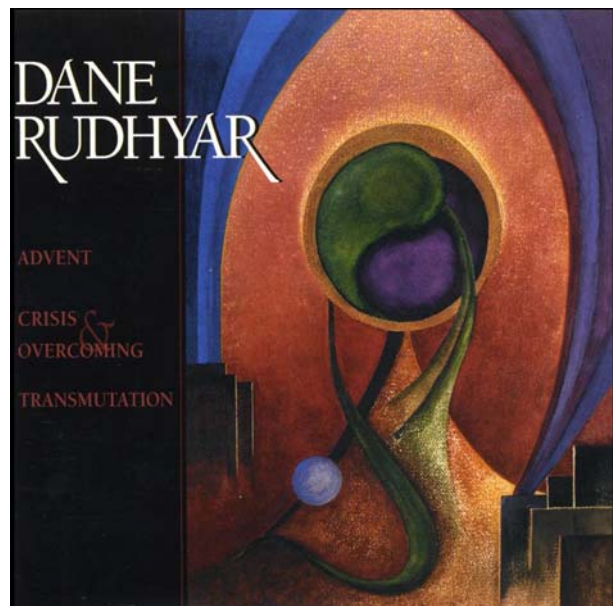


Dane Rudhyar



<i>Advent</i> (1976)	(21:20)
1. Visitation	(2:48)
2. Tumult in the Soul	(4:57)

3. Tragic Vision.....	(4:49)
4. Summons and Response	(4:23)
5. Acceptance	(4:20)

Kronos Quartet

<i>Crisis & Overcoming</i> (1978).....	(19:57)
6. Section One	(5:09)
7. Section Two	(4:01)
8. Section Three	(3:16)
9. Section Four	(7:29)

Kronos Quartet

<i>Transmutation</i> (1976).....	(26:25)
10. Section One	(3:17)
11. Section Two	(2:59)
12. Section Three	(4:06)
13. Section Four	(4:45)
14. Section Five.....	(4:12)
15. Section Six	(4:02)
16. Section Seven.....	(3:03)

Marcia Mikulak, piano

Total playing time: 68:02

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Notes

These two quartets, though differing from one another in substance, are linked in terms of a psychic process of unfolding. *Advent* – with its five sections entitled, *Visitation*, *Tumult in the Soul*, *Tragic Vision*, *Summons and Response*, and *Acceptance* – refers to the Annunciation, to the experience of Mary, the Mother of Christ. Here “Mary” symbolizes the fully mature human soul suddenly faced with a revelation of its own potential destiny. In the sense that the psychologist Ira Pogooff speaks of the soul or psyche as a flow of evolving images, the five sections of the quartet are meant to evoke the psychological reactions which can be expected to follow the revelation, ending with a serene and peaceful acceptance of all that is implied. The flow is a complex melody-harmony of tones with interacting resonances but without an intellectually ordered form; nevertheless it has consistency and meaning.

The four episodes of *Crisis and Overcoming* have no subtitles. They begin with a minor mode which at the end is transmuted into a major realization of calm serenity, a modified E major – perhaps Rudhyar’s symbolic salute to his European culture as he approached the completion of his multileveled and colorful career.

Transmutation: a tone ritual in seven movements was composed in Palo Alto, California, during the early summer of 1976, under a grant from the National Endowment for the Arts. It is meant to evoke some of the main phases of a process of inner, psychic, and emotional transformation. This process inevitably has a dramatic character, as it involves overcoming the ego and the ghosts of the personal past. It almost never begins except out of some kind of tragic realization of what blocks the way to self-sublimation. The

decision made to overcome the past life (first section), presents mirages and tries to distract the seeker from the process ahead. The third section tells of dramatic encounters, of the attempt to cut away still-cherished attachments. In the fourth section, the aspirant (or ‘disciple’) sees his or her inner life stirred by deeper longings, charmed by dreams, and poignantly hurt by their illusory nature. In the fifth section, he or she faces the impersonal, unyielding forces of karma and the devastating power of that which has been aroused by his or her will to overcome. Once the ego has been battered, peace can come—the sixth section: Compassionate love speaks within; the light descends, touching the very depth of the psyche. The seventh movement resonates with the welcome into the realm of gentle power and peace. A deep melody intones words of acceptance, and the light rises within. Then all is peace, peace profound.

—Dane Rudhyar

Dane Rudhyar’s musical identity does not fit easily into static academic categories or the rapidly changing scenery of musical fashions and styles. His music is not formal in the classical European sense, nor may it be called Neo-Romantic or Expressionistic. He often expressed dislike for the intellectualized development of themes and the “interminable” length of symphonies that “try to extract from some initial statement every possible arrangement of notes still somehow referable to it.” Rudhyar’s music is instead direct, open-ended, and intent on effecting psychic transformation or evoking deeper qualities of feeling. It expresses powerfully and with great intensity— though also with tenderness and deep inner peace—one aspect of his complex creativity (other facets are more apparent in his

poetry, paintings, novels, and vast opus of philosophical and astropsychological writings). In 1976 he expressed his musical credo as follows:

My music is essentially the exteriorization of inner experiences and states of consciousness and feelings. It is subjective rather than the development of objective and intellectually analyzable patterns conditioned by our culture. It does not stress what is technically called the 'development' of themes or formally repetitive patterns of notes. Its principle of organization is derived from the flow of life itself rather than from traditional forms and patterns dictated either by the old tonality or by Schoenberg's 'twelve-tone' system of composition.

The music seeks to induce in the hearer psychic processes of change, and at times to break down emotional crystallizations. I have spoken of it as a 'music of speech' to distinguish it from most of our Western music whose rhythmic patterns are essentially physical, because rooted in dance-forms. It is a speech whose components are not words with an intellectual or descriptive meaning, but tones whose quality is non-rational, yet which can evoke a higher realm of meaning and intent. The hearer should concentrate on the tones themselves as they flow and merge into each other. The holistic resonance of the tone should be allowed to vibrate within one's consciousness and to stimulate a deeper experience of inner living and psychic transformation.

Born in Paris March 23, 1895, Rudhyar came to music early, beginning to play the piano at age seven and to compose at sixteen. A year later, three short piano pieces were published by Durand, as well as the second part of his book *Claude Debussy and the Cycle of Musical Civilization*. He soon became involved in avant-garde artistic circles in Paris (he was in the audience that historic night in 1913 for the premiere of Stravinsky's *Le sacre du printemps*), which led in 1916 to the opportunity to travel to America to supervise the music of a festival of avant-garde performance also including dance, poetry, color, light, and incense. This performance, which included several of Rudhyar's orchestral works, was conducted by Pierre Monteux at the old Metropolitan Opera

House on the night of April 4, 1917 (two days before the United States' entry into World War I) and was probably the first public presentation of dissonant, polytonal music in America. Rudhyar remained in America because he saw it as a place of deeply spiritual potentialities, both for himself and for the gradual emergence of a new type of society and culture. He moved to Los Angeles in 1920 and began a lifelong involvement with Eastern philosophy, psychology, theosophy, and astrology. He wrote over forty books and hundreds of articles on these subjects and on music and the arts, as well as several volumes of verse, and two visionary novels. He composed extensively for piano, for orchestra, and for various ensembles, and completed over forty-five paintings and drawings. He continued to write and compose until the time of his death at the age of 90 in 1985.

Kronos Quartet (David Harrington, John Sherba, violins; Hank Dutt, viola; Joan Jeanrenaud, cello) is internationally known for its broad repertoire of twentieth century works and innovative performance techniques. The group has commissioned and premiered an unprecedented body of works and has been influential in expanding the audience for new music. This recording is one of four which Kronos made for CRI early in their career. Their other CRI recordings feature music of John Anthony Lennon, Lou Harrison, and Warren Benson. Kronos is now an exclusive artist of Elektra Nonesuch.

Marcia Mikulak is the recipient of degrees from the San Francisco Conservatory of Music and Mills College in Oakland, California, and of various scholarships and awards, including the Biggerstaff Piano Award at Mills College. Her principal instructors have been Bernhard Abramowitsch and Thomas La Ratta. Ms. Mikulak has been involved in avant-garde music, theater, and dance for many years. She gave the world premiere performances of Rudhyar's *The Warrior* (for piano and orchestra) and *Transmutation*, which Rudhyar wrote for her in 1976. Since the mid-1980s she has lived in Santa Fe, New Mexico, where she devotes herself to experimental, therapeutic pedagogy.

Production Notes

Advent – American Composers Editions (BMI)

Crisis and Overcoming – American Composers Editions (BMI)

Produced by Carter Harman

Musical Production: J. Tamblyn Henderson

Recorded by Keith O. Johnson at St. Mary's Cathedral, San Francisco, July 2 & 3, 1979.

Original recording made possible by the 1978 Marjorie Peabody Waite Award of the American Academy and Institute of Arts and Letters and the generous support of Betty Freeman.

Advent is dedicated to the Kronos Quartet, *Crisis and Overcoming* to Betty Freeman

Transmutation– American Composers Editions (BMI)

Produced by David Cloud

Recorded at KPFFK, North Hollywood, February, 1977

Original recording made possible through the support of Betty Freeman and David Cloud.

All publishing rights: American Composers editions (BMI)

Digitally re-mastered by Stephen Hill at Hearts of Space studio, san Francisco.

This CD reissue was made possible through the generous support of Lelya Rudhyar Hill and Stephen Hill.