

La Jolla Symphony & Chorus

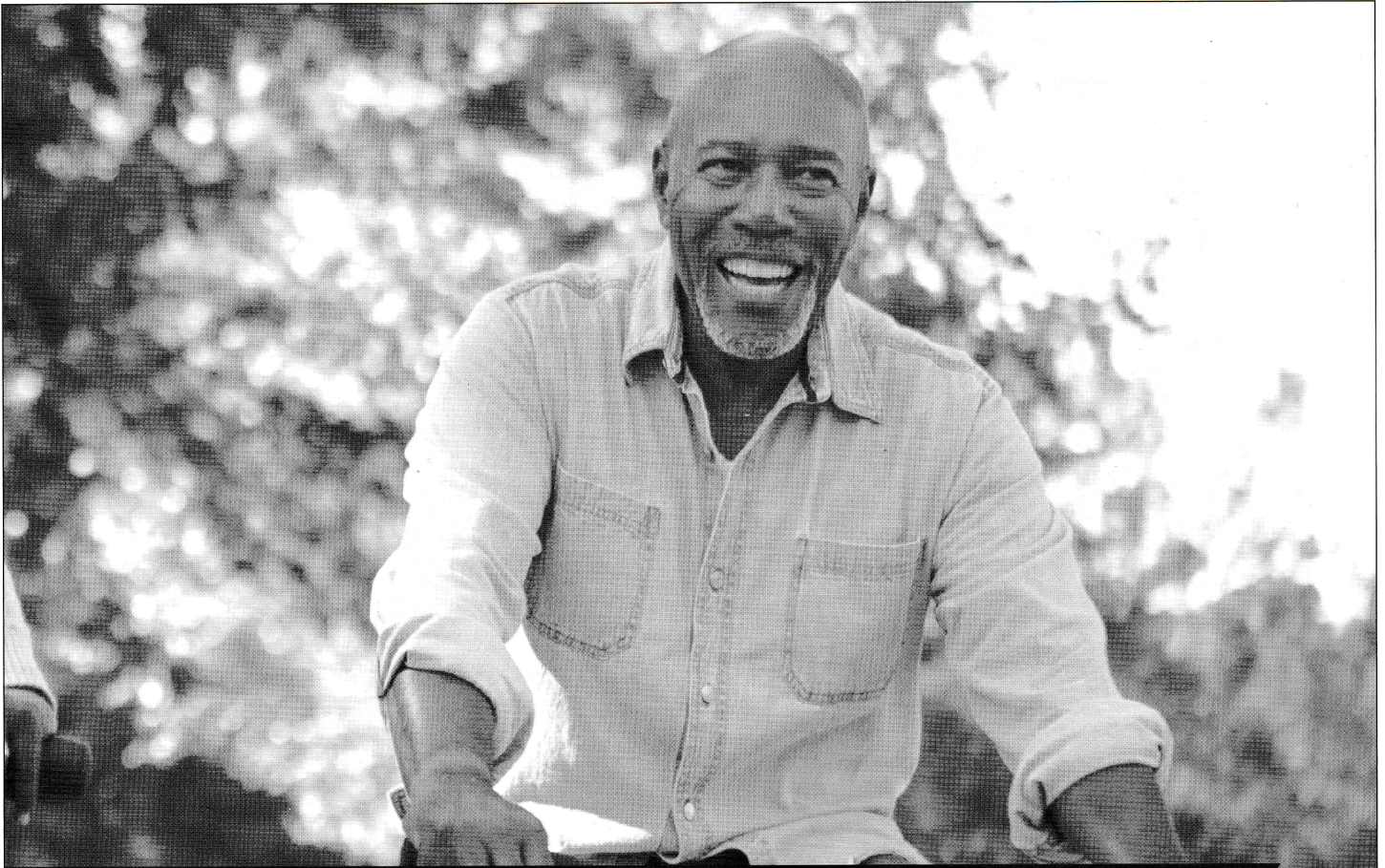
2016-2017 Season

MUSIC FROM
THE **MIDDLE** OF **LIFE**

May 6-7, 2017
Mandeville Auditorium

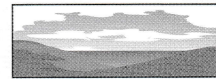
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Molli & Arthur Wagner Music Director

David Chase
Choral Director



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Steven Schick
Molli & Arthur Wagner Music Director



David Chase
Choral Director

Saturday, May 6, 2017, 7:30pm
Sunday, May 7, 2017, 2:00pm
Mandeville Auditorium, UCSD

Michael Gerdes conducting

CARL NIELSEN

Concerto for Flute and Orchestra, FS119

Allegro moderato
Allegretto

Carlos Aguilar, flute

VIVIAN FUNG

Biennale Snapshots

Video by Tina Tallon

INTERMISSION

MODEST MUSSORGSKY

Pictures at an Exhibition (orchestrated by Maurice Ravel)

Promenade
Gnomus
Promenade
Il Vecchio Castello
Promenade
Tuileries
Bydlo
Promenade
Ballet of the Chicks in Their Shells
Two Polish Jews, One Rich, the Other Poor
Limoges, The Market Place
Catacombae, Sepulcrum Romanum
Cum Mortuis in Lingua Mortua
The Hut on Fowl's Legs (Baba-Yaga)
The Great Gate of Kiev

Unauthorized photography and audio/video recording are prohibited during this performance.
No texting or cell phone use of any kind allowed.



Michael Gerdes Guest Conductor

Michael Gerdes is the Director of Orchestras at San Diego State University where he conducts the San Diego State Symphony Orchestra, Chamber Orchestra, and Opera Orchestra. His

performances with the San Diego State Symphony have been hailed as "highly sensitive and thoughtfully layered" and his conducting proclaimed "refined, dynamically nuanced" and "restrained but unmistakably lucid" by *San Diego Story*. The premiere of *Suite Noir* by the San Diego State Symphony received a "Bravo" award as one of the six significant musical events in San Diego during 2015. Gerdes was also selected by the *San Diego Union Tribune* as one of three "Faces to Watch" in Classical Music.

Gerdes maintains an active calendar as a guest conductor and clinician, most recently working with the Bacau Philharmonic and The Moldova Philharmonic Choir of Iasi along with honor orchestras of Alpine Valley, Grossmont Union, The California Music Educators Association, Southern California Band and Orchestra Directors Association All-Southern, San Diego Unified, and Sweetwater. He serves as an executive of the Los Angeles Conducting Institute, President of the San Diego Pro Arte Voices board, and a member of the New West Electronic Arts & Music Organization Board. He is Director of Orchestras for the Bravo International Music Academy and the San Diego Summer Music Institute. Gerdes also serves as the prelude speaker for the La Jolla Music Society's visiting orchestras series. Gerdes holds a Master's degree in Orchestral Conducting from James Madison University.

From the Conductor

As I was preparing to conduct the La Jolla Symphony for this series of concerts, I was drawn into the sound world of Vivian Fung's *Biennale Snapshots*, a work that will receive its American premiere this weekend. In it, Vivian has allowed 'the visual to inspire the aural.' Each movement is based on another work of art featured in the Open Air Museum of the Vancouver Biennale. The work is a powerful example of how the arts, visual and performing, inform one another. It is also a statement that reflects both the timelessness of the artist's relationship with nature and a rumination on the impact that we as humans have upon our world. The piece opens with the orchestra performing a movement of whispers, sighs, and exhalations. It is a peaceful introduction in a work that quickly begins to challenge the listener. The gentle sounds of the second movement, 'Tree,' lead to violent outbursts in the orchestra. We can hear the effects of deforestation. The aural representation forces itself upon the listener. Before the piece ends, the listener journeys through Brazilian folk music, hip hop, the cascading sounds of waves, and a fanfare to cap it all off.

While listening to the piece, you'll be able to watch the videos created by Tina Tallon for our performance. The aural has now inspired the visual and each artist's involvement adds a new level of interpretation and understanding to the work as a whole. This common thread, the collaborative nature of art, runs through this weekend's concerts. As the concert opens with the Nielsen *Flute Concerto*, not only will you have a chance to hear an exciting young soloist, but also the interchange between that player and the orchestra. The music showcases the extraordinary ability of the La Jolla Symphony, with virtuosic writing for the woodwinds and a trombone part that is among the most tricky and exciting in all the repertoire.

Mussorgsky's *Pictures at an Exhibition* ends the concert. It is Mussorgsky's own aural impression of the visual works of his dear friend Viktor Hartmann. Moved to write the music after the sudden death of his friend, and inspired by the posthumous exposition of Hartmann's works, Mussorgsky has not only crafted a musical depiction of visual art but also a remembrance of the artist that was so dear to him. Today, we will play Maurice Ravel's orchestration of the original piano piece. Here, Ravel has transformed the pianistic stylings of Mussorgsky into beautiful trumpet solos, sensual saxophone melodies, and sweeping brass fanfares. It is a masterpiece but the music takes on even more meaning when one understands its transformation from the work of Hartmann to the piano solo of Mussorgsky and eventually into the orchestral showpiece that Ravel has created.

Artists will always find inspiration in the world around them. But the composers featured today have engaged in a conversation with their peers, with the very work that inspires them. The final piece in this equation is, of course, you. All this work, the sublime and beautiful, the thought-provoking and challenging, the soothing and the shocking, would mean nothing if there were no one to hear it. If you have come here for *Biennale Snapshots*, I hope that you find joy in the arrival at The Great Gate of Kiev. If *Pictures* is your favorite piece, I hope that you are challenged and entertained by Vivian Fung's new aural depiction of visual artwork. I hope you are inspired to engage with live art and support this very special orchestra that does so much to perform the masterworks of the past along with the music of today. Enjoy the show! ■

A Special Thanks to Robert Whitley

Syndicated Wine Columnist

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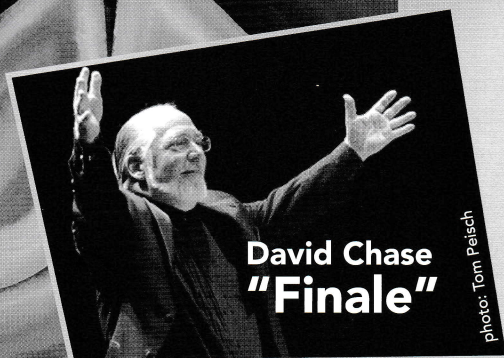


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2016-2017 Season

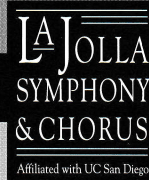
La Jolla Symphony & Chorus



David Chase
"Finale"

photo: Tom Peisch

MUSIC FROM THE MIDDLE OF LIFE



Saturday, June 10 at 7:30pm
Sunday, June 11 at 2pm
Mandeville Auditorium, UCSD

DAVID CHASE
conducts

HECTOR BERLIOZ
Beatrice and Benedict overture

ARNOLD SCHOENBERG
Verklärte Nacht (Transfigured Night)

SAMUEL BARBER
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Guest artist:
Gregorio Gonzalez, baritone

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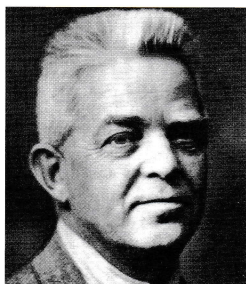
Program Notes by Eric Bromberger

Concerto for Flute and Orchestra, FS119

CARL NIELSEN

Born June 9, 1865, Norre-Lyndelse

Died October 2, 1931, Copenhagen



Nielsen supported himself and his family for many years as a violinist, but he had an unusually close relationship with wind instruments throughout his life.

As a boy of fourteen, he played trumpet, signal horn, and trombone in a military band, and late in life he wrote a number of works for wind instruments. After hearing the Copenhagen Wind Quintet play Mozart in 1921, Nielsen became good friends with the members of that ensemble. He wrote a *Wind Quintet* for them in 1922, then decided to write a concerto for each of the Quintet's members. Nielsen completed a *Flute Concerto* (1926) and a *Clarinet Concerto* (1928), but his death at 66 of heart disease robbed us of the planned concertos for oboe, bassoon, and French horn.

Nielsen felt that every separate instrument had its own unique character, and he once remarked that "each instrument is like a person who sleeps, whom I have to wake to life." It has been suggested that the *Flute Concerto* takes its character from the flutist for whom it was written, Holger Gilbert Jespersen. Jespersen has been described as "elegant" and "Gallic," and some have been quick to hear these qualities in the concerto written for him, but Nielsen was probably writing for the instrument rather than for a specific performer. He said of the flute: "It is at home in Arcadia and prefers pastoral moods. A composer must fit in with its gentle nature if he doesn't want to be branded as a barbarian." Nielsen's *Flute Concerto*—in two movements that last only about 17 minutes—is often "pastoral" in mood, but it is also a quirky, original, charming (and very funny) piece of music.

Nielsen wrote this concerto while on vacation in Italy in the fall of 1926 (the manuscript is dated October 1 in Florence),

and Jespersen was soloist at the first performance, which took place as part of an all-Nielsen concert in Paris three weeks later. That concert was a huge success (Ravel and Honegger were in the audience, and Nielsen was awarded the Legion of Honor the following day), but Nielsen was not fully satisfied with the concerto. He rewrote its ending, and Jespersen was again the soloist when this final version was premiered in Oslo on November 9, 1926. That change, as we shall see, was crucial to giving this music its special flavor.

The *Allegro moderato* springs to life with a fierce gesture from the orchestra, but this will prove to be a false direction, quickly corralled by the flute's more civilized entrance, and the movement settles down for what seems at first a normal exposition. This is based on two ideas: a dancing, staccato theme announced by the solo flute and a more flowing melody marked *dolce*, introduced by the orchestra and taken up by the flute. The development begins, and at this point an unexpected guest shows up: the concerto's "other" principal player, a bass trombone, intrudes and becomes the rival of the solo flute. The trombone functions in this concerto much like a pesky neighbor who feels free to lean over the fence and comment on everything going on in your backyard. Here, over pounding timpani, it makes a rude entrance, going on at length while the flute scurries about in dismay. And then the development resumes as if nothing had happened. At this point Nielsen introduces the movement's third theme, an absolutely lovely idea that is sung glowingly by the flute. Nielsen offers his soloist an impressive cadenza, accompanied first by timpani and then joined by a saucy solo clarinet. The orchestra returns, the movement's themes are reviewed briefly (it is altogether typical of this concerto that a new one should show up in the closing measures), and gradually the soloist leads the orchestra to a calm close in G-flat major.

The *Allegretto* begins violently with harmonically unstable attacks from the orchestra, and once again the solo flute restores order with its dancing entrance, marked *grazioso* and set in unambiguous

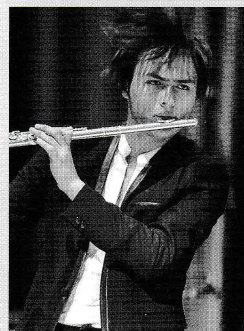
G major. A brief *Adagio ma non troppo* recalls the theme introduced in the closing moments of the first movement; this rises to a rather strident climax before the *Allegretto* resumes. And from here on, things really take some surprising turns. At the coda, marked *Tempo di marcia*, Nielsen re-bars the movement's main theme in 6/8, something Mozart would do occasionally. At the Paris premiere, the concerto marched home calmly in D major, but after hearing that performance, Nielsen rethought the ending and produced a new one for the Oslo premiere, more in keeping with the concerto's wry sense of humor. Our old friend the trombone shows up again and apparently has had a few drinks while he was gone—now he takes over the *Tempo di marcia* theme for himself, then insists on singing the flute's lovely third theme from the first movement. However rude it may be, the trombone also knows what it's doing—its sleazy glissandos now nudge the concerto toward the "correct" key of E major, and finally the concerto dances to its wonderful close: the flute tries desperately to maintain its elegant bearing, but it is the tipsy trombone that gets the last word. ■

Concert Video Educational Fund

Thanks to a generous gift by the **Family of Joan Forrest, in her memory**, La Jolla Symphony & Chorus will be videotaping each of the final four concerts this season. These videos will be posted on our YouTube channel for educators and the public to access free of charge as part of our music education and outreach effort.

The videos also will be broadcast by UCSD-TV to all 11 UC campuses and by satellite and cable to over 100,000 viewers.

With your ongoing support, we can turn LJS&C's unique commitment to performing new music and lesser-known works into an invaluable educational resource. If you are interested in joining the Family of Joan Forrest in supporting this effort, please contact Diane Salisbury at dsalisbury@lajollasympphony.com for details.



Carlos Aguilar flute

Carlos Aguilar (b. 1996) is a soloist and interdisciplinary artist, who actively premieres and performs new music. He is especially interested in experimental literature for the flute, integrating classical and contemporary traditions of performance and conceptual, sound and performance art. As a teen, he swept San Diego's classical music scene by winning first prize in all open competitions for young talent, including the Musical Merit Foundation of San Diego's Competition and the instrumental division of the La Jolla Symphony and Chorus's Young Artists Competition. Apart from local competitions, he won the Music Teacher's Association of California's Solo Competition, was a semifinalist in the Los Angeles Music Center's Spotlight Awards and was a finalist and recipient of the Deveaux Scholarship for the best performance of a newly commissioned work in the National Flute Association's High School Soloist Competition held in Chicago. Most recently, he was selected as one of four finalists for the James Pappoutsakis Competition in Boston, Mass.

Aguilar has appeared on several live broadcasts of KUSC's "Sundays Live at the Los Angeles County Museum of Art" as principal flute with the Colburn Youth Orchestra; as a soloist with the Colburn Chamber Orchestra; and as a member of the Colburn Honors Woodwind Quintet. He is currently a member of the Boston Philharmonic Youth Orchestra. Aguilar began his private instruction at the age of 14 with Dr. Elena Yarritu in San Diego. Currently, he studies with Paula Robison at the New England Conservatory of Music.

Joan Forrest Young Artists Performance Fund

Carlos Aguilar's performance fee for this concert weekend is generously underwritten by the Joan Forrest Young Artists Performance Fund. The endowed fund is in memory of long-time LJS&C violinist Joan Forrest and dedicated to Joan's love of life, enthusiasm for young musicianship, and unwavering support of the La Jolla Symphony and Chorus. We are honored and grateful that her family has provided this gift, which will fund, in perpetuity, the performance fee for our first-place winners who perform on our subscription concert series.

Mr. Aguilar is the first-place winner of the La Jolla Symphony and Chorus's 2015 Young Artists Competition, instrumental division. This is his debut performance with the orchestra.

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Dear Friends,

Like the childhood tale of "The Little Engine That Could," we have steadily chugged up the mountain toward our goal of raising an Endowment of \$1.5 million. With each rise along the way, not unlike the Little Engine, we told ourselves: "we think we can." Fortunately, many of you in our audience, on our stage, and supporting us from afar have understood that the "we" means all of us. Look what "we" have accomplished since March:

The \$65,000 dollar-for-dollar Gift-Match has been met, adding \$130,000 to the Endowment. *We* did it.

The endowed David Chase Choral Composition Award, honoring David's four decades of service, is 90% complete and will soon reach its goal. *We* did it.

There are eight weeks left on this journey that launched in 2012. The \$1.5 million peak is in sight, but we have \$154,500 left to go. Here's how you can help by June 30:

- If you made a gift early in the campaign, are you in a position to give again?

- If you've recently donated, can you make a pledge for a future gift to be paid over time (up to 5 years)?
- Do you have a mandatory IRA distribution due in 2017? Consider taking your distribution before June 30, and donate all or a portion to LJS&C to reduce your taxable income.
- Haven't made a gift yet? We hope you'll join the more than 200 families who've put their money where their heart is. Any amount helps.

When I read the donor list on these pages, I see people of all walks of life, ages and income levels, who have invested in LJS&C's future by giving to the Endowment. At our season finale in June, I will deliver my final Campaign update. I hope to say "*We* did it" one last time. *Let's bring it home!*

Sincerely,

Amee Wood

Amee Wood, Endowment Chair

David Chase Choral Composition Award

In recognition of Choral Director David Chase's retirement in June after 43 years, a Fund has been established to support a bi-annual award to further David's aesthetic of presenting new ideas in choral composition and performance. Funds collected for this purpose are held in the endowment, with income earmarked for this award.

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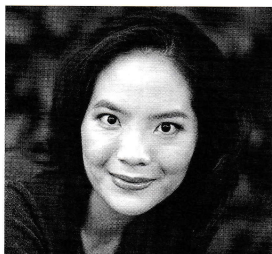
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Rooted in San Diego for over 60 years, the La Jolla Symphony and Chorus enriches our lives through affordable concerts of ground-breaking, traditional and contemporary classical music.

Biennale Snapshots

VIVIAN FUNG

Born February 6, 1975, Edmonton,
Alberta, Canada



JUNO Award-winning composer Vivian Fung has a talent for combining idiosyncratic textures and styles into large-scale works, often assimilating

influences such as non-Western folk music, Tibetan chant, and Brazilian rhythms. Fung has enjoyed numerous high-profile projects in recent years as her music continues to move in new directions. Her *Violin Concerto No. 2* was commissioned and premiered in February 2015 by the Toronto Symphony Orchestra with Jonathan Crow, violin. Most recently, her *Biennale Snapshots* opened the Vancouver Symphony Orchestra's 2015-16 season alongside Beethoven's *Violin Concerto*. The 25-minute work, commissioned by the Vancouver Biennale and inspired by five artworks from the Biennale exhibition, garnered much attention: "If [violinist] Miriam Fried was what everyone was talking about when they arrived at the concert...Vivian Fung was all they talked about when they left". (*Georgia Straight*, Sept. 28, 2015)

The composer has supplied the following note. Italicized paragraphs are courtesy of the Vancouver Biennale.

Biennale Snapshots celebrates the Vancouver Biennale's 2014-2016 Open Air Museum installations and is the first musical composition to be commissioned by the Biennale. The twenty-five-minute work is set in five movements, the first and second of which are played without pause. I chose to pay homage to the Biennale by selecting five different artworks from the exhibition and having each movement be my musical "snapshot" of the visual piece, allowing the visual to inspire the aural.

1) The work starts with "Breath Song," inspired by Sumakshi Singh's work, originally described as a "symphony of 108 breath sounds." I have taken just a few of the breath phrases and magnified them for orchestra, so that the entire movement comprises whispers, breathing into certain instruments, and other ambient sounds reflecting the ephemeral nature of the original.

BREATH SONG, created by Vancouver Biennale 2014 Residency Artist Sumakshi Singh from New Delhi, India, was a performative work composed

of a symphony of 108 breath sounds specific to and recorded in Squamish, British Columbia, and accompanied by a video projected on a transparent screen placed in nature. The video displayed words related to breath (chosen by 108 participants) created from the condensation of their breath vapours on glass and appearing in a poetic sequence. In this work, Singh explored breath as a subtle border, a transparent veil moving between the physical and astral world, the thread tying the spirit to the body. Bringing together 108 breaths, *BREATH SONG* created a borderless space where one could experience existential unity.

2) "Breath Song" leads directly into "Tree," inspired by The Blue Trees of Konstantin Dimopoulos. "Tree" starts off quietly and gently but gradually builds into large waves of sounds that weave in and out of each other. The second half of the movement grows more violent, reflecting the urgency of Dimopoulos's mission to bring awareness of global deforestation through his artwork.

THE BLUE TREES, by Australian artist Konstantin Dimopoulos, is a global environmental art project launched during the 2009-2011 Vancouver Biennale in three local cities—Richmond, West Vancouver, and Port Moody. Subsequently, the artist has expanded this project to eleven cities internationally. *THE BLUE TREES* is an example of a local initiative gone global, an example of how art can be a catalyst for learning and community engagement. *THE BLUE TREES* transforms the familiar urban landscape into something surreal or unfamiliar. The intentional transformation of the everyday stimulates dialogue and raises our environmental consciousness by highlighting trees and their importance as lungs of the Earth.

3) The third movement, "Graffiti Mashup," pays homage to OSGEMEOS's Giants. The movement is a mashup of different musical elements that underlie the colorful street art—quotations of two Brazilian Tropicalia songs, references to hip-hop beats and licks; in general, a rhythmically robust movement. This music is loud, in-your-face, and chaotic—like a hip-hop version of Charles Ives—with elements gradually colliding with each other into a wonderful mess, creating a crazy club-like atmosphere for the orchestra.

GIANTS is the largest and first 360-degree mural created by the internationally renowned Brazilian street artists OSGEMEOS. The brightly coloured seventy-foot-tall mural transformed the six industrial silos at the

Ocean Concrete plant on Granville Island and quickly became one of the iconic landmarks in a city skyline filled with glass and concrete architecture.

4) The fourth movement, labeled "Interludium: Water Rising," is a short movement that reflects the undulating waves and curves of Ren Jun's Water #10 sculpture. The beginning is orchestrated to simulate waves flowing in and out, gradually building into lush chords for the entire orchestra. The sound then ascends, all in one gesture from the very bottom to the top, in one big current that ends with the arrival of water gongs.

WATER #10 is a 16-meter-tall stainless-steel sculpture by the Chinese artist Ren Jun. The inspiration for this artwork comes from pure forms: liquid water or mercury stopped in motion that reveals its shape as a drop or spill caught in the air. Despite its 2100-kg weight this work has no angles or hard edges, resulting in a free-flowing form, a manifestation of light and fluidity. This artwork was exhibited during the 2009-2011 Vancouver Biennale in Richmond, British Columbia and subsequently has become a permanent Legacy Artwork through a private donation.

5) The last movement, "Grass," reveals the defiant nature of Ai Weiwei's F Grass. It features loud low bass pedal tones in the brass, counteracted by high, nasal woodwinds. A militaristic fanfare atmosphere is complemented by fast virtuosic passages for strings and woodwinds, releasing the also fleeting and whimsical nature of Ai Weiwei's work. All elements collide at the end, creating a triumphant close to the piece.

Ai Weiwei is one of the leading artists and cultural figures of our time and consistently displays great courage in placing himself at risk to effect social change through his art. F GRASS is a site-specific installation created for the 2014-2016 Vancouver Biennale. The 1,328 interconnected "grass" pieces symbolize the collective and indestructible strength and resilience of ordinary individuals whose unified mass challenges censorship and oppression in China. Inspired by the organic form and fragile beauty of grass, Ai Weiwei created F GRASS using cast iron, an industrial material that will be transformed via exposure to nature throughout all seasons.

A Special Thanks!

La Jolla Symphony & Chorus wishes to thank Barrie Mowatt, founder and president of the Vancouver Biennale, and his staff for their support in supplying images for the video accompanying this weekend's performances of *Biennale Snapshots*. The Vancouver Biennale is a non-profit charitable organization that celebrates art in public spaces, creating a catalyst for learning, community engagement, and social action. The 2014-2016 Vancouver Biennale features diverse works by established and breakthrough international artists in keeping with the exhibition theme Open Borders / Crossroads Vancouver.

For more information visit www.vancouverbiennale.com.



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Pictures at an Exhibition (orchestrated by Maurice Ravel)

MODEST MUSSORGSKY

Born March 21, 1839, Karevo

Died March 28, 1881, St. Petersburg



In the summer of 1873, Modest Mussorgsky was stunned by the sudden death of his friend Victor Hartmann, an architect and artist who was then only 39. The following year, their mutual friend Vladimir Stassov arranged a showing of over 400 of Hartmann's watercolors, sketches, drawings, and designs. Inspired by the exhibition and the memory of his friend, Mussorgsky set to work on a suite of piano pieces based on the

pictures and wrote enthusiastically to Stassov: "Hartmann is bubbling over, just as *Boris* did. Ideas, melodies, come to me of their own accord, like the roast pigeons in the story—I gorge and gorge and overeat myself. I can hardly manage to put it all down on paper fast enough." He worked fast indeed: beginning on June 2, 1874, Mussorgsky had the score complete three weeks later, on June 22, just a few months after the premiere of *Boris Godunov*.

The finished work, which he called *Pictures at an Exhibition*, consists of ten musical portraits bound together by a promenade theme that recurs periodically—Mussorgsky said that this theme, meant to depict the gallery-goer strolling between paintings, was a portrait of himself. Curiously, *Pictures* spent its first half-century in obscurity. It was not performed publicly during Mussorgsky's lifetime, it was not published until 1886 (five years after its composer's death), and it did not really enter the standard piano repertory until several decades after that: the earliest recording of the piano version did not take place until 1942. Even early listeners were struck by the "orchestral" sonorities of this piano score, and in 1922 conductor Serge Koussevitzky asked Maurice Ravel to orchestrate it. Koussevitzky gave the first performance of Ravel's version at the Paris Opera on October 19, 1922, and that quickly became one of the most popular works in the orchestral repertory.

The opening *Promenade* alternates 5/4 and 6/4 meters; Mussorgsky marks it "in the Russian manner," and Ravel assigns the famous opening to the solo trumpet, quickly joined by the full brass section. *The Gnome* is a portrait of a gnome staggering on twisted legs; the following *Promenade* is marked "with delicacy." In Hartmann's watercolor *The Old Castle*, a minstrel sings before a ruined castle. Ravel makes a daring (and very effective) choice by assigning his song to a solo saxophone, whose mournful sound feels exactly right in this context. *Tuileries* is a watercolor of children playing and quarreling in the Paris park; Ravel portrays them with chattering woodwinds. *Bydlo* returns to Eastern Europe, where a heavy ox-cart grinds through the mud. The wheels pound ominously along as the driver sings, and Ravel assigns his song to the tuba. The music rises to a strident climax as the cart draws near and passes, then diminishes as the cart moves on. Mussorgsky wanted the following *Promenade* to sound *tranquillo*, and Ravel begins with the clear sound of high flutes, but gradually this *Promenade* takes on unexpected power. *The Ballet of the*

Unhatched Chicks depicts Hartmann's costume design for the ballet *Tribby*, in which these characters wore egg-shaped armor—Ravel captures the sound of the chicks with chirping gracenotes in the woodwinds.

"I meant to get Hartmann's Jews," said Mussorgsky of *Samuel Goldenberg and Schmuyle*, a portrait of two Jews—one rich and one poor—in animated conversation. Ravel gives each of them a particular sound: the rich voice of Goldenberg is heard in the strings, while Schmuyle's rapid, high voice is depicted by a trumpet solo, one of the most famous ever composed for that instrument. *The Marketplace at Limoges* shows Frenchwomen quarreling furiously in a market, while *Catacombs* is Hartmann's portrait of himself surveying the Roman catacombs by lantern light; Ravel makes effective use of deep brass and woodwinds here. This section leads into *Cum mortuis in lingua mortua*: "With the dead in a dead language." Mussorgsky noted of this section: "The spirit of the departed Hartmann leads me to the skulls and invokes them: the skulls begin to glow faintly"; embedded in this spooky passage is a minor-key variation of the *Promenade* theme. *The Hut on Fowl's Legs* shows the hut (perched on hen's legs) of the vicious witch Baba Yaga, who would fly through the skies in a red-hot mortar. Ravel's version depicts her with slashing attacks for full orchestra. Mussorgsky has her fly scorchingly right into the final movement, *The Great Gate of Kiev*. Hartmann had designed a gate (never built) for the city of Kiev, and Mussorgsky's brilliant finale transforms the genial *Promenade* theme into a heaven-storming conclusion. Ravel gives the first statement to a noble brass choir, then gradually builds to one of the most exciting orchestral sounds ever created, full of ringing bells and massed attacks.

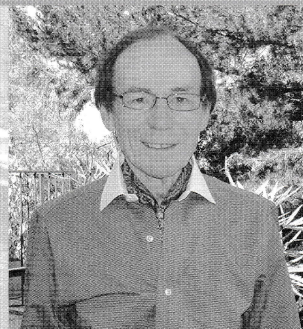
A NOTE ON THE RAVEL ORCHESTRATION: So famous has Ravel's orchestration become that it is regarded as a virtual treatise on orchestration all by itself, yet some observers have had doubts about it, and listeners may be surprised to learn that there are at least ten other orchestral versions by such varied names as Mikhail Tuschmaloff, Sir Henry Wood, Leo Funtek, Leopold Stokowski, Serge Gortchakoff, and others. Pianist-conductor Vladimir Ashkenazy, who has prepared a version of his own, makes an interesting point: effective as Ravel's orchestration is, it gives this essentially Russian music a distinctly "French" sound—light, bright, and brilliant. Ashkenazy set out to restore a "Russian" sound to *Pictures*, and his version is much darker and heavier, making the music sound unexpectedly somber. Ashkenazy has a point, but it is difficult to separate this music from Ravel's superb orchestration, which is a creative act fully worthy of Mussorgsky's original score. ■

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