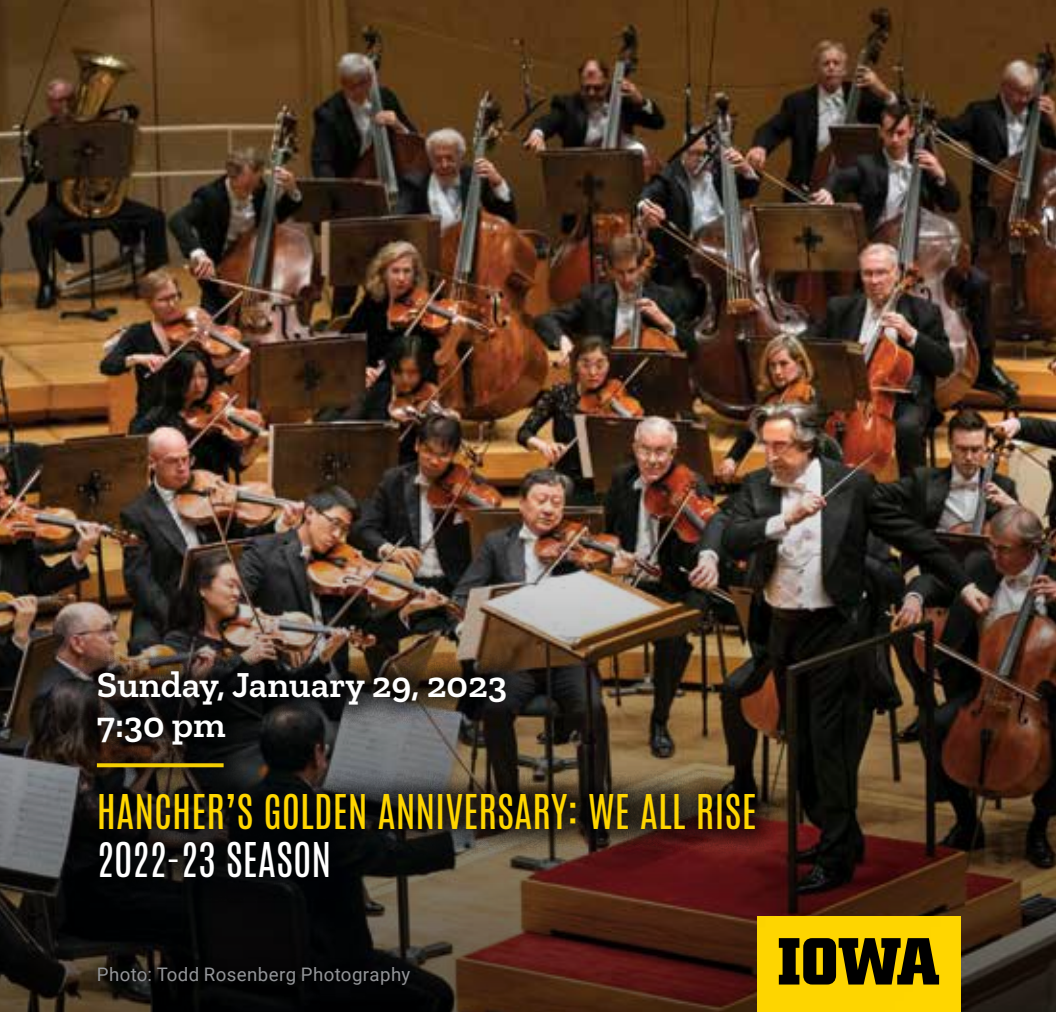
HANCHER AUDITORIUM 50 YEARS
1972–2022

CHICAGO SYMPHONY ORCHESTRA

RICCARDO MUTI, ZELL MUSIC DIRECTOR



Sunday, January 29, 2023
7:30 pm

HANCHER'S GOLDEN ANNIVERSARY: WE ALL RISE
2022-23 SEASON

Photo: Todd Rosenberg Photography

IOWA

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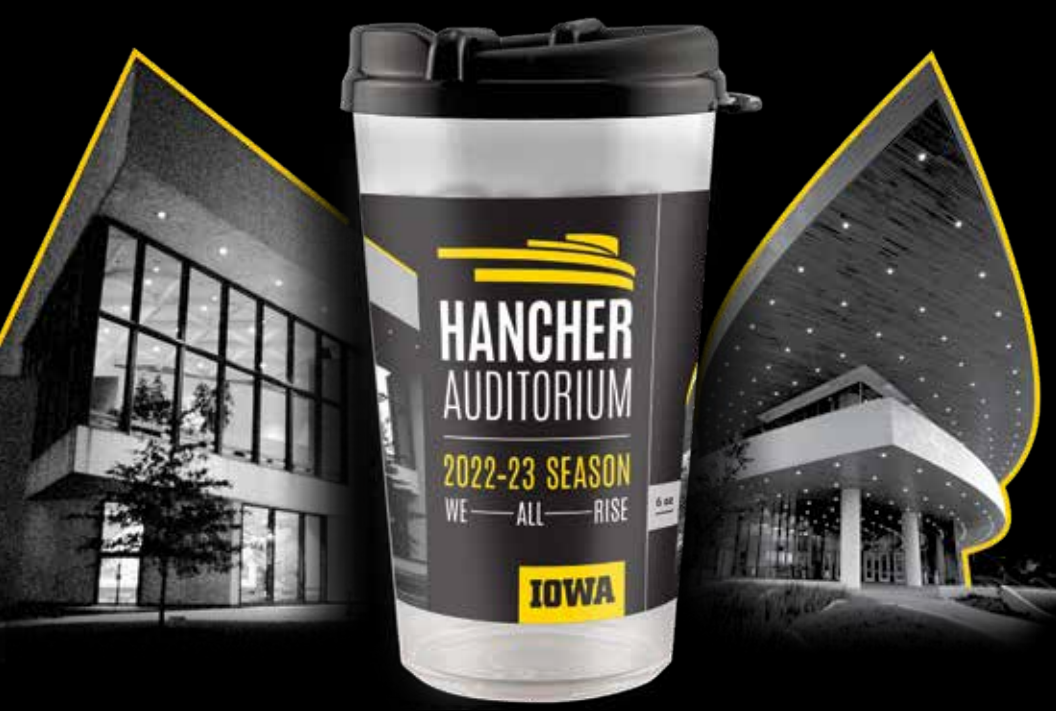

CELEBRATING 50 YEARS 1972 2022

CHICAGO SYMPHONY ORCHESTRA
RICCARDO MUTI, ZELL MUSIC DIRECTOR

Sunday, January 29, 2023, at 7:30 pm
Hancher Auditorium, the University of Iowa

PROGRAM

Ludwig van BEETHOVEN — ***Coriolan* Overture, Op. 62**

BEETHOVEN — **Symphony No. 8 in F Major, Op. 93**
- Allegro vivace e con brio
- Allegretto scherzando
- Tempo di menuetto
- Allegro vivace

INTERMISSION

Anatoly LIADOV — ***The Enchanted Lake*, Op. 62**

Modest MUSSORGSKY
orch. **Maurice RAVEL** — ***Pictures from an Exhibition***
- Promenade
- 1. Gnomus
- Promenade—
- 2. The Old Castle
- Promenade—
- 3. Tuileries
- 4. Bydlo
- Promenade—
- 5. Ballet of the Chicks in their Shells
- 6. Samuel Goldenberg and Schmuyle
- 7. The Market Place at Limoges
- 8. Catacombs: *Sepulcrum romanum*—
  Promenade: *Con mortuis in lingua mortua*
- 9. The Hut on Hen's Legs (Baba-Yaga)—
- 10. The Great Gate of Kiev

The Chicago Symphony Orchestra's North American Tour
is generously sponsored by the **Zell Family Foundation**.

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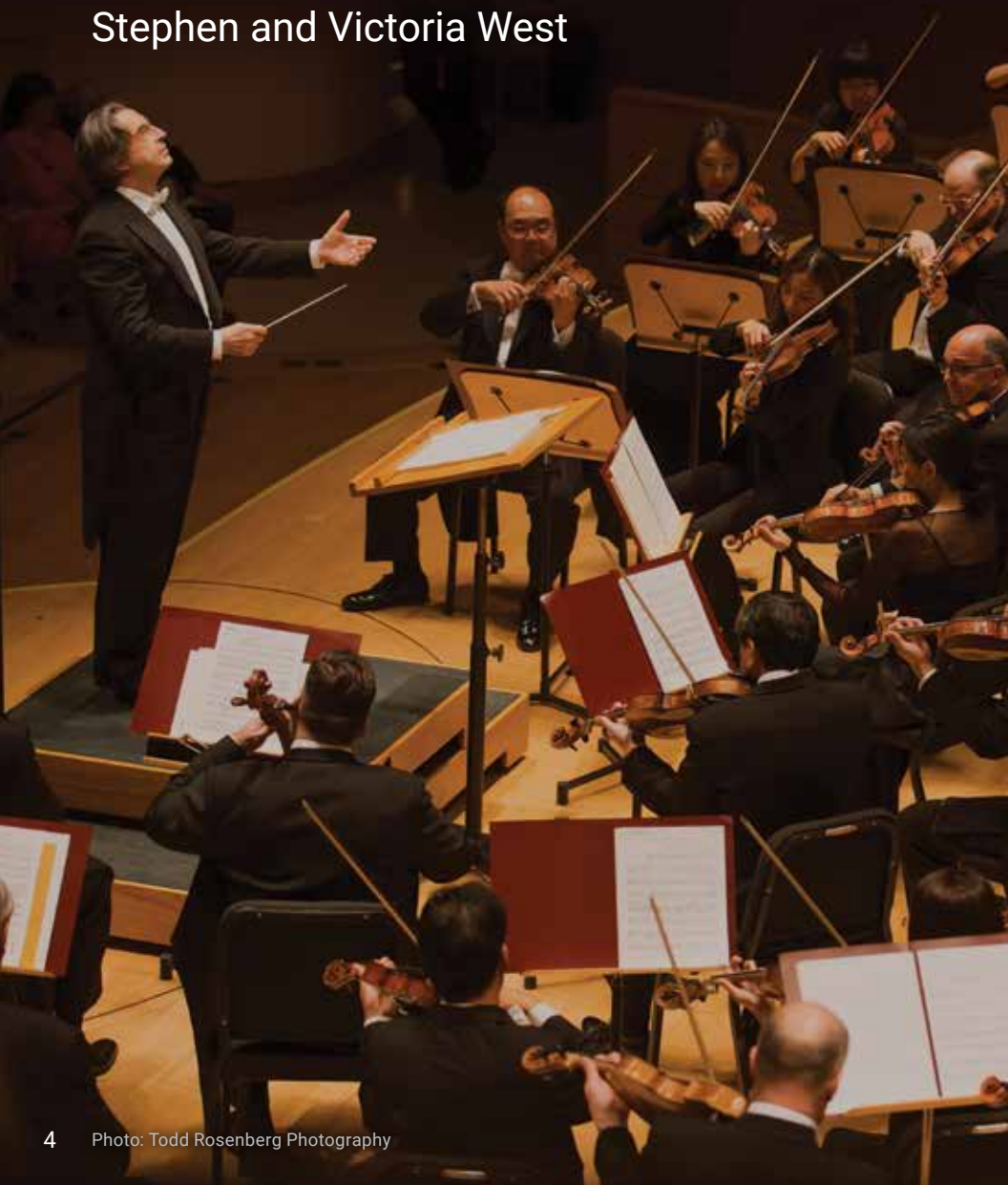

Photo: Todd Rosenberg Photography

CHICAGO SYMPHONY ORCHESTRA
RICCARDO MUTI, Zell Music Director

JESSIE MONTGOMERY, Mead Composer-in-Residence
HILARY HAHN, Artist-in-Residence

VIOLINS

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The Louis C. Sudler Chair, endowed by an anonymous benefactor
Stephanie Jeong, Associate Concertmaster
The Cathy and Bill Osborn Chair
David Taylor, Assistant Concertmaster*
The Ling Z. and Michael C. Markovitz Chair
Yuan-Qing Yu, Assistant Concertmaster*
So Young Bae
Cornelius Chiu
Alison Dalton ‡
Gina DiBello ‡
Kozue Funakoshi
Russell Hershow
Qing Hou
Matous Michal
Simon Michal
Blair Milton ‡
Sando Shia
Susan Synnestvedt
Rong-Yan Tang §

Baird Dodge, Principal
Lei Hou
Ni Mei
Hermine Gagné
Rachel Goldstein
Mihaela Ionescu
Sylvia Kim Kilcullen
Melanie Kupchynsky
Wendy Koons Meir
Aiko Noda ‡
Joyce Noh
Nancy Park
Ronald Satkiewicz
Florence Schwartz

VIOLAS

Li-Kuo Chang, Assistant Principal §
Catherine Brubaker
Beatrice Chen
Youming Chen
Sunghee Choi ‡
Wei-Ting Kuo
Danny Lai
Weijing Michal ‡
Diane Mues
Lawrence Neuman
Max Raimi

**Assistant concertmasters are listed by seniority.*
‡ On leave
§ On sabbatical

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The Eloise W. Martin Chair
Kenneth Olsen, Assistant Principal
The Adele Gidwitz Chair
Karen Basrak
The Joseph A. and Cecile Renaud Gorno Chair
Loren Brown
Richard Hirschl
Daniel Katz
Katinka Kleijn
David Sanders
Gary Stucka
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Daniel Carson
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Mark Kraemer
Stephen Lester
Bradley Opland

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Lynne Turner

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The Erika and Dietrich M. Gross Principal Flute Chair
Yevgeny Faniuk, Assistant Principal
Emma Gerstein ‡
Jennifer Gunn

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Jennifer Gunn
The Dora and John Aalbregtse Piccolo Chair

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The Nancy and Larry Fuller Principal Oboe Chair
Lora Schaefer
Scott Hostetler

ENGLISH HORN

Scott Hostetler

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John Bruce Yeh, Assistant Principal
Gregory Smith

E-FLAT CLARINET

John Bruce Yeh

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Miles Maner

CONTRABASSOON

Miles Maner

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James Smelser
David Griffin
Oto Carrillo
Susanna Gaunt

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Mark Ridenour, Assistant Principal
John Hagstrom
The Bleck Family Chair
Tage Larsen

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The Lisa and Paul Wiggin Principal Trombone Chair
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Charles Vernon

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Ian Ding, percussion
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Theodore Gabrielides, bass
Kiju Joh, violin
Kelly Karamanov, keyboard
Min Ha Kim, flute
Isaac Polinsky, bass
James Romain, saxophone
Di Shi, viola
Judy Stone, cello
Jennifer Strom, viola
Tamae Clara Takarabe, viola
Pavel Vinnitsky, clarinet

The Paul Hindemith Principal Viola, Gilchrist Foundation, and Louise H. Benton Wagner chairs currently are unoccupied.

The Chicago Symphony Orchestra string sections utilize revolving seating. Players behind the first desk (first two desks in the violins) change seats systematically every two weeks and are listed alphabetically. Section percussionists also are listed alphabetically.

The CSO's music director position is endowed in perpetuity by a generous gift from the Zell Family Foundation.

ABOUT THE ARTISTS

The Chicago Symphony Orchestra is consistently hailed as one of the world's leading orchestras, and in September 2010, renowned Italian conductor Riccardo Muti became its tenth music director. During his tenure, the Orchestra has deepened its engagement with the Chicago community, nurtured its legacy while supporting a new generation of musicians and composers, and collaborated with visionary artists.

The history of the Chicago Symphony Orchestra began in 1889, when Theodore Thomas, then the leading conductor in America and a recognized music pioneer, was invited by Chicago businessman Charles Norman Fay to establish a symphony orchestra here. Thomas's aim to build a permanent orchestra with performance capabilities of the highest quality was realized at the first concerts in October 1891 in the Auditorium Theatre. Thomas served as music director until his death in January 1905—just three weeks after the dedication of Orchestra Hall, the Orchestra's permanent home designed by Daniel Burnham.

Frederick Stock, recruited by Thomas to the viola section in 1895, became assistant conductor in 1899 and succeeded the Orchestra's founder. His tenure lasted 37 years, from 1905 to 1942—the longest of the Orchestra's music directors. Dynamic and innovative, the Stock years saw the founding of the Civic Orchestra of Chicago, the first training orchestra in the United States affiliated with a major symphony orchestra, in 1919. Stock also established youth auditions, organized the first subscription concerts especially for children, and began a series of popular concerts.

Three eminent conductors headed the Orchestra during the following decade: Désiré Defauw was music director from 1943 to 1947; Artur Rodzinski assumed the post in 1947–48; and Rafael Kubelík led the ensemble for three seasons from 1950 to 1953. The next ten years belonged to Fritz Reiner, whose recordings with the Chicago Symphony Orchestra are still considered performance hallmarks. It was Reiner who invited Margaret Hillis to form the Chicago Symphony Chorus in 1957. For the five seasons from 1963 to 1968, Jean Martinon held the position of music director.

Sir Georg Solti, the Orchestra's eighth music director, served from 1969 until 1991. His arrival launched one of the most successful musical partnerships of our time, and the CSO made its first overseas tour to Europe in 1971 under his direction, along with numerous award-winning recordings. Solti then held the title of music director laureate and returned to conduct the Orchestra for several weeks each season until his death in September 1997.

Daniel Barenboim was named music director designate in January 1989, and he became the Orchestra's ninth music director in September 1991, a position he held until June 2006. His tenure was distinguished by the opening of Symphony Center in 1997, highly praised operatic productions at Orchestra Hall, numerous appearances with the Orchestra in the dual role of pianist and conductor, twenty-one international tours, and the appointment of Duain Wolfe as the Chorus's second director.

Pierre Boulez's long-standing relationship with the Orchestra led to his appointment as principal guest conductor in 1995. He was named Helen Regenstein Conductor

ABOUT THE ARTISTS

Emeritus in 2006, a position he held until his death in January 2016. Only two others have served as principal guest conductors: Carlo Maria Giulini, who appeared in Chicago regularly in the late 1950s, was named to the post in 1969, serving until 1972; Claudio Abbado held the position from 1982 to 1985. From 2006 to 2010, Bernard Haitink was the Orchestra's first principal conductor. Cellist Yo-Yo Ma served as the CSO's Judson and Joyce Green Creative Consultant from 2010 to 2019. Hilary Hahn currently is the CSO's Artist-in-Residence, a role that brings her to Chicago for multiple residencies each season.

Jessie Montgomery was appointed Mead Composer-in-Residence in 2021. She follows ten highly regarded composers in this role, including John Corigliano and Shulamit Ran—both winners of the Pulitzer Prize for Music. In addition to composing works for the CSO, Montgomery curates the contemporary MusicNOW series.

The Orchestra first performed at Ravinia Park in 1905 and appeared frequently through August 1931, after which the park was closed for most of the Great Depression. In August 1936, the Orchestra helped to inaugurate the first season of the Ravinia Festival, and it has been in residence nearly every summer since.

Since 1916, recording has been a significant part of the Orchestra's activities. Releases on CSO Resound, the Orchestra's independent recording label, include the Grammy Award–winning release of Verdi's *Requiem* led by Riccardo Muti. Recordings by the Chicago Symphony Orchestra and Chorus have earned sixty-three Grammy awards from the Recording Academy.

ABOUT THE ARTISTS

RICCARDO MUTI

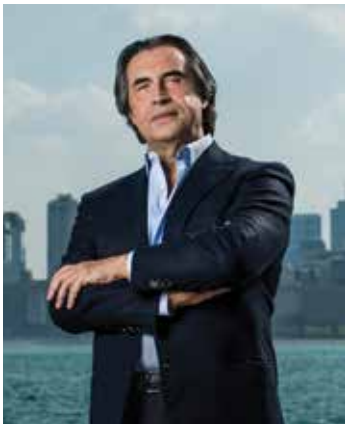

Photo: Todd Rosenberg Photography

Riccardo Muti is one of the world's preeminent conductors. In 2010, he became the tenth music director of the Chicago Symphony Orchestra. Muti's leadership has been distinguished by the strength of his artistic partnership with the Orchestra; his dedication to performing great works of the past and present, including 15 world premieres to date; the enthusiastic reception he and the CSO have received on national and international tours; and eleven recordings on the CSO Resound label, with three Grammy awards among them. In addition, his contributions to the cultural life of Chicago—with performances throughout its many neighborhoods and at Orchestra Hall—have made a lasting impact on the city.

Born in Naples, Riccardo Muti studied piano under Vincenzo Vitale at the Conservatory of San Pietro a Majella, graduating with distinction. He subsequently received a diploma in composition and conducting from the Giuseppe Verdi Conservatory in Milan under the guidance of Bruno Bettinelli and Antonino Votto.

He first came to the attention of critics and the public in 1967, when he won the Guido Cantelli Conducting Competition, by unanimous vote of the jury, in Milan. In 1968, he became principal conductor of the Maggio Musicale Fiorentino, a position he held until 1980. In 1971, Muti was invited by Herbert von Karajan to conduct at the Salzburg Festival, the first of many occasions, which led to a celebration of fifty years of artistic collaboration with the Austrian festival in 2020. During the 1970s, Muti was chief conductor of London's Philharmonia Orchestra (1972–1982) succeeding Otto Klemperer. From 1980 to 1992, he inherited the position of music director of the Philadelphia Orchestra from Eugene Ormandy.

From 1986 to 2005, he was music director of Teatro alla Scala, and during this time, he directed major projects such as the three Mozart/Da Ponte operas and Wagner's *Ring* cycle in addition to his exceptional contributions to the Verdi repertoire. Alongside the classics, he brought many rarely performed and neglected works to light, including pieces from the Neapolitan school, as well as operas by Gluck, Cherubini, and Spontini. Poulenc's *Dialogues of the Carmelites* earned Muti the prestigious Abbiati Prize. His tenure as music director of Teatro alla Scala, the longest in its history, culminated in the triumphant reopening of the restored opera house on December 7, 2004, with Salieri's *Europa riconosciuta*.

Over the course of his extraordinary career, Riccardo Muti has conducted the most important orchestras in the world: from the Berlin Philharmonic to the Bavarian Radio Symphony Orchestra and from the New York Philharmonic to the Orchestre National

de France; as well as the Vienna Philharmonic, an orchestra to which he is linked by particularly close and important ties, and with which he has appeared at the Salzburg Festival since 1971.

When Muti was invited to lead the Vienna Philharmonic's 150th-anniversary concert, the orchestra presented him with the Golden Ring, a special sign of esteem and affection, awarded only to a few select conductors. In 2021, he conducted the Vienna Philharmonic in the New Year's Concert for the sixth time, having previously led the concert in 1993, 1997, 2000, 2004, and 2018. The 2018 recording went double platinum, and the 2021 concert received the prestigious audience award, the Romy Prize in the TV Moment of the Year category.

In April 2003, the French national radio channel, France Musique, broadcast a "Journée Riccardo Muti," consisting of fourteen hours of his operatic and symphonic recordings made with all the orchestras he has conducted throughout his career. On December 14 of the same year, he conducted the long-awaited opening concert of the newly renovated La Fenice opera house in Venice. Radio France broadcast another "Riccardo Muti Day" on May 17, 2018, when he led a concert at the Auditorium de la Maison de la Radio.

Muti's recording activities, already notable by the 1970s and distinguished since by many awards, range from symphonic music and opera to contemporary compositions. The label RMMusic is responsible for Riccardo Muti's recordings.

Muti has received numerous international honors over the course of his career. He is Cavaliere di Gran Croce of the Italian Republic and a recipient of the German Verdienstkreuz. He received the decoration of Officer of the Legion of Honor from French President Nicolas Sarkozy in a private ceremony held at the Élysée Palace. He was made an honorary Knight Commander of the British Empire by Queen Elizabeth II in Britain. The Salzburg Mozarteum awarded him its silver medal for his contribution to Mozart's music, and in Vienna, he was elected an honorary member of the Gesellschaft der Musikfreunde, Vienna Hofmusikkapelle, and Vienna State Opera. The State of Israel has honored him with the Wolf Prize in the arts. In July 2018, President Petro Poroshenko presented Muti with the State Award of Ukraine during the Roads of Friendship concert at the Ravenna Festival in Italy following earlier performances in Kiev. In October 2018, Muti received the prestigious Praemium Imperiale for Music of the Japan Arts Association in Tokyo.

In September 2010, Riccardo Muti became music director of the Chicago Symphony Orchestra and was named 2010 Musician of the Year by *Musical America*. At the 53rd annual Grammy Awards ceremony in 2011, his live performance of Verdi's *Messa da Requiem* with the Chicago Symphony Orchestra and Chorus was awarded Grammy awards for Best Classical Album and Best Choral Performance. In 2011, Muti was selected as the recipient of the coveted Birgit Nilsson Prize, presented in a ceremony at the Royal Opera in Stockholm in the presence of King Carl XVI Gustaf and Queen Silvia. In 2011, he received the Opera News Award in New York City, and he was awarded Spain's prestigious Prince of Asturias Prize for the Arts. That summer, he was named an honorary member of the Vienna Philharmonic and honorary director for life of the Rome Opera. In May 2012, he was awarded the highest papal honor:

the Knight of the Grand Cross First Class of the Order of St. Gregory the Great by Pope Benedict XVI. In 2016, he was honored by the Japanese government with the Order of the Rising Sun, Gold and Silver Star. In 2021, Muti received the Great Golden Decoration of Honor for Services to the Republic of Austria, the highest possible civilian honor from the Austrian government. Muti has received more than twenty honorary degrees from the most important universities in the world.

Passionate about teaching young musicians, Muti founded the Luigi Cherubini Youth Orchestra in 2004 and the Riccardo Muti Italian Opera Academy in 2015. Through Le vie dell'Amicizia (The Roads of Friendship), a project of the Ravenna Festival in Italy, he has conducted in many of the world's most troubled areas in order to bring attention to civic and social issues.

Riccardo Muti's vast catalog of recordings, numbering in the hundreds, ranges from the traditional symphonic and operatic repertoires to contemporary works. He also has written four books: *Verdi, l'italiano* and *Riccardo Muti, An Autobiography: First the Music, Then the Words*, both of which have been published in several languages; as well as *Infinity Between the Notes: My Journey Into Music*, published in May 2019, and *The Seven Last Words of Christ: a Dialogue with Massimo Cacciari*, published in 2020; both titles are available in Italian.

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PROGRAM NOTES

LUDWIG VAN BEETHOVEN

Born December 16, 1770; Bonn, Germany
Died March 26, 1827; Vienna, Austria

Coriolan Overture, Op. 62

COMPOSED
1807

FIRST PERFORMANCE
March 1807; Vienna, Austria

INSTRUMENTATION
Two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, strings

Richard Wagner was right to point out that Beethoven might as well have written this overture for Shakespeare's tragedy *Coriolanus* as for the play by Heinrich von Collin. Unlike Wagner and most concertgoers today, Beethoven knew both plays. He admired and loved Shakespeare enormously. But Collin was a friend of his, and his *Coriolan* had enjoyed considerable popularity in the years immediately following its first performance in 1802. Beethoven was inspired, either by friendship or theater, to put something of the story into music. Beethoven didn't write his overture for a theatrical performance; he was writing for an audience that probably knew Collin's play but was not attending an actual production. The first performance was given at one of two concerts at the palace of Prince Lobkowitz, where it was overshadowed by the premieres of the more genial Fourth Symphony and the Fourth Piano Concerto. The overture and the play were united just once in Beethoven's lifetime, in April 1807, at the Burgtheater in Vienna, apparently without success.

The *Coriolan* Overture is terse and strongly knit; it is as compact as anything Beethoven had written at the time. Beethoven finds enormous power in C minor, his favorite minor key. (Sketches for his Fifth Symphony, in the same key, were already well advanced at the time.) As in his *Leonore* Overture no. 3, finished the year before, he understood how to manipulate the outlines of sonata form to accommodate human drama. (Here, only the second theme appears in the recapitulation.)

Wagner described Beethoven's overture as a musical counterpart to the turning point in Shakespeare's *Coriolanus*. Many listeners have heard, in its tightly worded argument, the conflict between Coriolanus, the exiled leader who marches against his own people, and his mother, Volumnia, who pleads for mercy until her son finally yields. The main themes readily lend themselves to this reading—the first fierce and determined, the second earnest and imploring. In the play, Coriolanus commits suicide; Beethoven's music disintegrates at the end. Beethoven surely identified with Coriolanus's lonely pride, for it marked every day of his own life. And, although his tough public image and brilliantly triumphant music argue otherwise, we now know that he, too, fought recurring suicidal tendencies.

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PROGRAM NOTES

LUDWIG VAN BEETHOVEN

Symphony No. 8 in F Major, Op. 93

COMPOSED
1811–12

FIRST PERFORMANCE
February 17, 1814; Vienna, Austria

INSTRUMENTATION
Two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, strings

In a life characterized by difficulties—with people, work, romance, and more—1812 may well have been the most difficult year Beethoven ever had. In any case, the toll was great: in October, shortly after he finished his Eighth Symphony, Beethoven sank into a serious depression, finding creativity a tiresome effort. Over the next two years, he wrote only the two cello sonatas, op. 102, and a handful of occasional pieces.

The main problem of 1812 involved an unknown woman, who has come to be known as the "Immortal Beloved." Conjecture about her identity is one of the favorite games of Beethoven scholarship. (In his watershed biography of Beethoven, Maynard Solomon suggests Amalie Brentano, who is the most plausible.) The evidence is slight—essentially little more than the astonishing letter Beethoven wrote on July 6 and 7, which was discovered among his papers after his death. It's Beethoven's only letter to a woman that uses the informal German *du*, and, in its impassioned, unsparing tone, it tells us much about the composer, if nothing at all about the woman in question. This wasn't the last time Beethoven would find misery and longing where he sought romance and domestic harmony, but it's the most painful case we have record of, and it certainly helped to convince him that he would remain alone—and lonely—for life. The diary he began in late 1812 finds him despondent at the failure of his relationships and more determined than ever in his single-minded dedication to music. It also admits thoughts of suicide.

Beethoven's Eighth Symphony quickly followed his Seventh, and, particularly in light of its predecessors, it was misunderstood from the start. When Beethoven was reminded that the Eighth was less successful than his Seventh, he is said to have replied: "That's because it is so much better." Contemporary audiences are seldom the best judges of new music, but Beethoven's latest symphony must have seemed a letdown at the time, for, after symphonies of unexpected power and unprecedented length, with movements that include thunder and lightning and that lead directly from one to another, the Eighth is a throwback to an easier time. The novelty of this symphony, however, is that it manages to do new and unusual things without ever waving the flag of controversy.

The first movement, for example, is of modest dimensions, with a compact first theme—its first two quick phrases like a textbook definition of antecedent-consequent (question-and-answer) structure. The next subject comes upon us

without warning—unless two quiet measures of expectant chords have tipped us off. The whole moves like lightning, and when we hit the recapitulation—amid thundering fff timpani, with a new singing theme high above the original tune, we can hardly believe we're already home. But just when Beethoven seems about to wrap things up, he launches into a giant epilogue that proves, in no uncertain terms, just how far we've come from the predictable, four-square proportions of the works by Haydn and Mozart.

For early nineteenth-century audiences who were just getting used to Beethoven's spacious slow movements, the second movement of the Eighth was a puzzle, for it's neither slow nor long. It is also, through no fault of its own, nothing like the second movement of Beethoven's Seventh Symphony, which had been an instant and tremendous hit. The incredible nineteenth-century practice of inserting that beloved slow movement into the Eighth Symphony says more about the tastes of earlier generations than about any supposed deficiencies in Beethoven's Allegretto. The scherzo that follows isn't a scherzo at all, but a leisurely, old-world minuet, giving us all the room and relaxation we missed in the Allegretto. As always, there's method in Beethoven's madness, though it was often only the madness that got noticed.

In the context of the composer's personal sorrows of 1812, it's either astonishing or perfectly predictable—depending on your outlook on human nature—that the finale is one of the funniest pieces of music Beethoven ever wrote. The tone is jovial from the start—a light, rambunctious theme—and the first real joke comes at the very end of that theme, when Beethoven tosses out a loud unison C-sharp—an odd exclamation point for an F major sentence. Many moments of wit follow: tiny whispers that answer bold declarations; gaping pauses when you can't help but question what will happen next; places where Beethoven seems to enjoy tugging on the rug beneath our feet. But he saves his best punch line for last, and he has been working up to it all along. When that inappropriate C-sharp returns one last time—as it was destined to do, given the incontestable logic of Beethoven's wildest schemes—it's no longer a stumbling block in an F-major world, but a gateway to the unlikely key of F-sharp minor. It takes some doing to pull us back to terra firma: the trumpets begin by defiantly hammering away on F-natural, and Beethoven spends the last pages endlessly turning somersaults through F-major, until memories of any other sounds are banished for good.

PROGRAM NOTES

ANATOLY LIADOV

Born May 11, 1855; Saint Petersburg, Russia
Died August 28, 1914; Polïnovka, Novgorod District, Russia

The Enchanted Lake, Op. 62

COMPOSED
1909

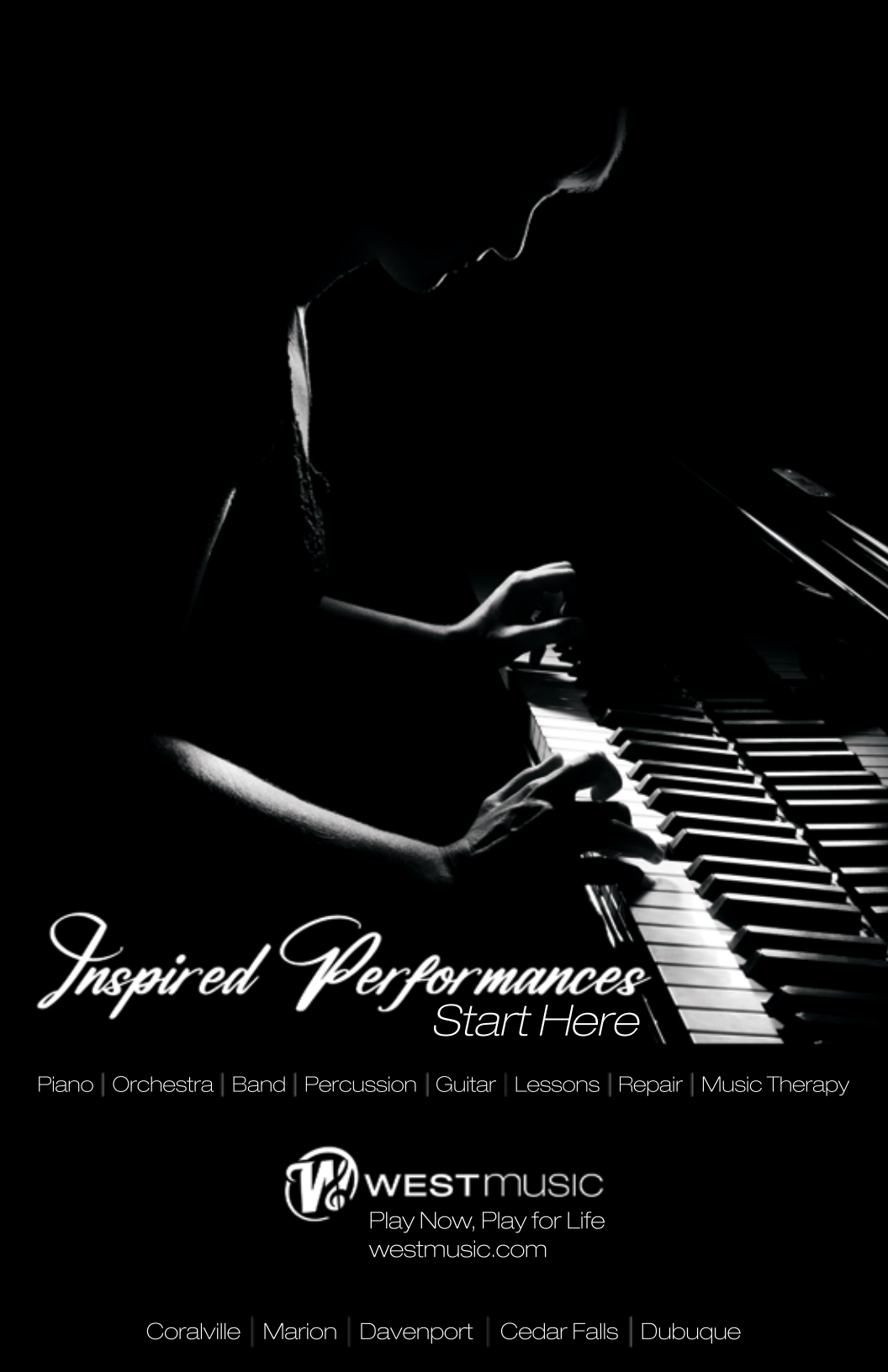
FIRST PERFORMANCE
February 1909; Saint Petersburg, Russia

INSTRUMENTATION
Three flutes, two oboes, three clarinets, two bassoons, four horns, timpani, percussion, harp, celesta, strings

Anatoly Liadov is best known for the music he didn't write. He regularly surfaces in music histories not as the composer of a handful of exquisitely crafted orchestral pieces, including *The Enchanted Lake*, but as the man who blew his chance to write *The Firebird*, which of course turned out to be a career-making hit for Igor Stravinsky. According to the most familiar—though unsubstantiated—version, Liadov had only just gotten around to buying his manuscript paper when the first installment of the score was due, forcing Sergei Diaghilev, who was staging the ballet, to fire him from the job. But in fact, Liadov wasn't even Diaghilev's first choice—the assignment had originally gone to Nikolai Tcherepnin, who withdrew—and he declined Diaghilev's offer from the start, for reasons we may never adequately understand.

Early on, Liadov had earned a reputation as a slacker. He regularly cut classes at the Saint Petersburg Conservatory—"he simply could not be bothered," said Rimsky-Korsakov, who was his teacher and found him "irresponsible." Sergei Prokofiev, who later studied with Liadov and admired him greatly, admitted in his memoirs that "Laziness was [his] most remarkable feature." But from the start of his career, Liadov also had drawn attention for the boldness and orchestral brilliance of his compositions. As early as 1873—the time of his first songs, eventually published as his op. 1—Mussorgsky described him as "a new, unmistakable, original, and Russian young talent."

Igor Stravinsky, who owed his overnight fame to Liadov's withdrawing, later said he liked Liadov's music, but that he "could never have written a long and noisy ballet like *The Firebird*." ("He was more relieved than offended, I suspect, when I accepted the commission," Stravinsky said.) Throughout his life, Stravinsky was quick to defend Liadov, claiming that he was a charming and cultured man—"He always carried books under his arm—Maeterlinck, E.T.A. Hoffmann, Andersen: he liked tender, fantastical things"—and, above all, that he was "the most progressive of the musicians of his generation." Liadov had championed Stravinsky's own early works before others saw his genius, and once, in Stravinsky's presence, he defended Scriabin, whose music had not yet found an audience. It's hard to know what Stravinsky really thought of Liadov as a composer; he wrote admiringly of his sense of harmony and instrumental color, but he also called him "short-winded"—that



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is to say, in words that Stravinsky could not bring himself to use, a master of the miniature. (This was, after all, the era of the Big Piece: Mahler's Sixth, Seventh, and Eighth symphonies; Strauss's *Sinfonia domestica*; and Schoenberg's *Pelleas and Melisande* all date from around the time Liadov wrote *The Enchanted Lake*.) Liadov's catalog is slight: several songs and piano pieces, a handful of choral compositions, and less than a dozen small works for orchestra. His most successful compositions are the three brief descriptive orchestral pieces based on Russian fairy tales—*Baba-Yaga*, *Kikimora*, and *The Enchanted Lake*—and they clearly demonstrate his mastery, precisely in an art form where Stravinsky made little headway.

Liadov called *The Enchanted Lake* a fable-tableau. "How picturesque it is," he wrote to a friend, "how clear, the multitude of stars hovering over the mysteries of the deep... only nature—cold, malevolent, and fantastic as a fairy tale." Liadov's music vividly suggests the serenity and delicate shadings of the night scene. "One has to feel the change of the colors, the chiaroscuro, the incessantly changeable stillness and seeming immobility." It may not be the music of a composer ideally suited for *The Firebird*, but as a miniature landscape of unusual intimacy and finesse, it is close to perfection.

MODEST MUSSORGSKY

Born March 21, 1839; Karevo, Russia
Died March 28, 1881; St. Petersburg, Russia

Pictures from an Exhibition (Orchestrated by Maurice Ravel)

COMPOSED
For piano, 1874; orchestrated by Maurice Ravel, summer 1922

FIRST PERFORMANCE
October 22, 1922; Paris, France

INSTRUMENTATION
Three flutes and two piccolos, three oboes and english horn, two clarinets and bass clarinet, two bassoons and contrabassoon, alto saxophone, four horns, three trumpets, three trombones, tuba, timpani, glockenspiel, bells, triangle, tam-tam, rattle, whip, cymbals, side drum, bass drum, xylophone, celesta, two harps, strings

When Victor Hartmann died at the age of thirty-nine, little did he know that the pictures he left behind—the legacy of an undistinguished career as artist and architect—would live on. The idea for an exhibition of Hartmann's work came from Vladimir Stassov, the influential critic who organized a show in Saint Petersburg in the spring of 1874. But it was Modest Mussorgsky, so shocked at the unexpected death of his dear friend, who set out to make something of this loss. "Why should a dog, a horse, a rat have life," he is said to have asked, paraphrasing King Lear, "and creatures like Hartmann must die?"

Stassov's memorial show gave Mussorgsky the idea for a suite of piano pieces that depicted the composer "roving through the exhibition, now leisurely, now briskly,

in order to come closer to a picture that had attracted his attention, and at times sadly, thinking of his departed friend." Mussorgsky worked feverishly that spring, and by June 22, 1874, *Pictures from an Exhibition* was finished. Mussorgsky may well have had an inflated impression of Hartmann's artistic importance (as friends often do), but these *Pictures* guaranteed Hartmann a place in history that his art alone could never have achieved. There's no record of a public performance of *Pictures* in Mussorgsky's lifetime, and the composer didn't even play the work on his extensive 1879 concert tour, perhaps finding it too personal for the stage. It was left to Rimsky-Korsakov, the musical executor of Mussorgsky's estate, to edit the manuscript and bring *Pictures* to the light of day.

The thought of orchestrating *Pictures* evidently never occurred to Mussorgsky. But it has intrigued musicians ever since his death, and over the years several have tried their hand at turning Mussorgsky's black-and-white pieces into full color. The earliest was that of Rimsky-Korsakov's student, Mikhail Tushmalov, conducted (and most likely improved) by the teacher himself. (The Chicago Symphony's first performances, in 1920, were of this version.) In 1915, Sir Henry Wood, an eminent British conductor, produced a version that was popular until Maurice Ravel unveiled his orchestration in 1922.

Although Ravel worked from the same Rimsky-Korsakov edition of *Pictures* that Tushmalov and Wood used (he had tried without success to find a copy of Mussorgsky's original, which wasn't published until 1930), his orchestral version far outstrips theirs in the brilliance of its colors and its sheer ingenuity. Ravel was already sensitive to Mussorgsky's style from his collaboration with Igor Stravinsky on an edition of *Khovanshchina* in 1913, and, since most of his own orchestral works started out as piano scores, the process of transcription was second nature to him. Ravel remained as faithful as possible to the original; only in the final Great Gate of Kiev did he add a few notes of his own to Mussorgsky's.

The success of Ravel's edition inspired still further efforts, including one by Leopold Stokowski that was popular for many years (the Chicago Symphony played it as recently as 1998). Mussorgsky's *Pictures* also has been rescored for rock band, brass ensemble, acoustic guitar, massed accordions, and even rearranged for solo piano by Vladimir Horowitz. (Essentially a piano transcription of Ravel's orchestration—a translation of a translation, in other words—Horowitz's *Pictures* are far removed, stylistically, from Mussorgsky's). But Ravel's orchestration remains the best-known guide to Mussorgsky's picture collection.

Mussorgsky chose eleven of Hartmann's works for his set of piano pieces. He owned the sketches of Samuel Goldenberg and Schmuyle, which were combined in one "picture"; most, though not all, of the other works were in Stassov's exhibition. Some of the original pictures have since disappeared. (Of the four hundred Hartmann works exhibited, less than a hundred have come to light; only six of those in Mussorgsky's score can be identified with certainty.)

Mussorgsky referred to *Pictures* as "an album series," implying a random, ad hoc collection of miniatures, but the score is a coherently designed whole, organized around a recurring theme and judiciously paced to progress from short pieces to a

longer, majestic finale—creating a kind of crescendo effect like that of Schumann's *Carnaval*. Mussorgsky had no use for the conventional forms of the earlier classical masters—"I am not against symphonies," he once wrote, "just symphonists, incorrigible conservatives." We don't know when Mussorgsky settled on the overall layout of his picture series, but a letter he wrote to Stassov suggests that he had worked on at least the first five in order, and apparently had the entire set in mind when he started.

Mussorgsky begins with a promenade, which takes him into the gallery and later accompanies him as he walks around the room, reflecting a change in mood from one picture to another. (Despite his considerable girth, Mussorgsky apparently was a fast walker—the promenade is marked allegro, rather than andante [Italian for "walking"]—and Mussorgsky was precise in his tempo markings.)

1. Gnomus. Hartmann's drawing, which has since been lost, was for a Christmas tree ornament—"a kind of nutcracker, a gnome into whose mouth you put a nut to crack," according to Stassov's commentary in the catalog. Mussorgsky's music, with its awkward leaps, bizarre harmonies, and slippery melodies, suggests the gnome's "droll movements" and "savage shrieks."

2. The Old Castle. Two drawings of medieval castles are listed in the catalog, both sketched while Hartmann was in France, just before he met Mussorgsky. The music gives song to the troubadour standing in front of the castle. Mussorgsky's melody, which Ravel memorably gives to the alto saxophone, is clearly indebted to Russian folk music, despite the provenance of the castle.

3. Tuileries. Hartmann lived in Paris long enough to get to know the famous park with its squabbling children and their nurses.

4. Bydlo. Stassov describes a Polish wagon ("bydlo" is Polish for cattle) drawn by oxen. Although Mussorgsky wanted the piece to begin fortissimo—"right between the eyes," as he told Stassov—Rimsky-Korsakov switched to a pianissimo opening followed by a crescendo to create the illusion of the approaching cart and the tread of hooves.

5. Ballet of the Chicks in their Shells. Hartmann designed costumes for a ballet, *Trilbi*, in 1871. The music depicts a scene where "a group of little boys and girls, pupils of the Theatre School, dressed as canaries, scampered on the stage. Some of the little birds were wearing over their dresses big eggshells resembling breastplates."

6. Samuel Goldenberg and Schmuyle. Mussorgsky owned these two drawings entitled "A Rich Jew in a Fur Hat" and "A Poor Jew," to which he gave proper names. Hartmann, whose wife was Polish, visited Sandomierz, in southern Poland, in 1868; there he painted scenes and characters in the Jewish ghetto, including these two men, as well as Bydlo.

7. The Market Place at Limoges. Hartmann did more than a hundred and fifty watercolors of Limoges in 1866, including many genre pictures. In the margin of his score, Mussorgsky brings the scene to life: "Great news! M. de Puissangeout has

just recovered his cow . . . Mme de Remboursac has just acquired a beautiful new set of teeth, while M. de Pantaleon's nose, which is in his way, is as much as ever the color of a peony."

8. Catacombs: ***Sepulcrum romanum***. Hartmann, a friend, and a guide with a lamp explore underground Paris; to their right in Hartmann's watercolor is a pile of skulls.

Promenade: *Con mortuis in lingua mortua*. At the end of Catacombs, Mussorgsky penciled in his manuscript: "Con mortuis in lingua mortua" (With the dead in a dead language), signaling the start of this mournful rendition of the promenade.

9. The Hut on Hen's Legs (Baba-Yaga). Hartmann sketched a clock of bronze and enamel in the shape of the hut of the witch Baba-Yaga. Mussorgsky concentrates not on the clock, but on the child-eating Baba-Yaga herself, who, according to Russian folk literature, lived deep in the woods in a hut on hen's legs, which allowed her to rotate to confront each approaching victim. (Incidentally, Stassov's first impression of Hartmann was of him dressed as Baba-Yaga at a masked ball in 1861.)

10. The Great Gate of Kiev. Hartmann entered this design in a competition for a gateway to Kiev that was ultimately called off for lack of funds. Hartmann modeled his gate on the traditional headdress of Russian women, with the belfry shaped like the helmet of Slavonic warriors. Mussorgsky's piece, with its magnificent climaxes and pealing bells, finds its ultimate realization in Ravel's orchestration.

A word about our title. *Pictures at an Exhibition* has long been the traditional English title for this score, but *Pictures from an Exhibition* is a more accurate translation of Mussorgsky's original title in Russian, *Kartinki s vïstavki.* Grove Music, the industry standard, also now uses *Pictures from an Exhibition* as the preferred title.

Phillip Huscher is the program annotator for the Chicago Symphony Orchestra.

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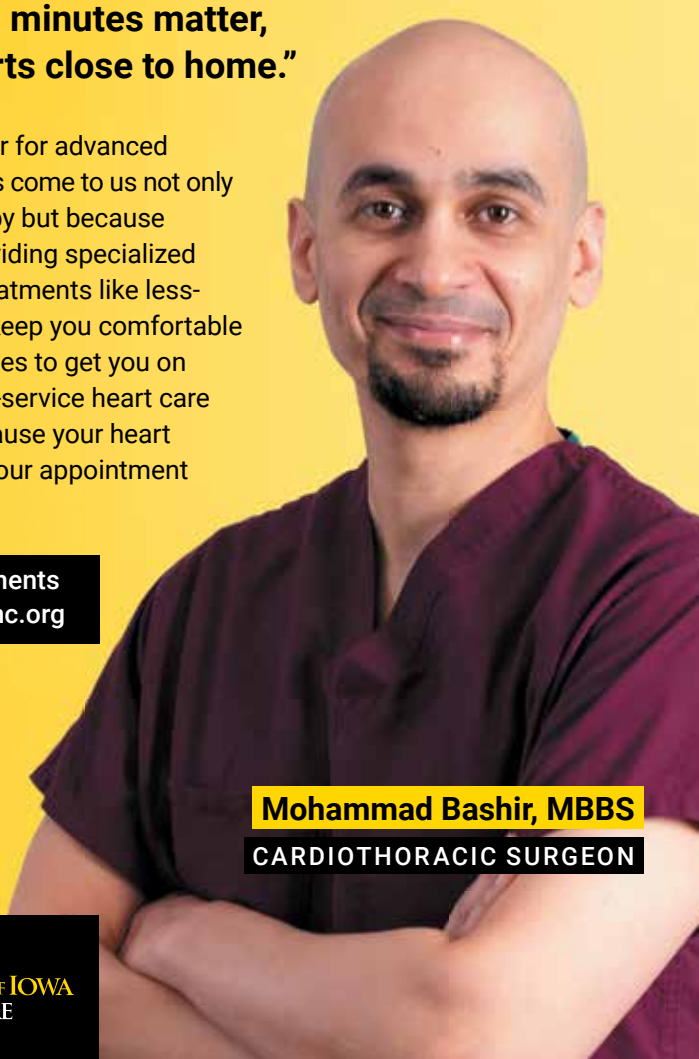

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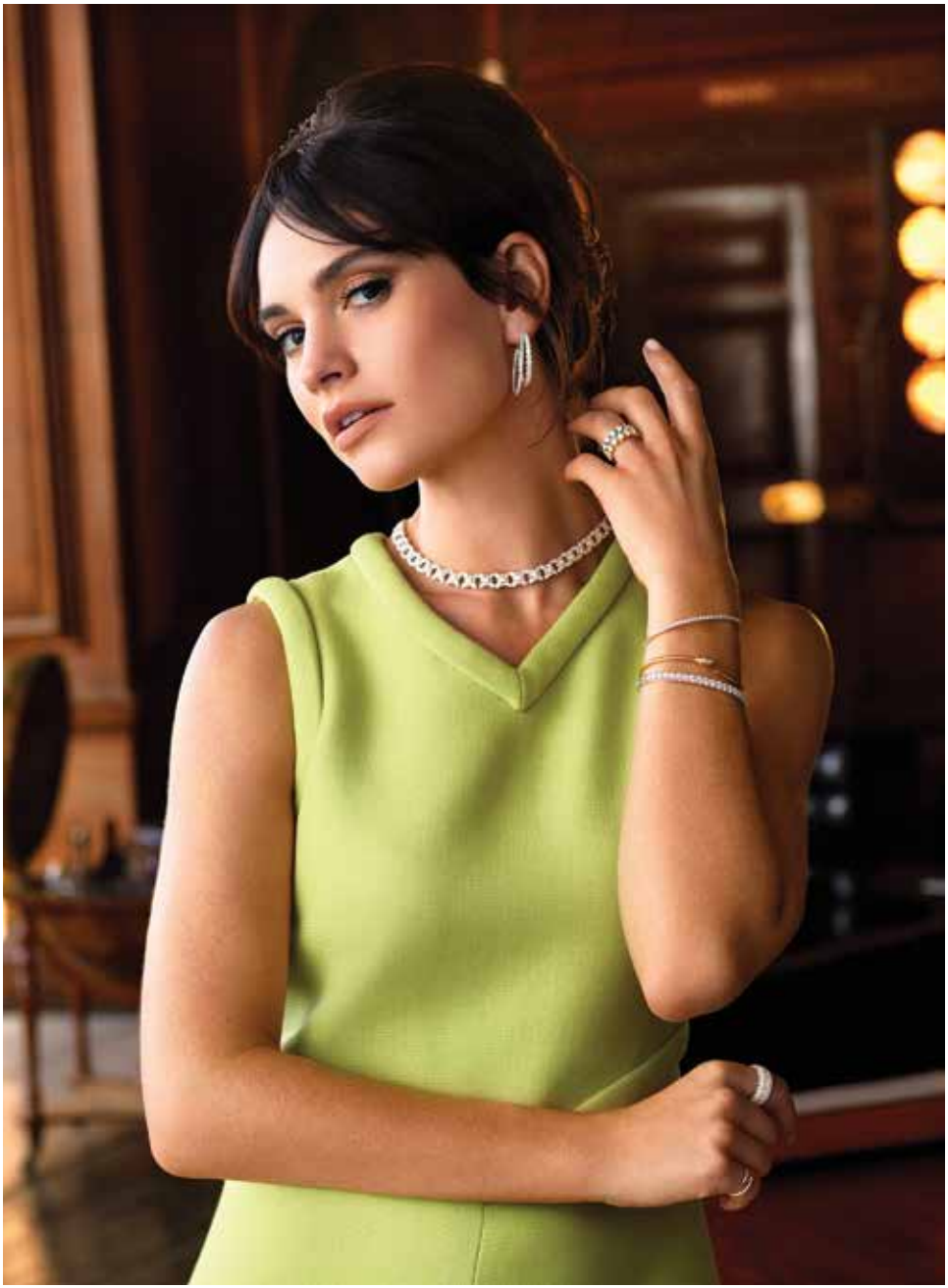

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