

A horizontal strip featuring a musical score with various notes, rests, and triplets.

# DANE RUDHYAR

HIS  
MUSIC,  
THOUGHT,  
AND  
ART



DENIZ  
ERTAN

---

---

*Dane Rudhyar*

---

---



## Eastman Studies in Music

Ralph P. Locke, Senior Editor  
Eastman School of Music

### Additional Titles on Music since 1900

*Analyzing Atonal Music:  
Pitch-Class Set Theory and Its Contexts*  
Michiel Schuijjer

*CageTalk: Dialogues with and about  
John Cage*  
Edited by Peter Dickinson

*"Claude Debussy As I Knew Him" and Other  
Writings of Arthur Hartmann*  
Edited by Samuel Hsu, Sidney Grolnic,  
and Mark Peters  
Foreword by David Grayson

*Debussy's Letters to Inghelbrecht: The Story of  
a Musical Friendship*  
Annotated by Margaret G. Cobb

*Elliott Carter: Collected Essays and Lectures,  
1937–1995*  
Edited by Jonathan W. Bernard

*French Music, Culture, and  
National Identity, 1870–1939*  
Edited by Barbara L. Kelly

*Maurice Duruflé:  
The Man and His Music*  
James E. Frazier

*The Music of Luigi Dallapiccola*  
Raymond Fearn

*Music's Modern Muse: A Life of  
Winnaretta Singer, Princesse de Polignac*  
Sylvia Kahan

*Opera and Ideology in Prague:  
Polemics and Practice at the  
National Theater, 1900–1938*  
Brian S. Locke

*The Pleasure of Modernist Music:  
Listening, Meaning, Intention, Ideology*  
Edited by Arved Ashby

*The Poetic Debussy: A Collection of  
His Song Texts and Selected Letters  
(Revised Second Edition)*  
Edited by Margaret G. Cobb

*Portrait of Percy Grainger*  
Malcolm Gillies and David Pear

*Ruth Crawford Seeger's Worlds:  
Innovation and Tradition in  
Twentieth-Century American Music*  
Edited by Ray Allen and Ellie M. Hisama

*The Sea on Fire: Jean Barraqué*  
Paul Griffiths

*The Substance of Things Heard:  
Writings about Music*  
Paul Griffiths

*"Wanderjahre of a Revolutionist" and  
Other Essays on American Music*  
Arthur Farwell, edited by  
Thomas Stoner

A complete list of titles in the Eastman studies in Music Series,  
in order of publication, may be found at the end of this book.

---

---

# *Dane Rudhyar*

---

---

*His Music, Thought, and Art*

DENIZ ERTAN



UNIVERSITY OF ROCHESTER PRESS

Copyright © 2009 Deniz Ertan

Publication of this book was supported by grants from *Music & Letters* Trust and the Music Department of the University of Nottingham.

*All rights reserved.* Except as permitted under current legislation, no part of this work may be photocopied, stored in a retrieval system, published, performed in public, adapted, broadcast, transmitted, recorded, or reproduced in any form or by any means, without the prior permission of the copyright owner.

First published 2009

University of Rochester Press  
668 Mt. Hope Avenue, Rochester, NY 14620, USA  
www.urpress.com  
and Boydell & Brewer Limited  
PO Box 9, Woodbridge, Suffolk IP12 3DF, UK  
www.boydellandbrewer.com

ISBN-13: 978-1-58046-287-7

ISBN-10: 1-58046-287-1

ISSN: 1071-9989

### **Library of Congress Cataloging-in-Publication Data**

Ertan, Deniz.

Dane Rudhyar : his music, thought, and art / Deniz Ertan.

p. cm. — (Eastman studies in music, ISSN 1071-9989 ; v. 61)

Includes bibliographical references and index.

ISBN-13: 978-1-58046-287-7 (hardcover : alk. paper)

ISBN-10: 1-58046-287-1 (hardcover : alk. paper)

1. Rudhyar, Dane, 1895-1985—Criticism and interpretation. 2.

Music—20th century—History and criticism. 3. Music—Philosophy and aesthetics. I. Title.

ML410.R895E87 2009

780.92—dc22

2008038318

A catalogue record for this title is available from the British Library.

This publication is printed on acid-free paper.

Printed in the United States of America.

*To my parents, Bilge and Uğur  
In memory of Beth Wiseman (1951–2007).*



# *Contents*

List of Illustrations	viii
Preface	xi
Acknowledgments	xv
Events in the Life of Dane Rudhyar	xvii
Introduction	1
 Part 1. Autumnal Decay: Seed Ideas	
1 Earliest Influences	15
2 Aesthetic Origins	27
3 Approaches to Contemporary Aesthetics	44
 Part 2. Wholeness: The Scope of the Orient	
4 Philosophical and Psychological Outlook	71
5 Aesthetic Principles	95
6 Toward Artistic Practice	118
 Part 3. Rawness and Vigor, Innocence and Experience: An American Synthesis	
7 Beginnings and Branchings	139
8 Adaptation	150
9 New World	160
Epilogue	199
Notes	205
List of Abbreviations	241
Bibliography	243
Index	261



# Illustrations

## Figures

Following Page 138

- 1 Edward Weston, photograph of Dane Rudhyar in 1929
- 2 Rudhyar, *The Cradled One*, 1949, oil
- 3 Rudhyar, *Creative Man*, 1946, watercolor
- 4 Rudhyar (holding), *Indian Themes*, 1944, ink and color
- 5 Rudhyar, *Desert Geometry*, 1945, watercolor
- 6 Rudhyar, *Mystic Tiara*, 1943, watercolor
- 7 Rudhyar, *Color Harmony no. 1*, 1947, oil[?]
- 8 Rudhyar, *Flight of Seed*, 1947, oil
- 9 Rudhyar, *Dynamic Equilibrium*, 1946, watercolor
- 10 Rudhyar, *Meditation on Power*, 1948, watercolor
- 11 Rudhyar, *Gates*, 1947–48, scratch and color on gesso board
- 12 Rudhyar, *Soul and Ego* [1952], ink drawing
- 13 Rudhyar, *Antiphony*, 1949, watercolor with oil
- 14 Rudhyar, *Warrior to the Light*, 1952, ink drawing
- 15 Rudhyar, *War News*, 1939, tempera
- 16 Rudhyar, *Power at the Crossroads*, 1938, oil
- 17 Rudhyar, *Storm Gods*, 1938, pen and ink
- 18 Unknown photograph of Dane Rudhyar in Iowa, 1953

## Music Examples

- |     |  |    |
|-----|--|----|
| 2.1 | MS excerpt of Rudhyar, <i>Solitude</i> , second movement of <i>Tetragrams</i> , no. 5 (second series) (for piano, 1927), mm. 1–6 | 35 |
| 2.2 | Scriabin, <i>Prélude</i> (for piano, 1906), Op. 51, no. 2, mm. 1–4a  | 35 |
| 2.3 | Rudhyar, <i>Solitude</i> , m. 21   | 37 |
| 2.4 | Scriabin, <i>Prélude</i> , Op. 51, no. 2, m. 7   | 37 |
| 2.5 | Rudhyar, <i>Solitude</i> , mm. 17–18   | 38 |
| 2.6 | Scriabin, <i>Prélude</i> , Op. 51, no. 2, mm. 26–27  | 38 |
| 2.7 | Scriabin, <i>Prélude</i> , Op. 51, no. 2, mm. 23–24  | 39 |
| 2.8 | Rudhyar, <i>Solitude</i> , mm. 26–28   | 39 |

5.1	Rudhyar, <i>Theurgy: Tone Ritual in Five Movements</i> (for piano, 1976–77), first movement, m. 1	95
5.2	Rudhyar, <i>Theurgy</i> , first movement, m. 8	96
5.3	Rudhyar, <i>Theurgy</i> , first movement, m. 27	96
5.4	Rudhyar, <i>Theurgy</i> , fourth movement, mm. 9–10a	97
5.5	Rudhyar, <i>Theurgy</i> , fourth movement, m. 25	99
6.1	A motivic analysis of <i>Transmutation</i> , first movement	126



# *Preface*

The scope of this book reflects its aim to comprehend the unity and the multiplicity of Dane Rudhyar's creative work, thought, aesthetics, and life. Despite his ongoing struggle against artistic isolation, his immigrant status, and esoteric leanings, he fully embraced and contributed to American paradigms of self-sufficiency and self-definition. This book documents Rudhyar's lifelong quest to advance and nourish American cultural life by embracing both the individual and the collective. Introducing an extremely colorful yet unfairly neglected French-American composer, it intends to clarify, realign, and situate Rudhyar through three geocultural domains—Europe, the Orient, and America—which define the special position he occupies. The narrative begins in early twentieth-century Europe, then explores analogues in the Orient (mainly represented by India and Japan), and concludes with their merging in America through the vision, work, and persona of Rudhyar.

As his wider impact on culture, the arts, and humanities has so far been overlooked, there is a pressing need for a closer reading of his creative and speculative output. It is hoped that this book will prompt more comprehensive and critical studies of Rudhyar than there have been to date. This project, which is motivated by a strong desire to reassess his position, is particularly timely, given the current musicological focus on multicultural, transdisciplinary, and esoteric topics. Rudhyar—whose impact extended to so many areas, lives, and art forms—deserves a proper investigation that secures his musical and sociocultural position as a twentieth-century American pioneer. His influence extends to musical, literary, artistic, astrological, philosophical, and other cultural areas (including modern dance as well as journalism), and his work has recently generated a steady increase of scholarly interest. Cultural historians are discovering that his remarkably rich and kaleidoscopic life as a French-American composer and thinker influenced the activities of many more notable figures; and astrologers recognize him as the man who rejected popular astrology in favor of a revolutionary approach that integrated the discipline with philosophy and humanistic psychology. He is also of interest for scholars of modern dance: his involvement with and influence on early American modern dance (through Ruth St. Denis and Martha Graham) have been addressed in recent doctoral dissertations.

Rudhyar's creative activities further extended to the visual arts and literature: his involvement with the West Coast's Transcendental Painting Group, for example, places him on the map of modernist America. His literary connections were not just limited to the poetry and two novels he wrote; he also corresponded with individuals like Henry Miller and Anaïs Nin. In addition to published material, this book also includes excerpts from Rudhyar's unpublished writings, correspondence, transcriptions of reference letters and various commentary from the archives of the J. S. Guggenheim Foundation, and other overlooked sources. Rudhyar's own writings have been particularly crucial to this research since they frequently illustrate by exemplification his stylistic and philosophical precepts.

Opening the door to the syncretic vision of a twentieth-century French-American "Renaissance man"—if one may call him that—naturally demands a degree of interdisciplinary investigation. However, it is not the aim of this project to present Rudhyar as a kind of split cultural persona; throughout his career his eclecticism and integration of different approaches were in the service of a particular *totality* of vision, which can be hard to pin down and not always accessible via orthodox modes of research and presentation. Although his creative works can hint at certain artistic movements or aesthetic styles, they neither represent nor are adequately explained by them. Further, his output proposes an alternative to the notion of innovative genius, particularly because of his abhorrence of extremity. His was primarily a nonhierarchical and a nonabsolutist stance.

Although the structure of this book is neither genre-based (i.e., by music, philosophy, visual arts, and so on) nor slavishly organized according to chronology or biography, some structure that blends these different levels into his thought has been considered where appropriate. Not only does the three-part structure reflect Rudhyar's perception of the dialectical and symbolic sequence of thesis, antithesis, and synthesis, it also shadows the three major aspects and forces of his thought and creativity: his European roots, his preoccupation with the Orient, and his American identity. One of the remarkable things about Rudhyar is, as his philosophy of wholeness proposes, the resistance of his creative and speculative work to a strictly linear progression (of clear-cut evolutionary periods). Although the topics in this book tend to shift in a nonlinear way, each chapter is intended to fit with the others, forming a rich network of contexts, themes, and relationships. But there are also places when the life and principal views of Rudhyar affected the general flow and layout of certain sections; for example, while the "seed" idea stems from his European roots, the concept of a utopian synthesis parallels his adoption of the New World as his new home. Although he never lived in the "East," his interest in oriental concepts overlapped with the years he spent in Europe and America, peaking most intensely roughly from the 1920s to the 1940s. Rudhyar himself divided his life into three periods: "the period of assimilation of the culture in which [he] was born . . . ; the period of rebellion and nearly total severance . . . ; the repolarization of [his] consciousness, also paralleled by the development of an ancient capacity for expression through

music.”<sup>1</sup> This “repolarization” may also hint at America’s divided self—between self and ego, citizen and philanthropy; and the reference to “ancient capacity for expression” exemplifies a preoccupation with ancient and/or non-Western cultures, and the notion of the ritual, not unlike the aesthetics of American composers such as Harry Partch, John Cage, and George Crumb.

Parts 1 and 2 of this book lay the ground for part 3. Part 1, “Autumnal Decay: Seed Ideas,” deals with Rudhyar’s European roots, his early thought, and his views on the European musical canon. Within this part, chapter 1 examines early European influences on the young Rudhyar, chapter 2 deals with his musical aesthetics in connection with his “seed” philosophy and Scriabin, and chapter 3 investigates Rudhyar’s views of some contemporaneous mainstream composers and his own expressionist leanings. Part 2, “Wholeness: The Scope of the Orient,” is an examination of his philosophy and the conceptual ramifications of the Orient. Under this heading, chapter 4 discusses the relevant issues and themes in orientalism, psychology, and astrology, chapter 5 illustrates his philosophical and aesthetic synthesis through analytical remarks, and chapter 6 looks at his conception of cycles, motion, and “Tone.” Part 3, “Rawness and Vigor, Innocence and Experience: An American Synthesis,” evaluates Rudhyar’s American identity against the background of some of the sociocultural forces that shaped the United States, particularly up until World War II. In this section, chapter 7 examines America’s cultural setting in connection with such topics as Native American culture, modern dance, and the Transcendental Painting Group; chapter 8 focuses on key themes like spontaneity, exploration, experience, and adaptation; and finally, chapter 9 evaluates Rudhyar’s place and persona in connection with the aesthetic and sociological setting of twentieth-century America, particularly through its conflicts, struggles, aspirations, and issues of identity and marginality.

This study is by no means a comprehensive survey of Rudhyar’s creative work; the musical and nonmusical works addressed are intended as a means of engaging with his overall vision. The analytical sections presented in parts 1 and 2 are not exhaustive accounts of the compositions in question but merely illustrations of the relationship between idea and realization. These musical discussions emphasize his piano music, including *Transmutation*, *Three Early Pieces*, *Theurgy*, and *Three Melodies* (for flute with piano and cello accompaniment). The *Three Early Pieces* were selected because they reveal his musical beginnings in Paris. His *Three Melodies* are particularly relevant to the oriental aspects of his creativity. And *Theurgy* and *Transmutation*, which Rudhyar considered two of his most significant and mature compositions, are conceptually exemplary and illuminating.

This book does not aim to compile a definitive catalogue raisonné of Rudhyar’s works, either. The chronology of his writings, musical compositions, paintings, and drawings, the alternative titles of reused and revisited material, the listing

of published and unpublished typescripts and manuscripts, and full reference to their locations (both in private and public collections) constitute an immense task. The enormous bulk of his work is of uncertain chronology and has not yet been fully catalogued. The majority of his unpublished writings and compositions are currently kept at the Dane Rudhyar Estate Archive in San Francisco (under the supervision of his widow, Leyla Rudhyar Hill). The estate also holds an invaluable collection of his correspondence and newspaper clippings—some of which date to as early as the 1910s. This material is generally in excellent condition, having been collected and kept mostly by Rudhyar himself over the years, and later by Leyla Rudhyar Hill. His personal music library of recordings and several tape-reel recordings of his own piano playing are also preserved at the estate. However, very few musical sketches and manuscripts survive, and his paintings and drawings remain more scattered—most of them either lost or given away. I am enormously indebted to Leyla Rudhyar Hill for permitting me to access and use some of this material as well as the illustrations of Rudhyar's paintings and drawings, the slides of which are in her possession. There is also a large collection of his music located at the American Music Center Library. Stanford University Libraries (Department of Special Collections and University Archives) holds a collection of Rudhyar papers, mainly comprising musical correspondence, pamphlets, and sheet music.

It is evident that much remains to be discovered and verified in Rudhyar studies. While he apparently stands at a certain distance from the main trajectories of music history, his work leads to an open-ended discussion of crucial and intriguing questions that benefit both the history of American music and studies in twentieth-century music.

# *Acknowledgments*

This project depended on the assistance of numerous individuals; I extend my deepest appreciation to all of them and apologize to anyone I have overlooked. I should like first to acknowledge Leyla [Raël] Rudhyar Hill,<sup>1</sup> for allowing me to work with material at the Dane Rudhyar Estate Archive in San Francisco. I am greatly indebted to her for her generosity with the slides of Rudhyar, his paintings and drawings, the gifts of photos and recordings, and for her own recollections of him. Working with primary material, such as his correspondence, newspaper clippings, unpublished writings, and music, located at the estate, played a vital part in this research. All excerpts from Rudhyar's unpublished works and illustrations of his paintings and drawings are used here with the kind permission of Leyla Rudhyar Hill. I have also been fortunate to have met Joseph Jacobs, Rudhyar's last personal assistant, to whom I am grateful for sharing his memories of Rudhyar. Additional thanks to Stephen Hill for his generous help with the archival tape-reel recordings at the estate.

With gratitude, I would like to acknowledge two friends and colleagues in particular: Bob Gilmore for our many discussions of Rudhyar, and for our time together as collaborators researching the primary source materials in San Francisco, and William Brooks, for his suggestions and keen criticisms on reading early versions of the manuscript. My doctoral supervisor John Casken offered extremely beneficial direction at the outset of the research; to him I extend my sincere thanks. Betty Freeman, Dewey Owens, Lucile Lawrence, and in particular, Patana Usuni led me to other sources of information concerning Rudhyar and his works; their assistance was greatly appreciated. Jen Magson, Geoffrey Poole, David Fanning, Barry Cooper, and Bret Battey also provided support for which I am grateful. Other kind individuals who have offered information or support include Peter Garland, Larry Polansky, Charles A. Hanson, Roberto G. Trujillo, and Ingo Ahmels. I would also like to thank Ralph P. Locke for his enthusiasm for the subject as well as Suzanne E. Guidod, Katie Hurley, and Tracey Engel of the University of Rochester Press for their great assistance.

Finally, I warmly thank my parents for their ongoing appreciation and encouragement, and for seducing me in my younger years into the passions of music, philosophy, and the arts.





# *Events in the Life of Dane Rudhyar*

**March 23, 1895:** Dane Rudhyar was born at 4:42 am as Daniel Chennevière in Paris, France (83 Boulevard Voltaire, Paris Sixième), to Leon and Lucie Chennevière. His sister, Simone, was five years older than Rudhyar. Lucie's family was of Celtic (Central France) ancestry; Leon's was of Norman ancestry. Although Leon wanted to be an architect from a young age, he made a living as a businessman with a small factory he owned in Paris, manufacturing zinc ornaments. The family lived in a five- to six-story Paris apartment. They considered themselves "Catholic in a taken-for-granted, traditional sense, and with the conservatism of the well-to-do French bourgeoisie at the turn of the century."<sup>1</sup>

**1898:** The family moved to a larger apartment at 39 Avenue de la République. The young Rudhyar began to spend summers on his great-grandmother's large estate at Valenton near Paris (up until 1904) as well as at the seashore in Brittany (Carnac in 1902 and St. Quay in 1903).<sup>2</sup>

**1901–2:** Rudhyar began private schooling and music lessons (*Cours Fabre*). Later he recalled the experience of these early lessons as "quite unwelcome in its dryness."<sup>3</sup> Around the age of six, he first started to play the piano "a little bit" and became interested in music.<sup>4</sup> Although he disliked practicing, soon he was performing at student recitals.

**1904:** Death of great-grandmother in August. On October 4, he entered the Lycée Voltaire "classe de Sixième" ahead of schedule. In his autobiography, he recalled having "Repeated 'nightmares'—perhaps the onset of illness."

**1905–6:** Brief cases of mumps and urinary tract illness began to afflict him. His first experience of Catholic "imaginary guilt-feeling" resulted from "first communion preceded by religious indoctrination" on May 11, 1906, which, he reported later, disappeared two years later "after a particularly poignant evening prayer."<sup>5</sup> He enrolled in a solfège course (1906).

**1906–7:** The Chennevière family experienced increasing financial problems. Rudhyar nevertheless had an “inspiring” August 1907 in Switzerland, seeing the “dramatic” Lake Lucerne, “ascension of the Rigi Kulm,” and the “sunrise view of glowing peaks.” In November (1907), he suffered from increasing physical discomfort and pain. Their home was “absolutely peaceful and uneventful” until the gradual collapse of the family business and the family move to a smaller apartment in April 1907 (5 Boulevard Voltaire).<sup>6</sup>

**1907–8:** A period marked by the onset of numerous illnesses in the family. Simone experienced poor health, and Rudhyar himself underwent a critical operation on March 11, 1908, lost a kidney, and “seemed destined to live a short, not too healthy life. Piano lessons were stopped.”<sup>7</sup> “Long convalescence. No school that spring.” When he went back to school in September, his bladder pain also returned.<sup>8</sup>

**1909:** Rudhyar had an acute case of enteritis in April, coinciding with his (paternal) grandmother’s death.

**1910:** Rudhyar passed his first year of baccalauréat successfully. His first experience with Russian orchestral music was received with much enthusiasm. He began philosophy classes (which soon ignited an interest in the thought of Nietzsche and Bergson). In October, he was diagnosed with epididymitis, which led to more medical examinations. He exchanged long letters with his friend Robert Keraval, discussing literature, history, and philosophy.

**1911:** Soon after the death of one of Leon’s brothers and Rudhyar’s sixteenth birthday, Leon died of acute pneumonia on April 20. The young Rudhyar was introduced to Nietzsche’s works by Duittoz, an art student. He had his first contact with Parisian artists. He registered at a law school, and began to play the piano again after a sudden burst of renewed interest in music. He attended many Debussy concerts (including the performances of *La mer*, *Ibéria*, *L’Après midi d’un faune*, *Pelléas et Mélisande*), which moved him deeply.

**1912:** Due to physical pain and prolonged illness (measles and acute bladder inflammation), Rudhyar was forced to give up legal studies. He began composing at the piano and reviewing concerts, and wrote his (unpublished/lost book) *Claude Debussy et le cycle de la civilisation musicale*. After meeting the conductor Désiré-Emile Ingelbrecht, he started to accompany the chorus at rehearsals and the concert of Debussy’s *Martyre de St. Sébastien*. Borrowing many scores from Durand, he began to develop his piano technique “by just playing things.”<sup>9</sup> Following a new medical examination during winter (1912–13), doctors advised a year away from Paris. The winter was spent in Switzerland, where he wrote in a few months the booklet on Debussy commissioned by Durand,<sup>10</sup> which

incorporated much of the book he had previously written, but without the philosophical discussion.

**1913:** After returning to Paris in March, Rudhyar attended the world premiere of *Le Sacre du Printemps* on May 29, which proved to be “a tremendous experience.”<sup>11</sup> Another crucial first performance was Valentine de Saint-Point’s *Metachory*, after which Rudhyar was invited to her studio on Christmas Eve. His *Claude Debussy et son oeuvre* was published by Durand, together with three short piano compositions (*Three Early Pieces*, 1913–14); he received a short congratulatory note from Debussy a few weeks later.<sup>12</sup>

**1914:** When World War I began, Rudhyar was exempt from military service due to his history of poor health. He was more deeply involved with the artistic scene in Paris. He began to write music for Saint-Point and attend rehearsals at her studio.

**1915:** Through his ongoing friendship and collaborative work with Saint-Point, Rudhyar became a part-time secretary to the sculptor Auguste Rodin for a few months in autumn. He composed *Dark Passage* (miniature string quartet), *Trois poèmes ironiques*, and *Vision végétale* (for orchestra; for the *Metachory* performance).

**1916:** As he turned twenty-one, Rudhyar received an inheritance (“a few thousand francs”) from a recently deceased uncle, which financed a trip to New York (via Spain) with Saint-Point and her companion (writer, painter, lighting designer) Vivian Postel Du Mas. After “an exciting storm,” they reached New York on November 13, but the project of the *Metachory* performance failed.<sup>13</sup>

**1917:** After overcoming major financial obstacles, a performance of their collaborative work *Metachory* was held at the Metropolitan Opera (under Pierre Monteux) on April 4, just as the United States declared war on Germany. Monteux also conducted Rudhyar’s *Trois poèmes ironiques*, *Vision végétale*, and his orchestration of Satie’s Prelude to *Les fils des étoiles*. Rudhyar became a close friend of a Japanese artist, Kawashima, who introduced him to Buddhism.<sup>14</sup> During this period, in addition to reading books on oriental music, philosophy, Buddhism, and Taoism, he held a variety of jobs and activities. In fall, Rudhyar met and became friends with piano teacher Djane Lavoie-Herz and her husband Siegfried Herz in New York. After leaving his French associates just before Christmas “with 35¢” in his pocket, he recalled later that he copied music “in a freezing room in Greenwich Village,” experiencing weeks of “near starvation . . . hardly able to speak English.”<sup>15</sup>

**1918:** Rudhyar went to Toronto to give a lecture and was the Herzes’ houseguest. In Ottawa, Rudhyar met Leopold Stokowski. In Montreal, he gave talks

at (Scriabin's pupil) Alfred Laliberté's studio. Rudhyar began to write newspaper articles and completed his book of poems in French, *Rhapsodies* (although "carelessly printed" in Canada, its oversubscription helped him "keep alive"<sup>16</sup>). In spring, he decided to change his name to Rudhyar. He spent the summer in Seal Harbor, Maine. He developed a close friendship with Carlos and Mimine Salzedo, and had frequent meetings with Stokowski, Leo Ornstein, Hans Kindler, Djina Ostrowska, Ossip Gabrilowitsch, and Josef Hofmann. Later in the year, Rudhyar went to Philadelphia mainly to be close to Stokowski and his orchestra. He composed *Mosaics* (piano) and *Trois chansons de Bilitis* (contralto and harp).

**1919:** Rudhyar attended orchestra rehearsals under Stokowski, who rented a piano for him. He composed *Soul Fire*. Through Stokowski, he met (theosophist, founder, and president of Philadelphia Art Alliance) Christine Wetherill Stevenson, who sponsored him later in the year in Philadelphia and commissioned him to write scenic music for *The Life of Christ* the next year. He traveled between New York (Tarrytown, Staten Island), Philadelphia, Montreal, Seal Harbor, Chicago, and California. In New York, he met (actress and director) Eva Le Gallienne, who invited him to a screen test in Hollywood. The benefit recital organized by Salzedo in Bar Harbor, Maine (in which Salzedo played the harp and Rudhyar recited his poems) raised over \$500 and allowed Rudhyar's trip to Southern California. He spent the Christmas holidays in Chicago at the Herzes. Winter of 1919 brought "deep and cathartic inner change" for Rudhyar.<sup>17</sup> He was introduced to the Baha'i faith and met Canadian Baha'i Urbain Ledoux, but he never joined the community.

**1920:** After Rudhyar reached Hollywood on January 1, he met (president of the Theosophical Society in America, Krotana) Albert Powell Warrington, whom he had met earlier through Stevenson) and the theosophist Bomanji Pestonji Wadia, who was India's first labor rights leader. He also befriended Ruth St. Denis (for whom he wrote *Spanish Dances* that year), Alice Ann (Evans) Bailey, and (Freemason) Foster Bailey. Rudhyar was invited to address the Music Teachers Association—his first public lecture in English. In March, he met Aryel Darma, a Dutch descendant theosophist and Co-Mason, a few days after she returned from Java. The music Rudhyar wrote for Stevenson's play (which was to run for three years) was performed in July. Appalled at the way Theosophical Society and Co-Masonry were run in Krotana, Rudhyar and Aryel joined an "informal group of discontented Theosophists . . . with Wadia's blessings."<sup>18</sup> In August, Rudhyar met Henry Cowell at Halycon's theosophical convention, and they became friends instantly. He composed *The Warrior* (piano and orchestra) and *Tetragram* no. 1, and started working on *The Surge of Fire* (for chamber orchestra and three pianos). In addition to his compositional activities, he became an increasingly prolific writer of musical articles, some of which were published

in the *Musical Quarterly*, *Christian Science Monitor*, and *Eolian Review*. He studied astrology briefly in the fall.

**1921:** He met pianist Richard Buhlig. He completed the piano version of *The Surge of Fire*.

**1922:** Wadia's lectures had a crucial impact on Rudhyar's philosophical outlook. In May, he won the Los Angeles Philharmonic Orchestra's W. A. Clark, Jr. Prize competition (\$1,000) with *Soul Fire*. *The Surge of Fire* was performed in New York by the Pan-American Music Society. He made trips to Seattle, Vancouver, and New York. After hearing Wadia lecture in Hollywood in winter, Rudhyar decided to do a close reading of Blavatsky's *The Secret Doctrine* during the summer. "Long talks with Wadia in November and December, followed by a decisive spiritual experience."<sup>19</sup> He met dancer Ragini Devi. He wrote *Nazaria*, scenic music for the Pilgrimage Play.

**1923:** He gave lectures to Salzedo's group of harpists. He met Rurik ("a young friend"), resulting in a collaborative "surrealist" film project, "The Stricken," which was not realized. In autumn, Rudhyar started to play supporting roles in motion pictures.<sup>20</sup> He composed *Catharsis* for piano.

**1924:** Rudhyar experienced financial difficulties. He composed *Moments* for piano and *Tetragram* no. 7. He wrote poems in English. He assisted (novelist, screenwriter, director) Perley Poore Sheehan in writing and promoting his book, *Hollywood as a World Center*. With the support of powerful patrons (including Stokowski, St. Denis, Alla Nazimova, Anna George DeMille—the daughter of economist Henry George and wife of Willam C. DeMille—and Walter Rothwell), he started Hamsa Publications. By Christmas, Rudhyar was in need of contact with the intellectual front; he departed for Chicago. His philosophical, spiritual, and aesthetical ideas began to take "a more definitive form."<sup>21</sup>

**1925:** In Chicago, he met philosopher Charles Morris and Ruth Crawford (the latter through Lavoie-Herz). He spent the spring in New York, where he befriended American modern dance innovators, including Doris Humphrey, Charles Weidman, and Martha Graham. He wrote his unpublished book, *The Rediscovery of Music*, a collection of poems under the title, "New York Summer," and composed *Tetragram* no. 4 and *Three Paeans*. In August, he was deeply impressed by the city of Taos, New Mexico. *The Surge of Fire* was performed in Los Angeles under Adolf Tandler's direction at the first concert of New Music Society in October. On his return to New York, he met Evangeline Johnson (Stokowski's future wife), for whom he started to work (writing and playing the piano) soon after the new year.

**1926:** Rudhyar became an American citizen in May. Despite eyesight problems, he wrote *The Rebirth of Hindu Music* and a series of (unpublished) booklets on

art. He passed one month at Yaddo Artists' colony, where he met (painter) Winold Reiss. He worked on his compositions, *Tetragram* no. 2, *Solitude*, and *Five Stanzas*. *Moments* was revised and republished under the title, *Four Pentagrams*. In August, he returned to Hollywood, where he met (actor) John Barrymore and played "bits" in Alan Crossland's *The Beloved Rogue*.<sup>22</sup>

**1927:** Giving up motion picture work completely—which was "uncertain and boring" Rudhyar recalled—he decided to focus exclusively on spreading his ideas through his writings and lecture-recital activities, to compose more music, and to start a book project, *World Music*.<sup>23</sup> (During this period, he also attempted unsuccessfully to found a World Music Society.) He continued to write articles on music, and composed *Tetragrams* nos. 3 and 5.

**1928:** Rudhyar recalled in his autobiography: "A phase of my life definitely ends."<sup>24</sup> He gave lectures and lecture-recitals at (Schmitz's) the Pro Musica Society, in Chicago, in Carmel, and at Halcyon. In Chicago, he met Ellen Borden (Edward Carpenter's future wife); he lectured five times at her mansion (near the Drake Hotel) and at the Herz studio. His new friends, Lincoln Steffens and Dora Hagemeyer helped him to publish his first book of English poems, *Toward Man*, and his "Seed Ideas" booklets (1928–29). In spring, Aryel died unexpectedly in Holland. He had his last encounters with Wadia before the theosophist left for India. He met (Irish poet) Ella Young at Halcyon. Rudhyar applied for the Guggenheim competition for the first time but was unsuccessful. He composed *Sinfonietta* and *Tetragram* no. 8 ("Primavera").

**1929:** He wrote his novel, *Rania* in less than three weeks (published in 1973). He held a collaborative study session of musical and artistic improvisation with painter Reiss at his studio in New York. He met painters Emil Bisttram and Marion Greenwood, the author Will Levington Comfort, and Malya Contento (whom he married in 1930). He composed *Granites*.

**1930:** Rudhyar performed *Granites* in New York at a concert of the League of Composers. (Five years later, the work was financed by Charles Ives and published by Cowell.) He met Walter De Voe (head of the Eloist Ministry), Paul Foster Case, and Marc Edmund Jones (through Malya). Contact with Jones revitalized Rudhyar's interest in astrology. The period from spring 1930 to 1940 was "very complex," as he was seeking "a frame of reference" for his consciousness.<sup>25</sup> He continued to write articles and give lectures on music.

**1931:** "Difficult winter. Marriage very shaky." He gave lectures at Case's school of Ageless Wisdom, for Sri Keskar's group in Washington, and talks at the Henry Street Music Settlement. He played piano during services at De Voe's ministry, wrote dance music (*Dance of Women*) for Doris Humphrey, and worked

for De Voe and his magazine in Brookline, Massachusetts. He also saw a great deal of Slonimsky, his wife, and (art critic) Dorothy Adlow.<sup>26</sup> *Moments* for piano was published. His second Guggenheim application was unsuccessful.

**1932:** Rudhyar underwent a “peculiar year of inner crisis.” He had the flu in January after “a drastic inner experience of death-rebirth.” He departed for California.<sup>27</sup> In February, *From the Unreal Lead Us to the Real* (reworked from the first section of his *Soul Fire*) was performed by Slonimsky in Paris. He gave lectures in Los Angeles. He suffered exhaustion in June: “medical tests seem alarming . . . that [he] may live only a few months more.” By August, he had gradually recovered. He met painter Agnes Pelton. He translated Bô Yin Râ’s [Joseph Anton Scheiderfranken] *The Book of the Living God*.<sup>28</sup> Through his fascination with Jung’s depth psychology, Rudhyar’s attention turned towards mythic and archetypal concepts.

**1933:** Crisis led “to a breaking point,” and marked the beginning of sustained astrological work.<sup>29</sup> *American Astrology* magazine offered its pages as a platform for Rudhyar’s ideas. These articles provided him with a regular income: the “pay was small, 1¢ a word and a while later 2¢, but these were still Depression years in spite of Roosevelt’s New Deal.”<sup>30</sup> He continued to contribute hundreds of articles on a variety of subjects mainly related to astrology, psychology, philosophy, and world affairs (at times he used pseudonyms such as “Riojoz de Segur” and “Zahaz” especially in *Hamsa* and popular magazines. A trip to New Mexico in May led to significant artistic repercussions: Rudhyar decided to stay in Santa Fe. He lectured in the summer at the studio of (sculptor) Claire Dieman. He met Eya Fechin (daughter of the Russian painter, Nicolai Fechin), who became his second wife in 1945. Marie Tudor Garland gave Rudhyar a gift of all of Jung’s books (in English translation).

**1934:** Rudhyar continued lecturing and giving talks. He played the piano at rehearsals of the dance performance of (Loeffler’s) *Pagan Poem* directed by Irene Lewisohn. The summers of 1934 and 1935 were spent composing at a grand piano and writing at M. T. Garland’s ranch in New Mexico. Malya was injured in a train accident on her way to New York. His third Guggenheim application also failed.

**1935:** (After nine issues in 1932, three in 1933, and a few smaller issues in 1934), the monthly issues of *Hamsa* were discontinued. He returned to Hollywood. Malya and Rudhyar decided to separate. He wrote “Eclogue” (part of *Syntony*) and worked on *Paeon to the Great Thunder* (for recitant voice and orchestra).

**1936:** Rudhyar’s *The Astrology of Personality* was completed and published. During the winter, he made several trips to New York, “giving lectures, making new contacts, and writing articles” for the *World Observer*.<sup>31</sup> He wrote music for dancer Lester Horton.



**1937:** He attended the Bennington College Festival of Modern Dance, where he gathered with his old dance contacts, Graham, Humphrey, Weidman, and Hanya Holm. Rudhyar went to Italy for a few months. In Florence, he stayed with the psychologist Roberto Assagioli (whom he had met in May in New York).

**1938:** He spent a “rather dull and somewhat confused” winter in New York; and had a “narrow escape from an accident,” followed by a case of congested liver and jaundice. In May, Rudhyar rented a studio in Santa Fe, took up painting, and continued to give lectures. He made contacts with and befriended the painters Lawren Harris, Raymond Jonson, Bill Lumpkins, Horace and Florence Pierce, Robert Gribbroek, Stuart Walker, and Agnes Pelton. Rudhyar became vice president of the Transcendental Painting Group, established on June 10. He wrote the group’s manifesto and the (unpublished) article, “The Transcendental Movement in Painting.” Rudhyar’s paintings were exhibited at the Arsuna Gallery. He corresponded with Hermann Keyserling.<sup>32</sup> He gave a recital of his music at the Santa Fe Museum. He wrote his book, *New Mansions for Men*.

**1939:** He gave well-attended public talks in Santa Fe. He began corresponding with Henry Miller and Anaïs Nin. Rudhyar started a Foundation for Human Integration, though it was never fully developed. He experienced more inner crisis and emotional disruption. He passed the winter in Phoenix, Arizona, giving lectures and exhibiting his paintings; he returned to Santa Fe in July. He wrote many poems and produced many paintings; a “sombre” return to Hollywood in October.<sup>33</sup> He composed *Three Invocations* (for baritone and piano).

**1940:** He developed a digestive disorder, followed by severe treatment (chemotherapy). The Transcendental Painting Group was dissolved. A new house in La Crescenta was shared with Eya and her father.

**1941:** He spent a year in Cathedral City, Colorado Springs, Kerrville, and Santa Fe. He saw Roy Harris in Colorado Springs. He started working on a new book project, *The Age of Plenitude*.

**1942:** In spring, Rudhyar left his base in California, drove cross-country to New York with a friend (Vocha Fiske), and rented a studio near Carnegie Hall. In the summer, he met Henry Miller and Anaïs Nin. In November, he returned to Hollywood.

**1943–44:** “Two tragic years”; “intense crises.”<sup>34</sup> He began writing his books, *Gifts of the Spirit* and *The Lunation Cycle*.

**1945:** Rudhyar married Eya Fechin in June.

**1946:** He wrote *Modern Man's Conflicts* and continued painting and contributing three to four articles a month for astrological magazines. Eya and Rudhyar moved to West Colorado Springs.

**1947:** Eya and Rudhyar moved to New Mexico in May. In October, Jonson organized an exhibition of Rudhyar's (thirty-five) paintings at the University of New Mexico in Albuquerque. The Philosophical Library (New York) agreed to publish *Modern Man's Conflicts*. Rudhyar continued to paint, write, and give public lectures.

**1948:** A wave of interest in Rudhyar's music began, as did a friendship with (pianist) William Masselos, who started performing *Granites. Emergence* (Tetragram no. 6) for string orchestra was composed.

**1949:** Rudhyar moved to New York. There was a revival of interest in his music on the part of the younger generation of musicians and composers, including Maro and Anahid Ajemian, Peggy Glanville-Hicks, and Lou Harrison. Several performances of Rudhyar's compositions followed. He continued to paint (and exhibit at the Santa Fe Museum) and composed *Triphlong* for orchestra.

**1950:** A concert including Rudhyar's works took place at the McMillan Theater on March 15. He spent the summer composing at the MacDowell Colony (*Quintet* for piano and strings, which was performed in 1958). In fall, a concert of his chamber music was organized by his music publisher, Milton Feist, at Carnegie Chamber Music Hall—this was Rudhyar's last public appearance as a pianist.

**1951:** *Solitude* for string quartet was performed by the New Music Quartet. Rudhyar started writing his book, *Fire out of the Stone*. He experienced financial difficulties. He spent the summer at the Steiner "Threefold Farm" in Spring Valley, New York. He met physicist Henry Margenau. He spent the fall and early winter in Washington, D.C., where he gave lectures and astrological consultations. He applied for the Guggenheim competition (unsuccessfully) for the last time.

**1952:** He traveled to New York, Washington D.C., and Iowa. He became increasingly interested in the ideas of Rudolph Steiner. General interest in Rudhyar's music started to subside again (until a new phase of compositional productivity began in 1967). He continued to paint.

**1953:** He wrote his (second and last) novel *Return from No Return*, and continued to write mostly astrological articles. He was ill during a flu epidemic. Soon after Eya and Rudhyar returned to California, Eya decided to marry her psychodrama assistant, Bennett Branham.

**1954:** Rudhyar consented to the divorce. He wrote poems (which were later included in his anthology *Of Vibrancy and Peace*). He spent three months as a fellow at the Huntington Hartford Foundation retreat in California, where he composed *Thresholds* for large orchestra.

**1955:** Rudhyar's mother died in January. He spent the winter in Santa Barbara and San Francisco, giving lectures on astrology. In the spring, he spent another three months at the Huntington Hartford Foundation retreat, and spent the summer in Hollywood. He gave lectures at Fritz Kunkel's residence. He revised various scores and composed *Barcarolle* for violin and piano.

**1956:** He gave lectures in New York in November. With Charles Morris, Rudhyar participated in the Conference on Science and Religion in Hollywood.

**1957:** He gave lectures in San Francisco in May. He kept up a busy routine of writing and correspondence. He spent the summer in solitude at a mountain retreat in the Los Angeles-Pasadena area, and went to San Jose in December.

**1958:** Rudhyar saw St. Denis on several occasions.

**1959:** He was ill in the winter. He gave lectures at the Boston Theosophical Lodge and astrological interviews as the guest of (astrologer) Marcia Moore, the daughter of politician Robert Moore, who financed the publication of Rudhyar's *The Planetaryization of Consciousness* and his Fourth *Pentagram* for piano. He gave lectures in New York in spring. In London in May, Brigadier Firebrace gathered all of the astrological leaders at a dinner in Rudhyar's honor. He traveled to Geneva, Paris, and the Hague in summer; and to San Diego in September.

**1960:** He made short trips to New York, Boston, and Washington, D.C. He gave lectures in Long Beach, and spoke at the convention of the American Federation of Astrologers.

**1961:** He traveled in Europe (Paris, Venthône, Überlingen, Lake Lucerne). He attended the Congress of Psychosynthesis in Villaneuve near Montreux. He wrote "Existence, rythme et symbole" (unpublished).

**1962:** He gave talks in Lausanne; visited Paris, the French Alps, and London. In Holland, he met the Dutch publisher Carolus Verhulst, who was to publish his books. He met Graf von Dürckheim, Gabriel Marcel, and Sir George Trevelyan. He received a diagnosis of glaucoma.

**1963:** He started an autobiography (superseded by another in 1981; both remain unpublished). He made a final trip to Europe. He established friendships with

James Ingebreetsen, Evarts Loomis, and Robert Gerard. He reached New York the day after the Kennedy assassination, and then returned to California. He met Gail Tana Whithall, who became his third wife in 1964.

**1964:** Rudhyar continued to give lectures and talks and attend conventions in the United States. (Gail) Tana Whithall and Rudhyar moved to San Jacinto, California, where they lived for the next seven years (the longest time he had spent in the same house since 1916).

**1965:** He gave lectures in Los Angeles, La Jolla, San Jacinto, and Long Beach.

**1966:** He wrote *The Rhythm of Human Fulfillment*. He became more deeply involved with the Conference on Science and Religion (which had started in 1955). He made his first big lecture tour from May to July (St. Louis, Milwaukee, St. Paul, New York, Washington, New Mexico, San Diego, and Los Angeles). With Louise Varèse's intervention, Rudhyar received a \$1,000 gift from the American Institute of Arts and Letters.

**1967:** With Otto Luening's support and recommendation, Rudhyar received a \$500 grant from the Ditson Fund in New York, which enabled the distribution of copies of a significant number of his piano music scores to a number of American libraries. This led to the collection of the facsimile edition of his compositions, under the American Composers Alliance. He gave lectures in and around Los Angeles. Virginia Seith loaned him her baby grand piano, and Rudhyar was able to return to his music and to complete unfinished compositions. He also composed *Tetragram* no. 9 ("Summer Nights") and revised *Syntony* for piano. With the increased book royalties and lecture funds, Rudhyar's financial situation began to improve slightly. He met Vilayat Inayat Khan.

**1968:** He met Ira Progoff, Winifred Babcock, Fazal Inayat Khan, Sam Bercholz (who was actively selling Rudhyar's books), Claudio Naranjo, and Fritz Perls. The summer became a turning point as Rudhyar began to reach out and make close contacts with the younger generation. He addressed the Seattle Biennial Convention of the American Federation of Astrologers.

**1969–70:** Bercholz (who by then had become the manager of the Shambhala Bookstore in Berkeley) persuaded the New York publishers (Doubleday, Penguin) to republish Rudhyar's books in paperback editions. The demand for his books immediately proved to be great and unprecedented. Rudhyar acted as president of the Conference on Science and Religion (held in Los Angeles). He was also prompted to initiate the International Committee for a Humanistic Astrology. He wrote his book, *The Planetaryization of Consciousness*. He met Anthony Sutich, Steven Levine (who would publish *Rania* in 1973), José and Miriam Argüelles,

Henry Weingarten, Barbara Somerfield, Michael Sellers, and James Tenney. Rudhyar continued to lecture across the nation at conferences, seminars, council meetings, and bookshops (including the International Cooperation Council, the Theosophical Society Besant Lodge in Hollywood, Haridas Chaudri's Institute of Asian Studies, the University of California at Davis, and the National Astrological Society).

**1971:** In spring, Tenney invited Rudhyar to the California Institute of the Arts where Rudhyar became friends with Peter Garland (who played Rudhyar's piano pieces for him). *The Surge of Fire* was performed under the direction of Tenney. The publication of his books in paperback by major New York publishers enabled the wide spread of his writings. He met Baba Hari Dass. Sellers began to play Rudhyar's piano works, adding to the renewed general interest in his musical compositions.

**1972:** A three-week "Rudhyar Retrospective" was organized by Charles Amirkhanian and Jim Shere on KPFA radio. Sellers gave recitals of and recorded Rudhyar's piano pieces (Orion recordings). In summer, Rudhyar began to write *The Magic of Tone and the Art of Music* and continued his lecture tours.

**1973:** He moved into a new home in San Marcos. He gave more talks, lectures, and seminars (KPFA radio, the NASO Convention in San Francisco, Sonoma College, Meditation Mount in Ojai, San Francisco Center of Esalen Institute, and the ISAR Symposium). He embarked on another lecture tour (covering Salt Lake City, Boise, Washington, D.C., Baltimore, NASO Convention in New York, Hartford, Boston, and Pittsburgh). He spent the summer in California writing *The Astrology of America's Destiny*. He worked with pianist Marcia Mikulak, who gave recitals of his music.

**1974:** He wrote *Occult Preparations for a New Age* and *The Sun is Also a Star*. In March, Thomas Nee organized concerts of Rudhyar's music (with a lecture and poetry recital) at the University of California (La Jolla). Pianist George Champion began to support Rudhyar's music through performances, orchestration, and copying. He recalled, "a sudden attack of shingles interrupts everything."<sup>35</sup> He fulfilled his lecture commitments (Denver and St. Louis) using a wheelchair. He had a violent attack of sciatica in July. He spent the rest of the year lecturing in Berkeley, Palo Alto, Ukiah, San Diego, Fullerton, and Portland. Mikulak continued to play Rudhyar's piano works publicly. He met Leyla Raël in September, and Bernard Xolotl in December at Don Cardoza's (a musician at whose home he improvised at the piano). He composed *Threnody* for orchestra.

**1975:** At the age of eighty, Rudhyar reached a wider public recognition. The Los Angeles Lodge of the Theosophical Society celebrated his birthday. His new

friend Betty Freeman arranged a birthday party for Rudhyar at her home in Beverly Hills, where Sellers performed some of his pieces. He was interviewed by David Cloud at KPFA radio. Mikulak continued to perform Rudhyar's pieces. He gave lectures and interviews in New York, where he met Paul Kapp (of General Music Publishers, Serenus Records), who expressed an interest in publishing Rudhyar's music. Pianist Dwight Peltzer recorded three of Rudhyar's *Tetragrams* (for Serenus Records). He began to write *Culture, Crisis, and Creativity* in San Marcos. Tana and Rudhyar decided to separate but remained close friends; her devoted work had enabled the establishment of a foundation for many of his books and lectures since 1964.

**1976:** He moved to Palo Alto in January, where a "new surge of musical creativity began, also spurred by more performances and recordings,"<sup>36</sup> and led to the composition of new works such as *Transmutation* and *Theurgy*. Leyla began helping Rudhyar with secretarial work. He started writing his book *Beyond Individualism*. A symposium, "Rudhyar Festival," was held in his honor at California State University, Long Beach, where concerts were held and his paintings were exhibited. Performances were given of *Five Stanzas* for string orchestra at the Cabrillo Music Festival at Santa Cruz, and of an old work, *The Warrior* (piano and orchestra), by the Contra Costa Symphony Orchestra with Mikulak, under Ron Daniels. Rudhyar received National Endowment for the Arts grants twice (in 1976 and 1977).

**1977:** Another "Rudhyar Festival" took place at the University of Minnesota. There were performances by Sellers, Mikulak, and the St. Paul Chamber Orchestra (under Dennis Russell Davies). His piano work *Transmutation* was recorded for CRI label with Freeman's generous funding. Most of the year was spent composing and giving lectures. Rudhyar and Leyla got married in March. He composed *Nostalgia (Quintet)*, *Encounter*, *Autumn*, *Three Cantos*, and *Advent*. Rudhyar met Gwalya Karmapa.

**1978:** In March, the Kronos Quartet performed *Advent* (which was written for them the year before). Rudhyar's busy travel and lecture schedule led to tracheitis, first turning into flu and then into pneumonia. His eye problems returned, and cataracts developed in both eyes, which disrupted his work. He received the Marjorie Peabody Waite Award of the American Academy of Arts and Sciences. He composed *Epic Poem* for piano.

**1979:** He completed the draft of *The Rhythm of Wholeness* at the end of spring. Swedish film producer Peter Lundberg came to Palo Alto to do a film interview with Rudhyar. He composed *Crisis and Overcoming* (for string quartet).

**1980:** He stopped his extensive travels and lectures, and began to work on a final presentation of his musical ideas, which was interrupted by an eye operation

in August. A League of Composers concert (of the International Society for Contemporary Music) was held for his eighty-fifth birthday in New York. He received an honorary PhD from the California Institute of Transpersonal Psychology and Doctor of Humane Letters from John F. Kennedy University. He completed his second unpublished autobiography in December.

**1981:** He finished his book *The Magic of Tone and the Art of Music* (published the following year by Shambhala). The Rudhyar Institute for Transpersonal Activity, a nonprofit organization, was incorporated by Leyla, and led to two conferences. He worked on his compositions, *Rite of Transcendence* and *Cosmic Cycle*.

**1982:** Selections of his music were performed as part of the American Composers Series at the John F. Kennedy Center for the Performing Arts in Washington, D.C.

**1984:** There was a performance of Tenney's *Three Indigenous Songs* and Rudhyar's *Trois chansons de Bilitis*, San Francisco Symphony (as part of the "New and Unusual Music" Series).

**1985:** He died on September 13 in San Francisco.

# *Introduction*

## Versatility, Principles, Priorities

At the beginning of the twentieth century, many artists felt the urge to explore interrelations between the various branches of art and philosophy, and had a preoccupation with artistic utopianism. This was a time when figures such as Wassily Kandinsky, Oskar Kokoschka, Arnold Schoenberg, and Luigi Russolo chose to explore more than one artistic medium for their creative outlets, although they became innovators fundamentally in their own main fields. Despite the diversity of his interests and activities, Dane Rudhyar (1895–1985) considered himself first and foremost a composer, insofar as writing music remained the most meaningful and important activity throughout his life. And despite periods of compositional silence and inactivity—his compositional activities had considerably slowed down by the late 1930s—music as an art form remained paramount for Rudhyar precisely because of its integrating, fusing, and synthesizing potential, its capability to reflect both physical and psychological life, and its multidimensionality (of time, space, and movement). He typically asserted that music made his life complete. Yet today, more than one hundred years since his birth and more than a quarter of a century after his death, he is still little known as a composer, and even less as a painter and poet, compared with his reputation as an astrologer and thinker.

At times he felt somewhat misrepresented by the much greater emphasis and attention that his astrological work received:

But why don't they mention that I have written five books of poetry. I have written about five or six books, or seven books dealing with philosophy and psychology in which there is absolutely no mention of astrology whatsoever. I have written two novels. . . . I mean, why single [out] astrology? My painting has been exhibited. . . . But it is all one philosophy. It is one way of thinking of life. My thinking process—and I must say, even my feeling process—are very different from those of almost anybody I know. I mean, in that sense, my life has been absolutely lonely. . . .<sup>1</sup>

However specialized, Rudhyar's astrological work enabled him to “belong” socioculturally, in contrast to the prolonged sense of alienation that marked his