

Morpheus: A GIM programme by Maria Radoje

This is a working programme and may be used with travellers who have already experienced some GIM sessions and may be ready for a process of healing, regeneration and renewal.

To listen please follow this link: <https://open.spotify.com/playlist/6XYQUBdw3kkLFs1beDaFzP?si=ccd119f769724bb5>

Recording Compilation:

Quiet City, Aaron Copland/ New York Philharmonic/ Bernstein / Deutsche Grammophon 10.45

The Dove, The Birds, Respighi/ Chamber Orchestra of New York/ Di Vittorio/ Naxos 4.40

Lento, String Quartet in F major 'American,' Opus 96, Dvorak /Skampa Quartet/ Champs Hill Records 7.07

Adagietto, L' Arlésienne Suite for Orchestra No. 1, Bizet/ London Symphony Orchestra/ Abbado /Deutsche Grammophon 4.47

Morpheus, Rebecca Clarke / Phillip Dukes viola, Sophia Rahman piano, Naxos, 7.15

Adagio Cantabile, Pathétique Sonata, Beethoven / Daniel Barenboim, Deutsche Grammophon 5.23

Total running time approx.: 40 minutes

Development of the programme:

This programme was designed during a period of recovery from concussion, and reflects a process of adjustment, self-exploration, acceptance and renewal. The pieces work in a subtle and gentle way to unfold a healing process, before returning to the familiar with a new and changed sense of self. The three opening pieces allow the traveller to look at issues and explore them successively more deeply, and the Bizet creates a space for healing, or going beyond issues. Clarke's music supports the integration of new elements into the psyche through a restructuring process, and the Beethoven anchors this new configuration. The musical textures are key to this healing process; frequently the viola and middle lines hold the bass part, and it is only later in the programme that the bass becomes more consistent when the piano appears - helping to bring a sense of grounding and clarity. It is significant that much of the music is programme music, i.e.: it has a theme or story to tell, and this may have an influence on the way the traveller experiences it as well.

Perspectives from the Archetypal Stages of the Great Round:

The programme can also be related to the archetypal stages of the Great Round of the Mandala (Kellog 1978). Quiet City, The Dove and Dvorak's string quartet each give the traveller different perspectives on the experience of Letting Go/ Gates of Death, or Stage 10 of the Great Round, before Bizet's Adagietto takes them into a quieter transformative space, reminiscent of Stages 12, Transcendent Ecstasy, or the White Void, Stage 0. Fincher describes this as: "a peak experience when we move from the end of a cycle on the great round and into stage one again.... When experiencing the White Void, one may have feelings of salvation, redemption, joy, freedom, reconciliation, love, and ecstasy." (Fincher 2010). Morpheus for solo viola and piano by Rebecca Clarke, moves the traveller out of this dreamy space towards the Labyrinth or Stage 3, where insights are integrated as we turn towards a new journey. Beethoven's Pathetique completes the cycle, representing a new beginning ie: Stage 4 of the Great Round, as we return, renewed, healed and refreshed from the experiences.

General Comments on the programme:

"These pieces sit well side by side. They share similar characteristics but because of the differing instrument timbres and number of players/parts they convey different atmospheres.... To begin with there is a great feeling of space in which to express feelings generally but as the programme progresses there is a subtle closing, refining of this space which seems to respect and show recognition of the important arising emotions. Reducing the number of instruments/ voices is indicative of this. The Bizet is perfectly placed to enable the client to rest before working further and drawing things to a close. Linking the piano in the last two pieces is a stroke of ingenuity as it gives an equal balance to the viola, then suggests that all our resources we need lie within us in the finale, where the piano embraces and plays many parts/roles. (Pestell, S 2020)

References:

Fincher, S., 2010. *Creating Mandalas*. 2nd ed. Massachusetts: Shambala, p.137/ 153

Pestell, S. private communication August 2020.