherst. He has been awarded fellowships from the American Academy in Rome (Rome Prize), Villa I Tatti – Harvard Center for Italian Renaissance Studies and the West Virginia Humanities Council. His research focuses on the history of fifteenth-century music and music theory, late mediaeval chant and nineteenth-century American music. His forthcoming book Ruled by the Muses: Italian Humanists and their Study of Music in the Fifteenth Century *explores the musical lives of scholars who sought to revive the cultural and intellectual traditions of ancient Greece and Rome.*

The Thomas de Hartmann Project

The Thomas de Hartmann Project was initiated in 2006 by the pianist Elan Sicroff and guitarist Robert Fripp. Using recordings, performances, writings, videos and lectures, the Project aims to preserve and recover de Hartmann's musical legacy and assert his rightful place in the classical repertoire. The first phase – a five-year recording project of de Hartmann's smaller-scale output – was completed in the Netherlands in 2016, the result of a collaboration between Elan Sicroff and the producer Gert-Jan Blom, and initially brought out on a local label. The recordings were reissued in April 2021 by Nimbus Alliance in three releases: a double album of chamber music, another of solo-piano music and a single album of songs. The next phase of the Project focuses on the orchestral works, and in 2018 Efrem Marder took on the task of organising the recordings of that repertoire. This album is the first (of a probable six) to be released over the next couple of years, spread over three labels because of the allegiances of the musicians involved.

The initiative as a whole has been made possible by the collaboration of Thomas C. Daly, owner of the de Hartmann materials, who has made a major effort and investment to get the scores ready for performance, and ultimately, also for publication. This album is the first of three recorded during an orchestral festival in Lviv, Ukraine, in September 2021, entitled 'Thomas de Hartmann in Ukraine – A Forgotten Master'. It involved three concerts and subsequent studio recordings organised by Efrem Marder and the conductor Theodore Kuchar with the Lviv National Philharmonic Orchestra of Ukraine, following the introduction and encouragement of Martin Anderson of Toccata Classics, who thought it appropriate that de Hartmann should reclaim his Ukrainian roots.

In addition to the major efforts of Maestro Kuchar, our appreciation goes to the ongoing dedication of Elan Sicroff and all the supporters of The Thomas de Hartmann Project, including the invaluable contributions of team members Syd Cushman, Stefan Maier and Tom Redmond, as well as the generous professional advice offered freely by Gert-Jan Blom and the conductor-educator Tian Hui Ng. We are also grateful to Dean John Mangan of Yale University, the Yale Gilmore Library, the musicologist Evan MacCarthy of the University of Massachusetts Amherst and the excellent work of the producer and sound-engineer Andriy Mokrytskyi.

www.thomasdehartmannproject.com *—Efrem Marder*

The Turkish flautist **Bülent Evcil** is devoted not only to his craft but also to the creation of programmes featuring traditional Turkish repertoire. He started his flute education at the State Conservatoire of the Minan Sinan Üniversitesi in Istanbul in 1980 and continued at the Brussels Royal Conservatoire and Heidelberg-Mannheim School of Music. In 1992 he had the opportunity of studying with Sir James Galway, who described him as a 'one of the best flautists of his generation'.

Between 2000 and 2005 he worked as a flute-group conductor in the Istanbul State Opera and Ballet. Currently, he is principal flute of the Istanbul State Symphony Orchestra and a solo flautist with the Borusan Istanbul Philharmonic Orchestra. He has also played with many other orchestras around the world, among them the Italian International Symphony Orchestra, the São Paulo State Symphony Orchestra and the Arturo Toscanini Philharmonic Orchestra, under the conductor Lorin Maazel, as both solo flute and principal flute.

He is internationally acclaimed for his expressive skills, has been invited around the world as a guest artist and has played solo at many international festivals, some of the most prestigious being the Italian International Flute Festival, Flautomania Teatro Alla Scala in Milan, the Slovenian International Flute Festival, the French Flute Festival in Nice, Serbian International Flute Festival in Belgrade, the Pristina Flute Festival in Kosovo and headline concerts of the National Flute Association conventions in San Diego and New York. He has also conducted many masterclasses worldwide.

Bülent Evcil has done much to expand the popularity of his instrument, and has represented his music and his country in the international music arena. In 2010 the magazine *Andante* named him the best woodwind player of the year in Turkey.

He has made many recordings, of which three stand out, all on Turkish labels: *Tango Time*, released by Kalan Music, *Orta Doğu Minyatürleri* ('Middle Eastern Miniatures') from A. K. Müzik, and *The Flute Virtuoso*, also from A. K. Müzik, where he was partnered by the world-famous accompanist Phillip Moll.

Theodore Kuchar is the most frequently recorded conductor of his generation and appears on over 140 albums on the Naxos, Brilliant Classics, Marco Polo, Ondine and Toccata Classics labels. He has served as the Artistic Director and Principal Conductor of two of the leading orchestras in Europe, the National Symphony Orchestra of Ukraine and the Janáček Philharmonic Orchestra (formerly the Czech Radio Orchestra), while also acting as the Principal Conductor of the Slovak National Symphony Orchestra and Slovak Sinfonietta, and he recently accepted the positions as Principal Guest Conductor of the Lviv National Philharmonic Orchestra of Ukraine. In the 2011–12 season he began his tenure as the Artistic Director and Principal Conductor of the Orquesta Sinfónica de Venezuela and before that served as the Music Director and Principal Conductor of the Queensland Philharmonic Orchestra in Brisbane. In addition to his conducting activities, he has been the Artistic Director of two of the world's most important chamber-music festivals, The Australian Festival of Chamber Music (1991–2007) and the Nevada Chamber Music Festival (2003–18).

His longest affiliation has been with the National Symphony Orchestra of Ukraine, of which he was appointed Artistic Director and Principal Conductor in 1994. They have appeared together in over 250 performances, in Kyiv and on tour on four continents, and their discography totals over 70 albums. Most recently, in January–March 2017, they completed a 44-concert tour of North America under the auspices of Columbia Artists Management. Other recent conducting engagements include the major orchestras and opera houses of Amsterdam, Ankara, Antalya, Bayreuth, Beijing, Buenos Aires, Cape Town, Helsingborg, Helsinki, Istanbul, Kharkiv, Kyiv, Munich, Prague and Weimar, among others. Among the major musicians with whom he has performed are Joshua Bell, Sarah Chang, James Galway, Lynn Harrell, Robert Levin, Yo-Yo Ma, Shlomo Mintz, Jessye Norman, Itzhak Perlman, Mstislav Rostropovich and Frederica von Stade.

Theodore Kuchar's recordings have won numerous accolades, including a 'Record of the Year' from *BBC Music Magazine*, 'Record of the Year' from the Australian Broadcasting Corporation, 'Record of the Year' from Chamber Music America, an 'Editor's Choice' in

Gramophone, 'Record of the Year' from the radio station WQXR in New York and a Grammy nomination in the category of Best Instrumental Album of 2013. The 2016–17 season saw the release of seven new albums on Naxos, devoted to the complete symphonies of the Ukrainians Boris Lyatoshynsky and Yevhen Stankovych (with the National Symphony Orchestra of Ukraine) and orchestral works by the Turkish composer Ulvi Camal Erkin (with the Istanbul State Symphony Orchestra). For Toccata Classics he recorded the *Missa Adsum! Celebrating Women* (2013) and the Civil War song-cycle *We That Wait* (2015) by the American composer Richard Moriarty (TOCC 0503) and he contributed to, and curated, the first volume of the complete surviving works of the Hungarian-Dutch composer Pál Hermann (TOCC 0443), and curated also the second (TOCC 0585), where he can be heard as a violist.

The **Lviv National Philharmonic Orchestra of Ukraine** (known domestically as the Lviv Philharmonic Orchestra) was officially established on 27 September 1902, when its first concert took place in the Philharmonic Theatre of Count Stanisław Skarbko (currently known as the Ukrainian National Academic Theatre of Drama named after Maria Zankovetska) – and when Lviv, now in Ukraine, was still Lwów in Poland. The Principal Conductor was Ludwik Vitezslav Czeliansky (1870–1931), who assembled a highly professional ensemble of 68 musicians, the majority of whom were graduates of the Prague Conservatoire. During its first season, the Orchestra performed nearly 115 concerts, with the total number of audience members exceeding 115,000, and the programmes featuring the standard symphonic repertoire. Richard Strauss, Mahler, Leoncavallo and Karłowicz performed as invited conductors during this first season. After this brilliant opening season, the Orchestra went on tour to Krakow, Lodz, Warsaw and Vilnius – after which it ceased to exist.

For many years, the Lwów Philharmonic Society did not have its own orchestra. The director, Leopold Litynsky, made an attempt to create such a group from the best musicians of the military orchestras of local infantry regiments, and so managed to continue the activities of the Philharmonic in 1903–4. In the following years, touring orchestras performed in Lwów, including the Vienna Symphony and Konzert-Verein and the Tonkünstler Orchestras from both Munich and Vienna, as well as the Warsaw and Czech Philharmonics and others. Resounding premieres also took place in the city, one of them being the Polish premiere of Paderewski's *Polonia* Symphony, performed in 1910 (only a year after its composition) under the baton of Henryk Opieński during the Congress of Polish Musicians, dedicated to the 100th anniversary of the birth of Chopin.

From 1919 to 1939, the Conservatoire Symphony Orchestra of the Halychyna Music Society remained the only permanent orchestra in the city. On rare occasions, a symphony orchestra of the Polish Union of Musicians, organised in 1921, performed under the auspices of the Lwów Philharmonic Society and M. Türk's Concert Bureau (it united performers from the Society and the City Theatre and operated until 1924), with programmes prepared by Bronisław Wolfstal, Adam Sołtys, Alfred Stadler and Milan Zuna, but with the international economic and social crisis of the late 1920s and early '30s, the music departments of the city theatres were disbanded. The musicians joined the orchestra of the Society of Music and Opera Fanatics, starting their own concert activities with a series of symphony concerts, under the direction of Grzegorz Fitelberg, Mateusz Gliński, Jerzy Kołaczkowski, Jakub Mund, Anton Rudnytsky and Stefan Śledziński. The 'Inaugural' concert of the newly formed Lwów Philharmonic Orchestra took place on 20 November 1933, with Adam Sołtys conducting; in the first season, indeed, he combined the functions of conductor and artistic director, working with the orchestra until 1938. During this period, it collaborated with a number of prominent composers – among them Bartók, Ravel and Szymanowski – and soloists – Busoni, Landowska, Godowski, Rubinstein, Ysaÿe and many others. With the advent of the Soviet regime, in December 1939, the Orchestra was re-formed under the auspices of the Regional Radio Committee, but ceased operations during the German occupation of 1941–44. It resumed work in August 1944.

From the 1950s the most renowned musicians of the twentieth century began to appear with the Orchestra, among them Emil Gilels, Natalia Gutman, Leonid Kogan, Heinrich Neuhaus, David and Igor Oistrakh, Sviatoslav Richter, Mstislav Rostropovich and Maria Yudina. Special concerts have been devoted to the works of living composers – Kabalevsky, Khachaturian Penderecki, Schnittke, Shostakovich – and given in their presence. Nor has the Orchestra neglected Ukrainians: Mykola Kolessa, Anatoliy Kos-Anatolsky, Stanislav Lyudkevych, Ihor Scherbakov, Myroslav Skoryk, Yevhen Stankovych, Valentyn Sylvestrov and others. The prominent conductors who have worked with the Orchestra include Reinhold Glière, Mariss Jansons, Kirill Kondrashin, Theodore Kuchar, Fuat Mansurov, Yevgeny Mravinsky, Nathan Rakhlin, Gennady Rozhdestvensky, Kurt Masur and Saulius Sondeckis, as well as the Ukrainian conductors Igor Blazhkov, Fedor Glushchenko, Roman Kofman, Volodymyr Kozhukhar, Stefan Turchak and Volodymyr Sirenko.

The Lviv National Philharmonic Orchestra of Ukraine has toured successfully in many countries around the world, among them France, Germany, Italy, Poland, Spain, Switzerland, the Netherlands and China. In early 2023 the Orchestra will undertake a major tour of North

America under the direction of its Principal Guest Conductor, Theodore Kuchar. During the past several seasons it has made a number of well-received recordings for major international labels, including Brilliant Classics, Naxos and Toccata Classics.

Recorded on 11–13 September 2021 in the National Philharmonic Hall, Lviv, Ukraine
Producer-engineer: Andriy Mokrytskiy
Assistant: Oleksii Grytsyshyn

Booklet notes: John R. Mangan and Evan A. MacCarthy
Cover design: David M. Baker (david@notneverknow.com)
Typesetting and layout: Kerrypress, St Albans

Executive Producer for the Thomas de Hartmann Project: Efrem Marder
Executive Producer for Toccata Classics: Martin Anderson

Toccata Classics CDs are available in the shops and can also be ordered from our distributors around the world, a list of whom can be found at www.toccataclassics.com. If we have no representation in your country, please contact:
Toccata Classics, 16 Dalkeith Court, Vincent Street, London SW1P 4HH, UK
Tel: +44/0 207 821 5020 E-mail: info@toccataclassics.com

THOMAS DE HARTMANN Orchestral Music

***Koliadky: Noëls Ukrainiens*, Op. 60** (1940)			**17:17**
1	I	Chant spirituel	3:32
2	II	Viens, Koladá, viens	1:09
3	III	Les rois mages	1:46
4	IV	Les chalumeux des bergers	0:54
5	V	L'arrivée de Koladá	1:02
6	VI	Ovsén	1:05
7	VII	La veille de l'Épiphanie	2:05
8	VIII	Adieu, Koladá	2:09
9	IX	Goussak	3:35
10	***Symphonie-Poème* No. 4, Op. 90** (1955)		**5:31**
***Concierto Andaluz* for solo flute, strings and percussion, Op. 81** (1949)			**10:13**
11	I	Entrada y Romanza	3:12
12	II	Juego: Scherzino	2:50
13	III	Cante y Juerga	4:11
***Une fête en Ukraine:* Suite for Large Orchestra, Op. 62** (1940)			**32:53**
14	I	Ouverture	7:20
15	II	Fanfare	0:23
16	III	Allemande	2:10
17	IV	Courante	1:13
18	V	Fanfare et Sarabande	3:08
19	VI	Gavotte	1:56
20	VII	Matradour	1:57
21	VIII	Canari	1:31
22	IX	Incantation et danse du Chamane	4:46
23	X	Nocturne	3:19
24	XI	Danilo Coupor	5:10

Bülent Evcil, flute 11–13

Lviv National Philharmonic Orchestra of Ukraine

Theodore Kuchar, conductor

TT **65:55**

FIRST RECORDINGS