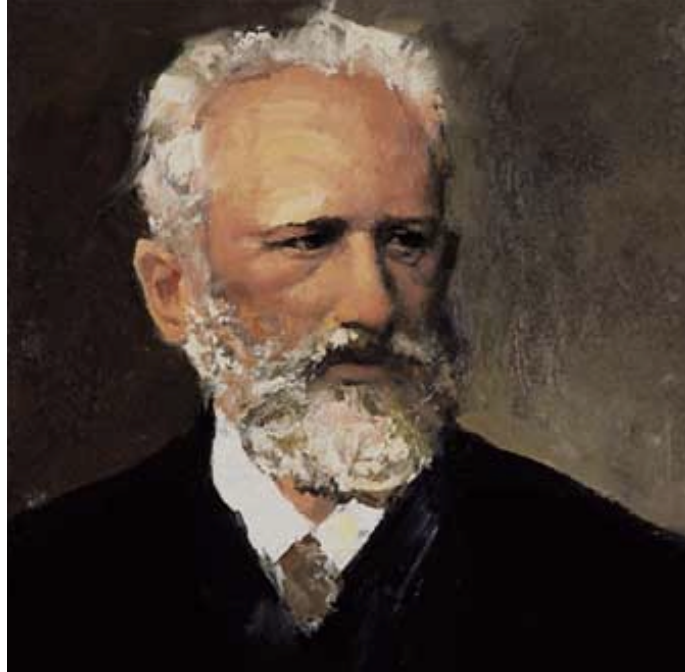


Esoteric Profile of Piotr Ilitch Tchaikovsky

May 7, 1840 – November 6, 1893

By Marilene dos Santos



1 - Mini Biography

Introduction

Piotr Ilitch Tchaikovsky was a Russian composer of the Romantic era, born on May 7, 1840, 6:35 AM in Votkinsk, Vyatka region, Russia. His works include symphonies, concertos, operas, ballets, chamber music, and a choral setting of the Russian Orthodox Divine Liturgy. Some of these are among the most popular theatrical music in the classical repertoire including the ballets Swan Lake, The Sleeping Beauty and The Nutcracker. He was the first Russian composer whose music made a lasting impression internationally, which he bolstered with appearances as a guest conductor later in his career in Europe and the United States. Tchaikovsky was honored in 1884 by Emperor Alexander III, and awarded a lifetime pension in the late 1880s.

Family

Tchaikovsky was born to a fairly wealthy middle class family. His father, named Ilya Tchaikovsky was a mining business executive in Votkinsk. His father's ancestors were from Ukraine and Poland. His mother, named Aleksandra Assier, was of Russian and French ancestry. His father, Ilya Petrovich (a two time divorced) married Alexandra and the two had two sons, Pyotr and Modest.

Childhood and Mother death

Tchaikovsky started piano studies at five and soon showed remarkable gifts. He also learned

to read French and German by the age of six. A year later, he was writing French verses. The family hired a governess, *Fanny Dürbach*, to keep watch over the children, and she often referred to Tchaikovsky as the "porcelain child." Tchaikovsky was ultra sensitive to music. He would complain at night that the music in his head would not let him sleep.

Since both parents had graduated from institutes in Saint Petersburg, they decided to educate Tchaikovsky as they had themselves been educated. The School of Jurisprudence mainly served the lesser nobility and would prepare Tchaikovsky for a career as a civil servant. As the minimum age for acceptance was 12 and Tchaikovsky was only 10 at the time, he was required to spend two years boarding at the Imperial School of Jurisprudence's preparatory school, 1300 km from his family. Once those two years had passed, Tchaikovsky transferred to the Imperial School of Jurisprudence to begin a seven-year course of studies. Tchaikovsky's separation from his mother to attend boarding school caused an emotional trauma that tormented him throughout his life.

On June 25, 1854, when he was 14 Tchaikovsky suffered the shock of his mother's death from cholera. His parting from his mother was painful - an event that may have stimulated him to compose. Tchaikovsky bemoaned the loss of his mother for the rest of his life, and admitted that it had "a huge influence on the way things turned out for me". He was so affected that he was unable to inform *Fanny Dürbach*, until two years after the fact.

Tchaikovsky's father, who also became sick with cholera at this time but made a full recovery, immediately sent the boy back to St. Petersburg school in hope that the class work would occupy his mind.

At the age of 40, approximately 26 years after his mother's death, Tchaikovsky wrote to his patroness, Nadezhda von Meck "Every moment of that appalling day is as vivid to me as though it were yesterday." However, within a month of his mother's death he was making his first serious efforts at composition, a waltz in her memory.

Teenage Years



Young Tchaikovsky

To make up for his sense of isolation and to compensate for the loss in his family formed important friendships with fellow students, such as those with *Aleksey Apukhtin* and *Vladimir Gerard*, which lasted the rest of his life. He may have also been exposed to the allegedly widespread homosexual practices at the school. Whether these were formative experiences or practices toward which the composer would have gravitated normally, biographers agree that he may have discovered his sexual orientation at this time.

On June 10, 1859, at the age of 19, Tchaikovsky graduated from the School of Jurisprudence, then, worked for 3 years at the Justice Department of Russian Empire. On June 15, he was appointed to the Ministry of Justice. Six months later he became junior assistant and two months after that, a senior assistant, where he remained for the rest of his three-year civil service career.

Early adult Life and Music Study

Tchaikovsky decided not to give up his Ministry post until he was quite certain that he was destined to be a musician rather than a civil servant.

In 1861, Tchaikovsky attended classes in music theory organized by the Russian Musical Society (RMS) and taught by *Nikolai Zaremba*. A year later he followed *Zaremba* to the new Saint Petersburg Conservatory.

In 1863, Tchaikovsky abandoned his civil service career and began studying music full-time at the St. Petersburg's Conservatory. He studied harmony with *Zaremba*, while Anton Rubinstein, director and founder of the Conservatory, taught him instrumentation and composition. He graduated from the Conservatory in December 1865.

At that time he met *Franz Liszt*, a 19th-century Hungarian composer and *Hector Berlioz*, a French Romantic composer who visited Russia with concert tours. During that period Tchaikovsky wrote his first ballet 'The Swan Lake', opera 'Eugene Onegin', four Symphonies, and the brilliant Piano Concerto No1.



Nikolay Zaremba

In 1866, Tchaikovsky took a job as a harmony teacher for the Moscow Conservatory with Rubenstein's recommendation. He was professor of theory and harmony at the Moscow Conservatory until 1878. Little of his music so far had pleased the conservative musical establishment or the more nationalist group, but his First Symphony had a good public reception.

Tchaikovsky's musical talent impressed *Rubinstein*. He and *Zaremba* later clashed with the young composer over his First Symphony, written after his graduation, when he submitted it to them for their perusal. The symphony was given its first complete performance in Moscow in February 1868, where it was well received.

Tchaikovsky's formal, Western-oriented training set him apart from the contemporary nationalistic movement embodied by the influential group of young Russian composers known as The Five, with whom Tchaikovsky's professional relationship was mixed.

Adult Life

In 1868, he had a brief flirtation with soprano Désirée Artôt, a Belgian soprano who was famed in German and Italian opera and sang mainly in Germany.

In 1868 she visited Russia with a touring Italian. Désirée Artôt met Tchaikovsky briefly at a private party in the spring. He also visited her after her benefit performance. They again met by chance at a musical party, where she expressed her surprise that he had not visited her more often during the autumn. He promised he would do so, but he did not intend to keep his promise. However Anton Rubinstein persuaded him to see her at the opera.



Désirée Artôt

She then started to send him invitations every day, and he became accustomed to visiting her every evening. He later described her to his

brother Modest as possessing "exquisite gesture, grace of movement, and artistic poise".

He had put aside his work on his symphonic poem *Fatum* in order to give her all his attention. It seems plausible that Tchaikovsky was more captivated in her as a singer and actor than as a romantic interest, and had difficulty in separating the artist from the person. Tchaikovsky dedicated his *Romance in F minor for piano*, Op. 5, to her.

By the end of the year, marriage was being considered. It has been said that this was Tchaikovsky's first serious attempt to conquer his homosexuality. Her mother, who was traveling with her, opposed the marriage and she married a Spanish baritone.

Though his personal life may have been unsuccessful, Tchaikovsky was steadily completing composition after composition. In 1875, Tchaikovsky's world premiere of his third symphony was given in Boston on October 25, and was conducted by Hans von Bulow. Despite there being pockets of opposition towards his music, his works and reputation began to spread across Europe.

In 1877, he married a beautiful young woman named Anotonina Miliukova, but divorced her 9 weeks later.



Nadeshda von Meck

During the same year of his disastrous marriage, Tchaikovsky also entered into another relationship - only instead of meeting face to face, they communicated through letters. This worked out very well for him given his extreme shyness, and also in part, he did not have to consummate the relationship.

The woman was *Nadeshda von Meck*, the widow of a railway magnate who had begun contact with him not long before the marriage with Miliukova. As well as an important friend and emotional support, she also became his patroness for the next 13 years, which allowed him to focus exclusively on composition.

Though it is unclear why she did not want to meet him, she sent him money as she greatly admired his work. Despite what it seemed on the outside, Tchaikovsky was emotionally troubled, weeping and doubting himself very often, and took to alcohol as a form of relief.

After enjoying numerous successes and frequent travels, Tchaikovsky money and letters from *Meck* came to a halt. In 1890, she abruptly terminated all communication and support, claiming bankruptcy, though that wasn't the case.

It wasn't the loss of the money that had greatly upset him. It was the sudden termination of his emotional companion of 13 years. This was a blow for the already emotionally sensitive composer. In 1891, he fled to the US after receiving an invitation to the opening week of New York's Music Hall (which was renamed Carnegie Hall a few years later). He visited Niagara Falls and conducted in Philadelphia and Baltimore before returning to Russia.

Traumatic Experience and Crisis

Discussion of Tchaikovsky's personal life, especially his sexuality, has perhaps been the most extensive of any composer in the 19th century and certainly of any Russian composer of his time. It has been said that Tchaikovsky experienced deeper, more violent continual emotional upheavals than all the other composers combined. As a young man Tchaikovsky

suffered traumatic personal experiences. Although he enjoyed many popular successes, Tchaikovsky was never emotionally secure, and his life was punctuated by personal crises and periods of depression. Contributory factors were the shock of his mother's death, his suppressed homosexuality and fear of exposure, his disastrous marriage, and the sudden collapse of the one enduring relationship of his adult life, his 13-year association with the wealthy widow *Nadezhda von Meck*.

His homosexuality was causing him a painful guilt feeling. In 1876 he wrote to his brother, Modest, about his decision to "marry whoever will have me." Tchaikovsky took the decision to get married, in order to mitigate the social effects of his homosexuality.

"I am now going through a very critical period of my life. I will go into more detail later, but for now I will simply tell you, I have decided to get married. It is unavoidable. I must do it, not just for myself but for you, Modeste, and all those I love. I think that for both of us our dispositions are the greatest and most insuperable obstacle to happiness, and we must fight our natures to the best of our ability. So far as I am concerned, I will do my utmost to get married this year, and if I lack the necessary courage, I will at any rate abandon my habits forever. Surely you realize how painful it is for me to know that people pity and forgive me when in truth I am not guilty of anything. How appalling to think that those who love me are sometimes ashamed of me. In short, I seek marriage or some sort of public involvement with a woman so as to shut the mouths of assorted contemptible creatures whose opinions mean nothing to me, but who are in a position to cause distress to those near to me".

One of his admirers, a Moscow Conservatory student Antonina Ivanovna Milyukova, was persistently writing him love letters. She threatened to take her life if Tchaikovsky didn't marry her.

Tchaikovsky married *Antonina Milyukova* in 1877, but frankly told his wife he did not love her though he would be her devoted friend. Not surprisingly, the marriage ended disastrously after a few months, which brought Tchaikovsky close to a nervous breakdown. He even made a suicide attempt by throwing himself into a river. The fact helped him accept his unchangeable sexual nature and stop tormenting himself.

She eventually ended up in an insane asylum, where she spent over 20 years and died. They never saw each other again. Although their marriage was terminated legally, Tchaikovsky generously supported her financially until his death.

Tchaikovsky was ordered by his doctors to leave Russia until his emotional health was restored. He went to live in Europe for a few years. Tchaikovsky settled together with his brother, Modest, in a quiet village of Clarens on Lake Geneva in Switzerland and lived there in 1877-1878.



Tchaikovsky and Milyukova

There he wrote his very popular Violin Concerto in D. He also completed his Symphony No.4, which was inspired by Russian folk songs, and dedicated it to a wealthy widow called Nadezhda von Meck.

Work and Collaboration with other Musician

Tchaikovsky played an important role in the artistic development of *Sergei Rachmaninoff*, a legendary Russian composer and pianist who emigrated after the Communist revolution of

1917, and became one of the highest paid concert stars of his time, and one of the most influential pianists of the 20th century. They met in 1886, when *Rachmaninoff* was only 13 years old, and studied the music of Tchaikovsky under the tutelage of their mutual friend, composer *Aleksandr Zverev*. Tchaikovsky was the member of the Moscow conservatory graduation board. He joined many other musicians in recommendation that *Rachmaninoff* was to be awarded the Gold Medal in 1892.

Later Tchaikovsky was involved in popularization of Rachmaninov's graduation work, opera 'Aleko'. Upon Tchaikovsky's promotion Rachmaninov's opera "Aleko" was included in the repertory and performed at the Bolshoi Theatre in Moscow.

In 1888, Tchaikovsky and Grieg, a composer born on June 15, 1843, in Bergen, Norway, met in Leipzig. Grieg was struck by the sadness in Tchaikovsky. Tchaikovsky thought very highly of Grieg's music, praising its beauty, originality and warmth.

Tchaikovsky was also a friend of Antonín Dvořák, born on 8 September 1841, Nelahozeves, Bohemia, Austria (now Czech Republic). Tchaikovsky and Dvořák first met at the National Theatre in Prague in February 1888, during preparations for a production of Evgenii Onegin, which Dvořák described as "such beautiful music as permeates the soul and cannot be forgotten". During this visit Tchaikovsky also attended rehearsals of Dvořák's Seventh Symphony, which he also admired.

In 1891, he went on a two months tour of America, where he gave concerts in New York, Baltimore and Philadelphia. In May of 1891 Tchaikovsky was the conductor on the official opening night of Carnegie Hall in New York.

In 1892 he heard Gustav Mahler, conducting his opera 'Eugene Onegin' in Hamburg. Gustav Mahler is largely considered one of the most talented symphonic composers of the late 19th Century and early 20th Century. It has been claimed that Gustav Mahler's Ninth Symphony was directly inspired by Tchaikovsky's Sixth.

Relationship with The Five

"The Five", also known as The Mighty Handful, The Balakirev Circle, and The New Russian School, refers to a circle of composers who met in Saint Petersburg, Russia, in the years 1856–1870: *Mily Balakirev* (the leader), *César Cui*, *Modest Mussorgsky*, *Nikolai Rimsky-Korsakov* and *Alexander Borodin*. The group had the aim of producing a specifically Russian kind of art music, rather than one that imitated older European music or relied on European-style conservatory training. In a sense, they were a branch of the Romantic Nationalist movement in Russia, sharing similar artistic goals with the Abramtsevo Colony and Russian Revival.

Rubinstein's Western musical orientation brought him into opposition with the nationalistic "The Five". As Tchaikovsky was Rubinstein's best-known pupil, he became a target for the group, especially for *César Cui*. *Cui's* criticisms began with a blistering review of a cantata Tchaikovsky had written as his graduation exercise from the Conservatory. Calling the piece "feeble", *Cui* wrote that if Tchaikovsky had any gift for music, "then at least somewhere or other the cantata, would have broken through the fetters of the Conservatoire". The effect of this review on Tchaikovsky was devastating: "...My vision grew dark, my head spun, and I ran out of the café like a madman..." All day I wandered aimlessly through the city, repeating, 'I'm sterile, insignificant, nothing will come out of me, I'm ungifted'.

When in 1867, *Rubinstein* resigned as conductor from Saint Petersburg's Russian Musical Society orchestra he was replaced by composer *Mily Balakirev*, leader of The Five. Tchaikovsky, now Professor of Music Theory at the Moscow Conservatory, had already promised his Dances of the Hay Maidens (which he later included in his opera The

Voyevoda, as Characteristic Dances) to the society. In submitting the manuscript (and perhaps mindful of Cui's review of the graduation cantata), Tchaikovsky included a note to *Balakirev* that ended with a request for a word of encouragement: Should the Dances not be performed? Possibly sensing a new disciple in Tchaikovsky, *Balakirev* wrote "with complete frankness" in his reply that he felt that Tchaikovsky was "a fully fledged artist". These letters set the tone for Tchaikovsky's relationship with Balakirev over the next two years. In 1869, the two entered into a working relationship, the result being Tchaikovsky's first recognized masterpiece, the fantasy-overture *Romeo and Juliet*, a work that The Five wholeheartedly embraced.

Though, personally, Tchaikovsky remained on friendly terms with most of The Five, professionally, he was usually ambivalent about their music. Despite the collaboration with *Balakirev* on the *Romeo and Juliet* fantasy-overture, Tchaikovsky made considerable efforts to ensure his musical independence from the group as well as from the conservative faction at the Saint Petersburg Conservatory.

Sexuality

The history of Tchaikovsky's homosexuality was suppressed in Russia by the Soviets, and it has only recently become widely known in post-Soviet Russia. Tchaikovsky's letters and diaries, as well as the letters of his brother Modest, who was also gay, make clear his orientation. Many of Tchaikovsky's most intimate relationships were homosexual.

A biography by Roland John Wiley and reviewed by Michael Church claims that some of those mysteries are no more than myths. For instance, Wiley points out that Tchaikovsky was openly gay all his life, to the point that he feminized the names of the young men he consorted with, and indeed his own – signing a letter to his brother "Petroлина".

In his book, "Tchaikovsky: The Quest for the Inner Man", Alexander Poznansky, showed that Tchaikovsky had homosexual tendencies and that some of the composer's closest relationships were with persons of the same sex.

Tchaikovsky's servant Aleksei Sofronov and the composer's nephew, Vladimir "Bob" Davydov, have been suggested as possible romantic interests. Tchaikovsky dedicated his Sixth Symphony, the *Pathétique*, to Davydov.



Tchaikovsky and Davydov

The Tchaikovsky love theme from *Romeo and Juliet* is considered to having been inspired by Eduard Zak, his pupil, who killed himself in 1873.

Biographer Anthony Holden claims British musicologist and scholar Henry Zajackowski's research "along psychoanalytical lines" points to "a severe unconscious inhibition by the composer of his sexual feelings".

It seems that Tchaikovsky was tormented by his suppressed homosexuality and the constant fear of exposure. Although he married one of his students, his attempt at straight family life was disastrous. Even though they remained married, they had no children and did not live together. Within two weeks of their wedding he tried to kill himself, hoping to catch pneumonia by plunging himself into the Moscow River.

Musicologist and historian Roland John Wiley, based on Tchaikovsky's letters, suggests that

while Tchaikovsky experienced "no unbearable guilt" over his homosexuality, he remained aware of the negative consequences of that knowledge becoming public, especially of the ramifications for his family. His decision to enter into a heterosexual union and try to lead a double life was prompted by several factors—the possibility of exposure, the willingness to please his father, his own desire for a permanent home and his love of children and family.

In his later years, Tchaikovsky was open about his homosexuality.

Death

Tchaikovsky died less than one week after the premiere of his Symphony No.6 in St. Petersburg, Russia, on the 16th of October 1893. The premiering what is considered to be his greatest work, Symphony Pathétique.

There are many rumors about Tchaikovsky's cause of his sudden death at the age of 53. For a long time it was thought that he died of cholera after drinking a glass of water that wasn't boiled.

The death by suicide became almost a fact when, in the mid-70's, testimonial evidence was made public in the Soviet Union, coming from the families of those concerned, of the way in which Tchaikovsky died.

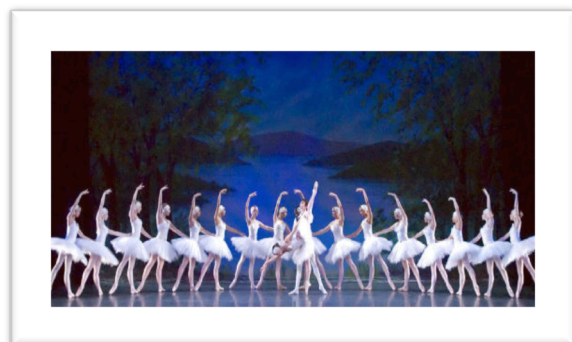
Although it is not a "proven fact", this new version has been widely accepted. According to the testimonies, a member of the nobility, Stenbok-Fernor, had threatened to complain to the Tsar about an alleged homosexual relationship between Tchaikovsky and his nephew. Stenbok-Fernor wrote a letter of accusation to the Tsar in the autumn of 1893 and gave the letter to Jacobi, an eminent Lawyer, to deliver. Jacobi wanted to avoid a public scandal. Exposure would have meant loss of civil rights and exile to Siberia, and public disgrace not only for Tchaikovsky but also for his fellow former students of the School of Jurisprudence.

To avoid open scandal Jacobi invited all of Tchaikovsky's former schoolmates that he could locate in St. Petersburg—eight people altogether—to serve in a "court of honor" to discuss the charge.

This meeting was held in Jacoby's study. Jacoby's wife could hear loud voices behind the closed door, and after the meeting that lasted five hours Tchaikovsky ran unsteadily from the room, very white and agitated. They had condemned Tchaikovsky to death, forcing him to take his own life. Once everyone else had left, Jacobi told his wife that they had decided that Tchaikovsky should kill himself. Within a day or two of this meeting, news of the composer's illness was circulating in St. Petersburg. Tchaikovsky may have been forced to drink the cholera/arsenic-laden water.

Work

His works included symphonies, concertos, operas, ballets, chamber music, and a choral setting of the Russian Orthodox Divine Liturgy. Some of these are among the most popular theatrical music in the classical repertoire.

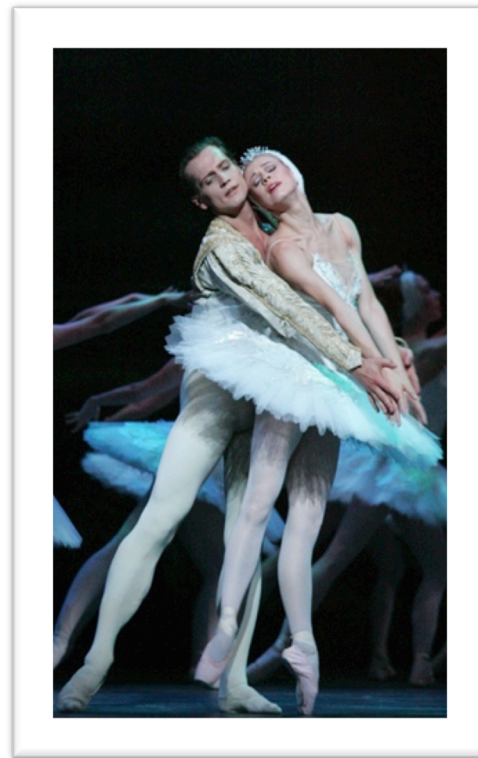


Selected Works by Tchaikovsky

- 1812 Overture (1882)
- Marche Slave (1876)
- None but the lonely heart (1869)
- The Nutcracker (ballet) (1891)
- Orchestral Suite No. 1 (1878)
- Orchestral Suite No. 2 (1883)
- Orchestral Suite No. 3 (1884)
- Orchestral Suite No. 4 (1887)
- Pezzo Capriccioso (1889)
- Piano Concerto No. 1 (1875)
- Piano Concerto No. 2 (1880)
- Piano Trio (1881)
- Romeo and Juliet (1870-1880)
- Serenade for Strings (1880)
- The Sleeping Beauty (ballet) (1889)
- Swan Lake (ballet) (1875)
- The Tempest (1873)
- The Storm (1864)
- Variations on a Rococo Theme (1870s)
- Violin Concerto (1878)

Tchaikovsky's Famous Ballets

- Swan Lake
- The Nutcracker
- Sleeping Beauty



2. Place upon the Path of initiation

I hypothesize that Tchaikovsky was on the Path. I think he was An Aspirant approaching the 1st Initiation. His throat centre was in activity and he was creatively intelligent.

I believe that he was still working on the Soul/Personality integration process. The discontinuity and lack of self-discipline, which interfere with a disciplined life of the mind, characteristic of a 4th Ray Personality, was not so dominant. He was able to sustain his musical activity and mastered the tendency towards vacillation and spasmodic activity of the 4th Ray. Since he was very productive I believe that the energy of the 3rd Ray Soul was acting continuously.

Additionally, I believe that his ultra sensitiveness to music was an evidence of the widening of the canal between Personality and Soul. He was evocating his intuition which he used to produce fantastic music and Ballets. The fact that he decided to “generously” support his wife financially until his death, was probably, because he was hearing the voice of his consciousness telling him that he had contributed to her illness.

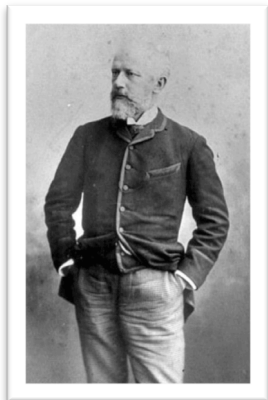
On the other hand, he was not able to keep himself steadfastly and did not refuse to engage in unbalanced warfare between any of the many pairs of opposites: Male and female, spirit and matter, positive and negative, soul and body etc. He was embroiled in numerous conflicts, which had little or nothing to do with his Soul purpose.

Considering that the 1st Initiation concerns the control of the Etheric-Physical body and that at the first degree the Etheric body is to be responsive to the will of the soul, I believe that he did not reach this Initiation at that time. The control of the dense Physical by the will of Soul has not been fully demonstrated by Tchaikovsky. He did not demonstrate purification and control of the lower appetite as well. His desire-satisfaction's approach to life and factors like his homosexuality and fear of exposure are some evidence of it.

Moreover, his solar plexus was dominant. He struggled with a series of nervous breakdowns from the time he was a young boy. He suffered depression, suicidal tendencies, hypersensitivity and fear of many kinds.

3 - A Rayological Profile of Piotr Ilitch Tchaikovsky

A - Physical/Etheric Body



I hypothesize a 7th Ray physical body. Some pictures show a delicate and graceful figure. It also seems that he functioned better when his regular life's cycles were not disrupted. An evidence of it was showed when he got emotionally drained because the sudden termination of his emotional companion Nadezhda von Meck after 13 years.

B - Astral or Emotional Body

I hypothesize a 2nd Ray Emotional body. It seems that he was hypersensitive and easily overwhelmed by circumstances. The way he reacted to César Cui's criticisms shows that *"...My vision grew dark, my head spun, and I ran out of the café like a madman..." All day I wandered aimlessly through the city, repeating, 'I'm sterile, insignificant, nothing will come out of me, I'm ungifted'.*

He also was too vulnerable, very passive, submissive and unable to say "no". It has been said that he married Antonina Ivanovna Milyukova, after she threatened to take her life if he didn't marry her.

Another characteristic is that of "gives in" easily when threatened. It seems that Tchaikovsky may have been forced to drink the cholera/arsenic-laden water to take his own life.

He was fearful and over attached. His fear of his sexuality's exposure and his suffering after his mother death, all his life are some evidences of that. Additionally, I can see evidence of a harmless emotional field since people like being around him. He was very social as well.

C - Mental Body

I hypothesize a 1st Ray Mental body. He was very perseverant and demonstrated endurance upon the Way. He continued working even during periods of great difficulties. Within a month of his mother's death he was making a composition, a waltz in her memory.

Another fact is that despite the collaboration with *Balakirev* on the Romeo and Juliet fantasy-

overture, Tchaikovsky made considerable efforts to ensure his musical independence from the group as well as from the conservative faction at the Saint Petersburg Conservatory.

I can also see evidences of a one-pointed and realistic mind, characteristic of the 1st Ray. In a life full of ups and downs, he was able to prioritize. He decided not to give up his Ministry post until he was quite certain that he was destined to be a musician rather than a civil servant.

D – Personality

I hypothesize a 4th Ray personality. The characteristics of the 4th Ray that he most showed were:

- *Ability to bring harmony out of conflict* - Though his personal life may have been unsuccessful, Tchaikovsky was steadily completing composition after composition. "His torments drove him to music which was bound to reflect his pain".

- *A life full of Personal dramas* – He fought with himself and others and was not steadfast. "The composer himself was a walking contradiction; fighting his own sexual conflicts, his self abuse and his perpetual anguish over his inability to find an enduring human relationship to satisfy his emotional needs"

- *Express the exquisitely beautiful yet agonisingly painful drama of life in all its vibrancy.* "He produced some of the most sublime music the world has ever known, some of it exquisitely romantic such as the love theme in Romeo and Juliet".

"Have I felt the happiness of fulfilled love?" Tchaikovsky once wrote. "The answer would be no, no, no! Ask whether I understand the power, the immense strength of that feeling and I can answer, yes, yes, yes; reiterating that I have tried my best more than once to express in music the torment and the delight of love."

- *Unbalanced warfare between any of the many pairs of opposites and desire to be constantly surrounded by what he considers beautiful or attractive.* Tchaikovsky was more captivated in soprano Désirée Artôt as a singer and actor than as a romantic interest, and had difficulty in separating the artist from the person. He later described her to his brother Modest, about Désirée Artôt: "...She possesses exquisite gesture, grace of movement, and artistic poise". It seems that he even wasn't able to distinguish his sexuality until late in life.

E – Soul

I hypothesize a 3rd Ray Soul. He had facility with language and learned to read French and German by the age of six. Other evidences are:

-He demonstrated executive skill by reaching the post of a senior assistant at the Justice Department of Russian Empire, after only 6 months after Graduation. I also see evidences of a combination of the 3rd ray Soul and 4th Ray Personality since he demonstrated a blending of business and artistic aptitudes. "Those who have this combination, have a gift for intelligently managing the talent of others". Tchaikovsky was involved in popularization of Rachmaninov's graduation work, opera 'Aleko'.

-His work show great mental fertility and creativity. He also was a skilful, influential communicator. The communicative power of his music and Ballet are fantastic.

-He manipulated people for his own material and intellectual satisfaction. He kept himself incessantly busy in the pursuit of his own self-centered interests, and used to avoid

responsibilities through selfish and strategic planning. He decided to marry whoever would have him, in order to reduce the social effects of his homosexuality.

4. Psycho-Spiritual Transformational work to be done, based on Astrology.

4.1 - The Moon Sign: the “Prison of the Soul Pattern”

I hypothesize that he had Moon in Cancer

A. The prison pattern

Moon in Cancer on the personality level, indicates a strong link to the past and attachment to family. If the level of personal attachment to the family is too strong the individual can be very nurturing. However, it does not provide an opportunity for growth. The letters he used to write to his brother about his private life confirms the attachment.

B. How the Prison Pattern limited Tchaikovsky 's life

It prevented him to create and sustain his own family and to support the collective. He struggled to retain the most elementary concept of self by responding to the influences of the emotional vibrations of his environment.

C. The psychological transformational work required to being free of the pattern

Cancer Moon need learn detachment, forgiveness and to establish her own inner foundation instead of being isolated and attached to the past. He needed to develop the ability to differentiate between his own psychic impressions and the influences of others upon him. Additionally, he should calm the storm in his solar plexus and dissolve the attachment to the emotions and the illusion of security.

D. Did Tchaikovsky do this work?

No. I do not believe that he did that. He was too attached to the past. Tchaikovsky was very attached to his family, especially to his mother. He once wrote to Nadezhda von Meck about his mother death, 26 years later: *"Every moment of that appalling day is as vivid to me as though it were yesterday"*

4.2 - The Sun Sign: the Personality

Sun in Taurus

A. Personality Traits coming from the Personality Ray

Ruled by Venus his Personality keywords were “let struggle be undismayed” He pursued a life full of conflict and dramas, characteristic of the 4th Ray. He was also able to use the creative expression of her 4th Ray of Harmony through Conflict to emphasize the opposites of pleasure and pain in the nature and life by creating beautiful Music.

B. Personality Traits coming from the Sun Sign

Ruled by Venus and the 2nd House, his sensuous Personality searched for satisfaction and security by seeking attachment to material possessions and persons. He attracted many people to himself and was very social. The negative aspect of Taurus, inertia, was also

demonstrated in his life. He did not learn to let go of loved ones. The positive traits he demonstrated were great artistic and creative potency in music, physical stamina and endurance upon his path. Tchaikovsky decided not to give up his Ministry post until he was quite certain that he was destined to be a musician rather than a civil servant. Tchaikovsky's musical talent is also a characteristic of Taurus Sun.

C. The Personality and Soul Purpose

His personality nature was awakening to the Soul-Personality Relationship and in doing so, he was working on his primary test: the transformation of desire into aspiration. I believe that his desire nature together with the attachment to the past and persons were the impediments to soul purpose.

Vulcan's message to Taurus: *"Store up treasures in heaven where moth nor rust can corrupt."*

He was experiencing lot of conflicts brought by Vulcan in order to make him self-aware and see the painful consequences of a life ruled by desires. That would result to a more loving and thoughtful approach to life, release his attachment to the desire and lead to the right use of the Will. Cancer Ascendant reveals that the soul is to be activated through the 3rd Ray of Active Intelligence and the 7th Ray of Ceremonial Order & Magic. The

keywords of a Soul-Centered Individual are: "I build a lighted house and therein dwell."

The Soul purpose of Cancer is allow its nurturing Mother aspects assume the quality of Christ Consciousness. It is become the "light of the world" - a source of unlimited nourishment to all forms of life.

4.3 - Soul Purpose: The Soul Ray and the Ascendant Sign:

Ascendant in Cancer

A. Soul Purpose from the Soul Ray

The 7th Ray of Ceremony, Order and Magic that governs the physical plane, helps the watery Cancerians to be grounded and to actively infuse spirit into matter with which the individual works. It changes those physical and mental forms that no longer serve the enfoldment of humanity's creativity.

The sensitivity to the 3rd Ray allows Cancer Ascendant to attune to their inner depths and to realize that he/she is an expression of the One Life. The 3rd Ray of Active-Intelligence enables Cancerians to cultivate the powers of the mind and to think and communicate intelligently. It is involved with matter and the creation of forms. It is the Great Architect of the Universe and the Builder of the Foundation.

B. Soul Purpose from the Ascendant Sign

Cancer Ascendant Soul Purpose is to learn about nurturing and loving others in a responsible way. Cancer Ascendant must tap into Universal Consciousness and then, sustain activities the support the collective.

5. Summary

A - I hypothesize that Tchaikovsky status is Aspirant.

B - I hypothesize that Tchaikovsky Rays were:

- Physical - Ray 7
- Astral/Emotional - Ray 2
- Mental - Ray 1
- Personality - Ray 4
- Soul - Ray 3

C - The Rays that Tchaikovsky most ably demonstrates are:

- Ray 4 - The Ray of Harmony through Conflict.
- Ray 2 - Love and Wisdom

D – Tchaikovsky's Sun Sign is Taurus.

The **negative aspects** he needed to overcome are: Inertia and the attachment to the emotions, people and the illusion of security.

The **positive aspects** to develop are: An enlightened value system that transcends attachment to material possessions and persons. He must also cultivate his creativity in music, physical stamina and endurance upon the path, reliability, loyalty, kindness, and compassion.

6. Conclusions

It was rewarding writing about such a talented person. For the Music Lovers around the world, Tchaikovsky was a conflicted genius with a painful life story. He produced some of the most sublime music the world has ever known. It was said that his music was himself. His music came from the depths of his pain, from his inner struggles. From an esoteric point of view, Vulcan was giving his personality an opportunity to move forward, from the emotionalism to a more creative approach to life, on a new cycle of evolution and building a strong inner foundation.

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