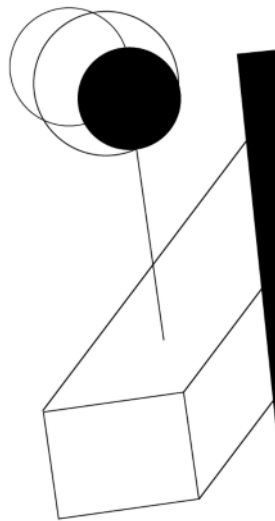


Marquette Symphony Orchestra




Pictures & Percussion


Saturday, February 25, 2023
7:30pm at Kaufman Auditorium

Octavio Más-Arocas, Music Director
Britton-René Collins, Marimba



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Marquette Symphony Orchestra

Octavio Más-Arocas, Music Director

presents

Pictures and Percussion

Saturday, February 25, 2023 – 7:30 p.m.

Louis G. Kaufman Auditorium

III. Batuque from the Suite “Reisado do Pastoreio” Oscar Lorenzo Fernández

Concerto No. 1 for Marimba and String Orchestra Ney Rosauero

Saudação (Greetings)

Lamento (Lament)

Dança (Dance)

IV. Despedida (Farewell)

Britton-René Collins, marimba

Winner of the 2022 MSO Youth Concerto Competition for Winds & Percussion

INTERMISSION

THE INTERMISSION WILL BE 15 MINUTES IN DURATION

Pictures at an Exhibition. Modest Mussorgsky/orch. Maurice Ravel

Promenade. Allegro giusto, nel modo russo; senza allegrezza, ma poco sostenuto

I. **The Gnome.** Vivo

Promenade. Moderato comodo e con delicatezza

II. **The Old Castle.** Andante

Promenade. Moderato non tanto, pesante

III. **Tuileries.** Allegretto non troppo; capriccioso

IV. **Cattle.** Sempre moderato, pesante

Promenade. Tranquillo

V. **Ballet of Unhatched Chicks in their Shells.** Scherzino. Vivo leggiero

VI. **Samuel Goldenberg and Schmuyle.** Andante

VII. **The Market at Limoges.** Allegretto vivo, sempre scherzando

VIII. **Catacombs.** Largo

IX. **Baba Yaga.** Allegro con brio, feroce; Andante mosso; Allegro molto; Coda

X. **The Great Gate of Kiev.** Maestoso, con grandezza



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Upcoming Concert:

April 15, 2023

Octavio Más-Arocas, Musical Director

Octavio Más-Arocas is a versatile and dynamic conductor whose achievements demonstrate his talent and musicianship. Más-Arocas is the Director of Orchestras and Professor of Orchestral Conducting at Michigan State University College of Music, and serves as Music Director and Conductor of the Mansfield Symphony Orchestra in Ohio, Music Director and Conductor of the Marquette Symphony Orchestra in Michigan, Music Director and Conductor of the Clinton Symphony in New York, and Conductor-in-Residence at the Cabrillo Festival of Contemporary Music in California.

Mr. Más-Arocas served as Principal Conductor of the Green Bay Symphony Orchestra, Wisconsin, and held the positions of Director of Orchestras and Professor of Orchestral Conducting at Ithaca College in New York, Director of Orchestral Studies and Opera Conductor at the Lawrence University Conservatory of Music in Wisconsin, Director of Orchestral Studies and Associate Professor of Conducting at the Baldwin Wallace University Conservatory of Music in Ohio, Director of Orchestras at the Interlochen Arts Academy in Michigan, Resident Conductor of the Sewanee Summer Music Festival in Tennessee, and Assistant conductor of the National Repertory Orchestra in Colorado. In 2013, simultaneously to his work with the Lawrence Symphony Orchestra, Mr. Más-Arocas was the Resident Conductor of the Unicamp Symphony Orchestra in Campinas, Brazil, where he also was a Visiting Professor of conducting at the Universidade Estadual de Campinas. Mr. Más-Arocas spends part of his summers in the Grand Traverse area, where he continues his association as conductor at the Interlochen Center for the Arts.

An award-winner conductor, Mr. Más-Arocas won the Robert J. Harth Conducting Prize at the Aspen Music Festival, the Felix Mendelssohn-Bartholdy Award, given by Kurt Masur, is the recipient of the Thelma A. Robinson Award from the Conductors Guild, a Prize Winner of the Third European Conductors Competition, and a winner of the National Youth Orchestra of Spain Conductors Competition. Mr. Más-Arocas was selected by the League of American Orchestras to conduct the Fort Worth Symphony

Orchestra in a showcase event during the League's National Conference in Dallas.

Chosen by Kurt Masur, Mr. Más-Arocas was awarded the prestigious Felix Mendelssohn-Bartholdy Scholarship. Consequently, he worked as Maestro Masur's assistant with the Leipzig Gewandhaus Orchestra and the Helsinki Radio Orchestra, and made his German conducting debut with the Leipziger Symphonie-orchester. The offer came after Mr. Más-Arocas' New York debut concert sharing the podium with Maestro Masur and the Manhattan School of Music Symphony.



In the last few years Mr. Más-Arocas has conducted orchestra across North and South America and Europe including the Filarmonica George Enescu in Romania, the Orquesta de

Valencia and Granada City Orchestra in Spain, the Leipziger Symphonieorchester in Germany, the Orquesta Sinfónica da Unicamp in Brazil, the Green Bay, Traverse City, Bluewater, Catskill, Clinton, Fort Worth, Spokane, Toledo, Phoenix, Memphis, Kansas City, and San Antonio Symphonies, the National Repertory Orchestra, the Manhattan School of Music Symphony, the orchestras of Viana do Castelo and Artave in Portugal, the Interlochen Philharmonic, the Universidad Nacional Autónoma de México Philharmonic, the Rosario Symphony in Argentina, Kharkov Symphony in Ukraine, the National Youth Orchestras of Portugal and Spain, the Pescara Symphony in Italy, the Amsterdam Brass in the Netherlands, and the Ciudad Alcalá de Henares Symphony. In addition, Mr. Más-Arocas has served as assistant conductor at the Madrid Royal Opera House.

Mr. Más-Arocas was assistant conductor of the National Repertory Orchestra, which he conducted in subscription, family, and pops concerts. As the Resident Conductor at the Sewanee Summer Music Festival he conducted the Festival, Symphony, and Cumberland Orchestras. Other festival appearances include the Aspen Music Festival, the Cabrillo Festival of Contemporary Music, the Festival Internacional Carlos Gomes in Campinas, Brazil, the Interlochen Music Festival, the Bach Festival at Baldwin Wallace University, and the MidAmerican Center for

Britton-René Collins, percussionist



Born in the US, Toronto-based percussionist Britton-René Collins began her instrumental training at the age of five. She finds passion in the art of contemporary percussion performance, and has dedicated her artistry to shaping a more diverse and inclusive community where all musicians may thrive equally. Britton-René is a winner of the 2020 Concert Artists Guild Victor Elmaleh Competition, receiving the Ambassador Prize for exceptional musicianship and demonstrating an active passion for creating social change through her music.

A Grand Prize winner of the 2022 Yamaha Young Performing Artists Competition and the 2021 Chicago International Music Competition, Britton-René has per-

formed as a soloist in the United States, Canada, and Europe. She has made several concerto appearances, including the Grammy Award-winning Orpheus Chamber Orchestra, the Rogue Valley Symphony Orchestra, the Valdosta Symphony, and the Meridian Symphony. In addition to her active solo career, Britton-René enjoys life as a chamber musician with New York City-based Excelsis Percussion Quartet. She is also the co-founder of Vision Duo alongside violinist Ariel Horowitz. As an advocate for new music, Britton-René's current projects involve premiering new compositions and commissions for multi-percussion and marimba.

Recent highlights include attending the soundSCAPE new music composition and performance exchange in Italy, making her PASIC artist debut, and participating in the Banff Centre's Evolution: Classical program. As an artist, Britton-René proudly endorses Vic Firth sticks. Britton-René began playing piano at age five. She discovered percussion at eight years old when she became intrigued by the drum set. She quickly fell in love with playing rock, jazz, and pop music on the drum set, which ignited her enthusiasm to explore various percussion instruments and styles of music. She received her B.M. at the University of Toronto with Aiyun Huang, Beverley Johnston, and John Rudolph, where she won the University of Toronto Symphony Orchestra Concerto Competition. She is currently pursuing her M.M. at the University of Michigan. Her primary instructors include Doug Perkins and Ian Antonio.

Octavio Más-Arocas — continued from page 4

Contemporary Music.

His ability to work, inspire, and transform young talents has led him to be a frequent guest conductor with prominent music education organizations and ensembles around the world. He has worked with the World Youth Symphony Orchestra, the national youth orchestras of Portugal and Spain, has conducted All-State Honor Orchestras, and has been in residence with university orchestras in Chicago, Cornell University, Portugal, and Brazil. Mr. Más-Arocas has lead tours with the National Youth Orchestra "Templarios" of Portugal, the Interlochen Symphony, the Baldwin Wallace Symphony, and toured Argentina with the Silleda Wind Symphony.

In demand as conducting teacher, Mr. Más-Arocas has

taught workshops and masterclasses in the USA, Portugal, Brazil, and Spain and is currently on the faculty of two of the world most competitive conducting workshops, the Cabrillo Festival Conducting Workshop, which attracts the most talented conducting students from all around the world, and the Ithaca International Conducting Masterclass. He has taught at the Queens College Conducting Workshop in New York and leads the very selective graduate orchestral conducting program at Ithaca College.

Mr. Más-Arocas is an alumnus of the prestigious American Academy of Conducting at Aspen, where he studied with David Zinman. He completed doctoral studies and his main mentors include Kurt Masur, Harold Farberman, and Emily Freeman Brown.

Batuque from the Suite “Reisado do Pastoreio”

Oscar Lorenzo Fernández
Born 1897—Died 1948



Oscar Lorenzo Fernández was a Brazilian composer of Spanish descent. He was born on November 4, 1897 in Rio de Janeiro. While his earliest studies were in medicine, his musical education was rooted in European traditions and much of his early music followed these models. He received music lessons from his sister early on and started playing at Centro Galego dance parties as a boy. At eighteen he composed the opera *Rainha Moura*. In 1917 he joined the National Institute of Music, where he began studying theory, harmony, counterpoint and fugue with professors Francisco Braga, Henrique Oswald and Frederico Nascimento, considered his artistic mentor. In 1923, on the occasion of Nascimento's illness he took over as a substitute as professor of Harmony, which became permanent two years later.

His work is said to span three periods. In the first period, from 1918 to 1922, one observes the influence of French impressionism, the use of bi-tonality (two musical keys being played at the same time) and the absence of Brazilian themes. His award-winning *Noturno Op. 3* is among the works of this period.

In the second period, from 1922 to 1938, considered the high point of his production, there is a strong nationalist quality, with the use of folklore themes, which respect the presence of white, black and Indian ethnic groups in the formation of Brazil, as well as the modern transformation of the country. His 1924 *Brazilian Trio* for piano, violin and cello proved to be a creative milestone. In 1936 he founded the Brazilian Conservatory of Music, which he directed until his death in 1948.

It was in this second timeframe that he penned the Suite *Reisado do Pastoreio*, which translates roughly as *The Pastoral Three Kings Day*, recalling traditional small-town Catholic Christmas-Epiphany celebrations in north and east Brazil. We will hear a portion of this opus this evening. Other works of this period include *Three Brazilian Suites*, *Valsa Suburbana*, and *Three*

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Studies in the Form of a Sonata.

During the third period, from 1942 until his death, his work takes on a different tone. It is a fusion of the previous ones, but more global than nationalistic. Fernández gives us a ballet, two symphonies, five symphonic poems, two orchestral suites, one concerto each for piano and for violin, chamber music, about 80 compositions for piano, choral music, and 36 songs. His vocal work is based on modinha (sentimental love songs) and the music of serenaders. *Toada pra Você (All for You)* is his best known song. Fernández died on August 27th, 1948, in the beloved city where he was born.

Fernández's 1930 "Batuque" (a festive type of percussion-driven secular dance) is the third and final movement of the aforementioned Suite *Reisado do Pastoreio*. With Afro-Brazilian musical traditions, it is the sort of piece that is virtually a rhythmic sparring match with unexpected shifts of accent, using original material rather than quoting actual folk music. It is brief, but vastly entertaining, and you will doubtless want to hear more after it is over. This kind of dance may not sound shocking compared to other 20th century music, but


in Rio de Janeiro in 1930 it was pretty darn radical. Along with his colleague Heitor Villa-Lobos, Fernández worked toward an authentically modern Brazilian musical language. To achieve this, he joined together inherited colonial styles with not only indigenous but also African idioms. This percussion-based music was developed by women in Portuguese-colonized Cape Verde, and was virtually unknown at that time by European-heritage concertgoers in Rio. "Batuque" went on to be the composer's most famous piece, having been performed by Toscanini and Bernstein.

There's no lack of energy in this orchestral Christmas-Epiphany triptych movement of *Reisado*. It layers roaring brass and winds over incessant rhythms and switches mid-musical sentence to a vibrant combo of Afro-Brazilian musical styles. Because of the audience reaction it elicits, "Batuque" is often played as a stand-alone piece from the Suite, as is the case tonight. The dance is one that has been danced by people who were barefoot most of their lives and are in complete harmony with the earth. It's a rough but happy dance, with orchestral lines that sing like the calls of the dance leaders. The composer captures the essence of this and uses



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a very European instrument—the symphony orchestra—to illustrate it. He goes all out with colossal orchestration and an ostinato (repeating musical pattern many times in succession) while other elements are changing underneath. You get the sense that South American culture relates almost religiously to the land. Please allow yourself to be taken abroad by the syncopation of both Portuguese and African origins in this engaging work.

*Concerto No. 1 for Marimba
and String Orchestra*

Ney Rosauero
Born 1952

- ~
- I. Saudação (Greetings)
 - II. Lamento (Lament)
 - III. Dança (Dance)
 - IV. Despedida (Farewell)



Britton-René Collins, marimba

(winner of the 2022 MSO Youth Concerto
Competition for Winds & Percussion)

A native of Rio de Janeiro, Brazil, percussionist Ney Rosauero, born in 1952, is considered one of the most important percussion composers of the 20th century. With his unique style of writing, which combines appealing melodies with catchy rhythms, Rosauero utilizes the rich elements of Brazilian folklore to create dramatic compositions that are full of life and




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fantasy, and has been beguiling audiences all over the world.

The first musical instrument Rosauro learned was the guitar, at age 12. By the time he was 18, he was making a living playing guitar, mandolin and electric bass in nightclubs around Brasilia as well as teaching private lessons. In 1972, he entered the University of Brasília to study Composition and Conducting. During his studies there, he learned how to play the piano, violin, oboe, flute and double bass. In 1977, one year before his graduation, he had his first contact with percussion instruments, and became so excited about the possibilities of these instruments, that he decided to start concentrating all his efforts in learning them. At that time, he was 24 years old, and learning a new instrument was a very difficult experience that required him to make some sacrifices in his life. For the next two years, each month, he took a 22-hour bus ride to Rio de Janeiro in order to take lessons with a member of the Orquestra Sinfonica Brasileira.

Rosauro received his Bachelor's degree from the University of Brasilia. He then attended the Hochschule für Musik Würzburg, where he achieved

a Master's degree, and he was awarded his Doctoral degree from the University of Miami in Coral Gables. Dr. Rosauro headed the Percussion Department at the Federal University of Santa Maria in Brazil from 1987-2000, and he served as Director of Percussion Studies at the University of Miami from 2000-2009.

The composer's 100-plus compositions and method books are standards in the percussion repertoire. His *Concerto #1 for Marimba and string orchestra*, which we will hear performed by Britton- René Collins, has been performed thousands of times by distinguished orchestras worldwide. His other compositions include solo works written for marimba, vibraphone, and multi-percussion, as well as several concerti for solo percussion. His 11 CDs have been hailed by critics, percussionists, and general music-lovers alike. He has given solo recitals and appeared as a soloist with orchestras in more than 45 countries, and has presented workshops/residencies at some of the world's most prestigious conservatories and universities.

The *Concerto #1 for Marimba and String Orchestra* was written in 1986 and has become one of the most frequently played marimba concerti worldwide. The work

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is dedicated to Rosauro's son, Marcelo. It was originally written for marimba and string orchestra but also has a piano reduction and versions with accompaniment by percussion ensemble and symphonic wind ensemble.

The work contains four movements, which follow the fast-slow-fast pattern, with the medium tempo third movement inserted before the vigorous finale. Some Brazilian motifs and jazz elements are used throughout the piece, which contains strong rhythmic patterns and catchy melodies. The marimba leads the thematic material throughout much of the piece, and as a result, the marimba part of certain movements can be performed solo, without orchestral accompaniment. The solo part explores the many possibilities of modern four-mallet technique, and according to reviews from *Percussive Notes* magazine "the concerto is superbly written for the unique timbre and virtuoso technical qualities of the marimba."

Movement I. SAUDAÇÃO (GREETING)

This is a lively movement with highly contrasting characteristics, dynamics, and rhythms. The opening theme establishes a strong rhythmic ostinato played by the solo marimba and lower strings. The repetition of the ostinato allows listeners to comprehend the complex meter changes before the melody is introduced. By alternating the time signatures of 6/8, 5/8, 6/8, and 7/8, Rosauro creates a restless character in the movement. The violins in fourths and fifths reinforce this continuous change of meter. The orchestra, in alternating meters of 3/4 and 4/4, introduces another theme, based on the whole-tone scale. The changing materials make a sort of dialogue of rhythmic fragments between the soloist and the orchestra. The climax of this movement is followed by a small coda containing elements of the transitional theme, finishing with a unison statement.

Movement II. LAMENTO (LAMENT)

The second movement is very expressive, depicting a romantic atmosphere in a typical "lamenting mood," as the title suggests. The orchestra starts out with a very soft and sustained tremolo to create a kind of pedal tone throughout the first section. With the orchestra, the marimbist is required to play a one-handed roll in the left hand while the right hand plays the melodic theme. In the second theme, the lyrical sixteenth-note melodic line contains frequent altered notes, demand-

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ing a lot of accuracy. The main melodic line is introduced by the soloist's left hand in the lower register, requiring some challenging hand-crossing motions while the right hand plays a complex accompaniment. The next theme is presented on the solo marimba by rolling all the notes. The last three bars of this movement form a coda. The marimba and the orchestra fade out and effects used in the first section of the movement are used. After the relaxing atmosphere of this movement, we see tension rising during the next two movements.

Movement III. DANCA (DANCE)

This movement expresses the beauty of life in a "dance" theme and mood. It contains absolutely beautiful melodic material and contrasts the sad emotions created in the previous movement. Its technical challenge is four-mallet development. Independence between the mallets is required as each of the four mallets plays a continuous 16th note line. There is a contrasting section that is slightly slower, and themes are passed around the marimba in a lighthearted way. In the next theme, the soloist is required to play continuous 16th note passages with the melody played in double stops with the right hand. The movement ends with a recap of the beginning right after playing rising thirds. This inspirational movement is a treat for listeners.

Movement IV. DESPEDIDA (FAREWELL)

The fourth movement is in variation form. It features an extremely fast pattern, which is metrically accented by the marimbist's left hand throughout the whole movement. This relentless variation movement introduces the most driving rhythmic motion of the concerto, as well as the most challenging. The introduction sets up the meter change pattern of 6/8, 2/4, 6/8, 3/4 with the marimba's ascending line of notes. A short marimba cadenza follows.

The primary theme soon begins with the marimba playing melodic material while strings accompany with quarter note figures to keep time. Towards the end the marimba plays very fast sixteenth notes in a descending melody. A grand pause comes right before the final statement, and then the intensity continues to come to a boil until the marimba plays the last strong chromatic scale, ending on a strongly resounding low C to finish off the action.

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Pictures at an Exhibition

Modest Mussorgsky
Born 1839—Died 1881
orchestrated by Maurice Ravel



Modest Petrovich Mussorgsky was born in Karevo, Russia on the first day of spring 1839 and became one of the first composers to promote a national Russian style. Apparently when Mussorgsky was very young, he was attended by a nurse, who passed on her love of Russian folk tales to him. It was this experience that inspired Mussorgsky to improvise music even before he knew the basics of piano-playing. He did study piano very early on, but he rebelled against his teachers, so his mother began the task of teaching him. He made such progress with her that at the age of seven he could play fairly complicated compositions by Liszt. At nine Mussorgsky performed a concerto before a large audience.

The next year, at the insistence of his father, Mussorgsky entered the military academy at St. Petersburg. He studied history, philosophy and German there and wrote some minor compositions for his schoolmates. Then in 1857, he met two men, Dargomizhsky, an established composer, and Cesar Cui, a young military officer interested in composition. Through these men, Mussorgsky met other composers, one of whom was the famous Balakirev. Mussorgsky persuaded Balakirev to teach him more about musical form and arrangement.

Mussorgsky joined a Guards Regiment and began drinking heavily, but during the summer of 1858 he underwent a spiritual crisis and resigned his commission in order to devote his life to composition. He began to work with Balakirev once again. The next year he visited Moscow. This fired up his patriotism and proved to be the most profoundly moving event of his young life. He told Balakirev via letter, "You know I have been a cosmopolitan, but now I have undergone a sort of rebirth: I have been brought near to everything Russian."

Financial difficulties forced Mussorgsky to take on a civil service post. Then, when his mother passed in 1865, he sank deeper into the alcoholism that would plague him more as time went on. He was fired from



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to become part of it."*

- C. S. Lewis, *The Weight of Glory*

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his job, and spent the summer of 1867 at his brother's country house, where he wrote, among other creations, his first important orchestral work, *Night on Bald Mountain*, which the Marquette Symphony has previously performed.

Comparatively few of Mussorgsky's works were published during his lifetime, and the editing of the posthumous publications was mainly carried out by famous Russian composer Rimsky-Korsakov. To be sure, each piece of Mussorgsky's that crossed Rimsky-Korsakov's desk was at least to some degree "fixed" by him. Mussorgsky went on to compose the famous opera *Boris Godunov* in 1868-69. He was not what one would call a conventional harmonist. Mussorgsky invented a way of writing for voice that was melodic but also imitative of human speech. In spite of aspersions cast against the composer's craftsmanship, Mussorgsky was one of the most original composers in Russia at the end of the 19th century. He is also extremely well-known for his composition *Pictures at an Exhibition* in 1874, written for piano, but often performed as an orchestral transcription. We will hear this great work this evening. In 1880, Mussorgsky found himself unable to work again, this time suffering from alcoholic epilepsy. He retired to a hospital, and would only live for about one more month.

Mussorgsky's end was tragic, but his legacy profound. No matter what was changed posthumously, it is a fact that Mussorgsky's settings of Russian texts were unequalled. For him, expression and communication were of supreme importance; form was clearly secondary.

Mussorgsky's *Pictures at an Exhibition*, composed in 1874, was an homage to a friend. The artist and architect Victor Hartmann, who designed some fine quality buildings in St. Petersburg, died suddenly from an aneurysm at the age of 39, causing Mussorgsky deep sorrow. But his grief sparked his musical creativity, and Hartmann's name became etched on the minds of the musical public by virtue of Mussorgsky's endeavor.

A critic at the time, Vladimir Stasov, put together an exhibit of over 400 of Hartmann's works in the Academy of Fine Arts in St. Petersburg. Mussorgsky viewed the show and was so moved that he composed *Pictures at an Exhibition*, at first for piano. There have been a number of orchestrations throughout the years.



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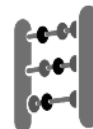
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The most popular is the orchestration by Maurice Ravel from 1922. That is the version the MSO will play for you tonight.

The music depicts a tour of the art collection. Hartmann's ideas were fairly humble, but Mussorgsky's ideas were flamboyant. Mussorgsky used *Hartmann* as a working title during the work's composition. He based his musical ideas on drawings and watercolors Hartmann created while he traveled to Poland, France, Italy and Ukraine.

The pictures in this exhibition were not huge, intricate canvases in fancy frames, nor were they extraordinary works of art. In fact, they were not actually even paintings, at least not in the way we think of them. Some were architectural drawings; some were sketches of costumes for the ballet, and one was a design for a clock, but they were an inspiring testament to the fact that visual art can stimulate the creativity of a great composer.

The work begins with music of the *Promenade*. There are several *Promenades*, which serve as gateways to the main sections and recur throughout the piece. Its regular pace and irregular meter depicts the act of walking, and is intended to suggest the composer himself walking about from picture to picture in the gallery. Here are descriptions of what the composer sees on his journey:

Gnomes: Hartmann has made a design for a carved wooden nutcracker in the form of a little gnome; it cracks nuts in its moveable jaws (like the one in Tchaikovsky's *Nutcracker*).

The Old Castle: A troubadour sings a serenade before an old castle in Italy. This was based on a watercolor of an old Italian castle.

Tuileries (Dispute of the Children after Play): Hartmann's picture represents a walk in the famous Parisian gardens, with a group of children and nursemaids.

Cattle (A dray, or low Polish cart used for pulling heavy loads): Hartmann's picture is a watercolor of a Polish peasant wagon with enormous wooden wheels that is drawn by oxen.

Ballet of Unhatched Chicks in their Shells: A costume

sketch for a ballet called *Trilbi*, for which Hartmann had designed the sets and costumes.

Samuel Goldenberg and Schmuyle: Hartmann was particularly fond of a Polish town called Sandomir, and he made many sketches there including this caricature depicting what Hartmann labeled *Two Polish Jews—One Rich, the Other Poor*. The pompous, contemptuous Goldenberg, well dressed and decked out in a fur hat, is joined in conversation with the pathetic, complaining Schmuyle (who doesn't even rate a last name) in his threadbare beggar's togs. Goldenberg speaks in measured tones, the anxious babbling Schmuyle in a piercing staccato with nervous gestures, whining until Goldenberg's music becomes even more persistent and finally silences Schmuyle. The movement ends with an abrupt release.

The Market Place at Limoges: Watercolor representing market women in animated conversation over their pushcarts.

Catacombs: This shows the artist himself and a friend going through the catacombs of Paris with a guide holding a lamp.

Baba Yaga: Hartmann's picture is a design for a clock in the form of "Baba Yaga," a Russian witch who eats human bones, and rides through the air.

The Great Gate of Kiev: Hartmann's design for stone gates for the city of Kiev, Russian style, with a small church inside, to commemorate the event of an unsuccessful attempt on the life of Tsar Alexander the II. This is probably the most famous excerpt from the piece.

What is of lasting importance here is the human meaning of each scene. It is not the old castle, but the feelings the music puts forth about inhabiting a castle. It is not the oxcart, but the daily existence of its driver, which really matters. Lend an ear to Goldenberg and Schmuyle and hear what the music tells you of their social struggle. And listen if you will to the craftsmanship of the orchestration. Mussorgsky's masterpiece, with its magnificent climaxes and pealing bells, finds its ultimate realization in Maurice Ravel's capable, magical hands.

—Program Notes by Claudia Drosen 2023

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