

40th Season 2023-2024

## *From Ukraine to the Great Gate of Kyiv*

Foellinger Great Hall | Krannert Center for the Performing Arts  
Saturday, March 23, 2024 | 7:30p.m.

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### **Symphony No. 1 in D Major, Op. 25**

- I. Allegro*
- II. Larghetto*
- III. Gavotte: Non troppo allegro*
- IV. Finale: Molto vivace*

SERGEI PROKOFIEV  
(1891 – 1953)

### **Nova**

VICTORIA VITA POLEVÁ  
(b. 1962)

*Brief Pause*

### **Piano Concerto No. 2 in C minor, Op. 18**

- I. Moderato*
- II. Adagio sostenuto – Più animato – Tempo I*
- III. Allegro scherzando*

SERGEI RACHMANINOFF  
(1873 – 1943)

**Ian Hobson, piano soloist & conductor**

*Intermission*

### **Pictures at an Exhibition**

- I. Promenade I*
- II. Gnomus*
- III. Promenade II*
- IV. Il vecchio Castello*
- V. Promenade III*
- VI. Tuileries*
- VII. Bydło*
- VIII. Promenade IV*
- IX. Ballet of Unhatched Chicks in Their Shells*
- X. "Samuel" Goldenberg und "Schmuyle"*
- XI. Promenade V*
- XII. Limoges*
- XIII. Catacombæ (Sepulcrum Romanum)*
- XIV. Con Mortuis in Linga Mortua*
- XV. The Hut on Fowl's Legs (Baba-Yaga)*
- XVI. The Bogatyr Gate at Kiev, the Ancient Capital*

MODEST MUSSORGSKY  
(1839-1881)  
orchestrated by  
DAVID DEBOOR CANFIELD

# Meet the Music Director

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Pianist and conductor **Ian Hobson** (Music Director) - called “powerful and persuasive” by The New York Times - is internationally recognized for his command of an extraordinarily comprehensive repertoire, his consummate performances of the Romantic masters, his deft and idiomatic readings of neglected piano music old and new, and his assured conducting from both the piano and the podium.

In addition to being a celebrated performer, Mr. Hobson is a dedicated scholar and educator who has pioneered renewed

interest in music of such lesser-known masters as Ignaz Moscheles and Johann Hummel. He has also been an effective advocate of works written expressly for him by a number of today’s noted composers, including Benjamin Lees, John Gardner, David Liptak, Alan Ridout, and Yehudi Wyner.

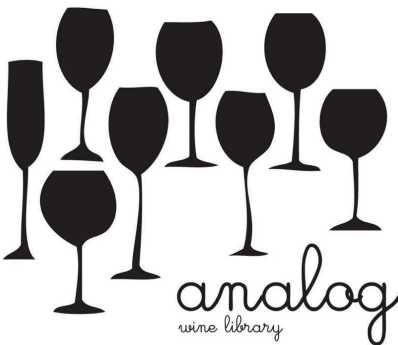
In addition to his work with Sinfonia and at the University of Illinois (Swanlund Emeritus Professor), recital and teaching engagements this season take Mr. Hobson throughout the United States and several times to South Korea. Mr. Hobson conducted at Carnegie Mellon University in January 2018.

As guest soloist, Dr. Hobson has appeared with many of the world’s major orchestras; in the United States these include the Chicago Symphony Orchestra and The Philadelphia Orchestra, the symphony orchestras of Baltimore, Florida, Houston, Indianapolis, Pittsburgh, St. Louis and the American Symphony Orchestra, the Orquestra Sinfónica de Puerto Rico. Abroad, he has been heard with Great Britain’s Royal Philharmonic Orchestra, The London Philharmonic Orchestra, the Hallé Orchestra, ORF-Vienna, Orchester de Beethovenhalle, Moscow Chopin Orchestra, Israeli Sinfonieta, and New Zealand Symphony Orchestra. Since his debut in the double role of Conductor and soloist with the Stuttgart

Chamber Orchestra in 1996, Maestro Hobson has been invited to lead the English Chamber Orchestra, the Sinfonia Varsovia (including an appearance at Carnegie Hall), the Pomeranian Philharmonic (Poland), the Fort Worth Chamber Orchestra (Bass Hall), and the Kibbutz Chamber Orchestra of Israel, among others.

Mr. Hobson is also a much sought-after judge for national and international competitions and has been invited to join numerous juries, among them the Van Cliburn International Piano Competition (at the specific request of Mr. Cliburn), the Arthur Rubinstein Competition in Poland, the Chopin Competition in Florida, the Leeds Piano Competition in the U.K., and the Schumann International Competition in Germany. In 2005 Hobson served as Chairman of the Jury for the Cleveland International Competition and the Kosciuzsko Competition in New York; in 2008 he was Chairman of Jury of the New York Piano Competition; and in 2010 he again served in that capacity of the newly renamed New York International Piano Competition.

One of the youngest ever graduates of the Royal Academy of Music, Mr. Hobson began his international career in 1981 when he won First Prize at the Leeds International Piano Competition, after having earned silver medals at both the Arthur Rubinstein and Vienna-Beethoven competitions. Born in Wolverhampton, England, he studied at Cambridge University (England), and at Yale University, in addition to his earlier studies at the Royal Academy of Music. A professor in the Center for Advanced Study at the University of Illinois, Hobson received the endowed chair of Swanlund Professor of Music in 2000.



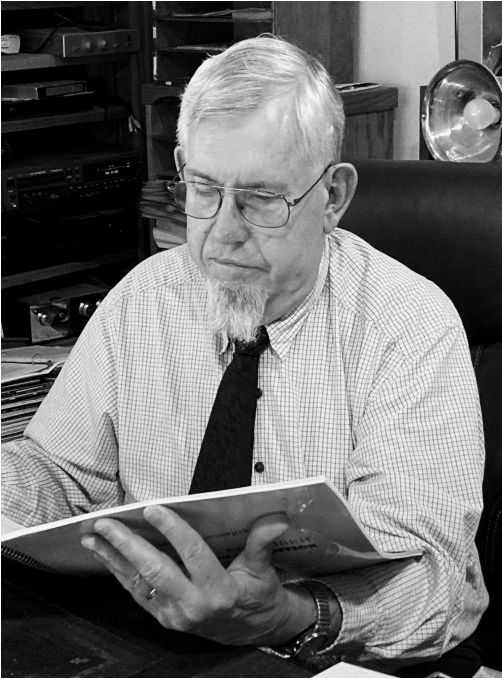
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# HOTEL

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# Meet the Composer-in-Residence

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The music of freelance composer **David DeBoor Canfield** has been heard in about 40 countries on five continents, and has been performed by some of the world's most accomplished soloists, including saxophonists Claude Delangle, Otis Murphy, Eric Nestler, Stephen Page, Timothy Roberts, Kenneth Tse, and the Zzyzx, Oasis, and Kenari Saxophone Quartets; violinists Andrés Cárdenas, Roger Frisch, and Rachel Patrick; violist Csaba Erdélyi; cellists Anthony Elliott, Jerome Jellinek, Robert La Marchina, and Daniel Rothmuller, pianists, David Brunell, John O'Connor and Lin-Yo Wang; organists Diane

Bish, Janette Fishell, Randall Mullen and David Schrader; trombonist Carl Lenthe; euphonium virtuoso Demondrae Thurman, clarinetists Ronald Caravan and Howard Klug; percussionists Joseph Gramley and John Tafoya; conductors Ian Hobson and Laszlo Varga, and ensembles such as the Moscow Philharmonic Orchestra, Indianapolis Symphony Orchestra, "The President's Own" United States Marine and United States Navy Bands, Orchestre de la Garde Republicaine, Columbus Indiana Philharmonic, Thailand Philharmonic Orchestra, and many others.

Canfield's music has won numerous accolades and reviews including first place in the Jill Sackler Composition Contest and the Dean's Prize from Indiana University. His music formed the basis of the three-day Chiefly Canfield Festival given by faculty and students of the University of Central Oklahoma in 2001, and has been featured at the World Saxophone Congresses of 2003, 2006, 2009, 2012 & 2018. In 1982, his vocal cycle *Cats* was analyzed in a master class given at Indiana University by Leonard Bernstein. Canfield's *Concerto after Khachaturian* opened the 4th International Khachaturian Festival in Yerevan, Armenia on October 6,

2016, and in 2017, he was commissioned by the US Navy Band to write his *Concerto after Dvořák* for Saxophone Quartet and Symphonic Wind Ensemble. He has been invited to give master classes and composition lessons at various universities including University of Iowa, Indiana University, Mercer University, Berklee College of Music, University of Central Oklahoma, and most recently Brigham Young University, Idaho where he was in residence for a week. He is a published author with several books and a host of interviews and reviews for *Fanfare Magazine*.

Canfield was born in Fort Lauderdale, Florida, on September 23, 1950. Early musical studies were with his father, John Canfield, and graduate studies in composition were undertaken at Indiana University, where Canfield studied primarily with John Eaton, as well as with Frederick Fox and Bernhard Heiden. He received his Master of Music in 1977 and Doctor of Music in 1983. Half of the 200 works in his official catalog have been published to date by Jeanné, Inc., TRN, Evensong Music, Éditions Recherché, JP Publications, and Shanghai Conservatory of Music Press; the majority of them have also been recorded on 24 different record and CD labels from five countries. He is a member of ASCAP and the Christian Fellowship of Art Music Composers. In 2023, he was named Composer-in-Residence with Sinfonia da Camera.



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Ian Hobson, *Music Director and Conductor*

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Igor Kalnin, *Associate Concertmaster*  
Joseph Madden  
Wei-Ting Chen  
Eun Namkung  
HyunJin Baek  
Dante Freund  
Benjamin Abel

## **VIOLIN II**

Ga-Eun Kim, *Acting Principal*  
Robin Kearton  
Geoffrey Muckenhirn  
Farah Wu  
Makiba Kurita  
Yiheng Zhou  
Teresa Strobel-Gagiu

## **VIOLA**

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Colette Abel, *Assistant Principal*  
Mark Wirbisky  
Rudolph Hasspacher  
Kun Yan  
Matthew Nowlan

## **CELLO**

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Kirsten Landowne

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Margaret Briskin  
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## **PICCOLO**

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## **OBOE**

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## **ENGLISH HORN**

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Joseph Goldstein  
Lea Humphreys  
Jess Mingee, *Assistant*

## **TRUMPET**

Charles Daval, *Principal*  
Joshua Dolney  
Nicole Gillotti  
Tracy Parish

## **TROMBONE**

James Pugh, *Principal*  
Ben Carrasquillo  
Richard Dole

## **TUBA**

Mark Moore, *Principal*

## **HARP**

Ann Yeung, *Principal*

## **PIANO/CELESTA**

Junhong Jiang, *Principal*

## **TIMPANI**

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# Notes on the Program

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## Symphony No. 1 in D Major ('Classical'), Op. 25

Sergei Prokofiev

(Born April 23, 1891, in Sontzovka, Ukraine; died March 5, 1953, in Moscow)

Sergei Prokofiev traveled freely in the West; he lived and worked in America and Europe as well as in his homeland, the Soviet Union. He was born in a remote Ukrainian village where his agronomist father worked as manager of a large estate and his mother gave him his first music lessons. At thirteen, he entered the Conservatory in Saint Petersburg, where he began his career as composer and pianist while he was still a student. In May, 1918, the year after composing this symphony, he set off on a long voyage eastward to America taking the Trans-Siberian railroad to Honolulu and San Francisco, and in September, he arrived in New York carrying the scores and sketches for many compositions with him. He performed on the piano, finished one opera, and started another. In 1920, Prokofiev moved on to Paris, where he lived until he returned to the Soviet Union in 1933.

The marvelous blend of economy, clarity, wit, and whimsy that Prokofiev gleaned from Haydn and Mozart is evident in the *Classical Symphony* as the direct result of what he learned at conservatory and the special interest that a faculty member, Nicolai Tcherepnin had in him. Tcherepnin believed that a good understanding of Haydn and Mozart would be valuable to the young composer, teaching him how the Classical composers used form and achieved grace and fluidity stylistically.

In 1916, Prokofiev began to sketch his own symphony in the classical manner, and in 1917, the year of the Czar's abdication, the October Revolution, and Lenin's rise to power, he completed it. In his words, the *Classical Symphony* is "as Haydn might have written it, had he lived in our day." Prokofiev did not desire to imitate old styles but rather to update them. He sometimes referred to this work as his *Symphony No. 1*, although he had written and discarded others in 1902 and 1908. He gave this work the title *Classical Symphony* with, he said, the "secret hope that in the course of time it might turn out to be a classic."

Humor is the symphony's predominant emotion. Prokofiev's early 20<sup>th</sup> century sensibility completely absorbs and transforms classicism, and, to Western ears, the music even sounds particularly Russian. Although the symphony unquestionably echoes Haydn's wit, it also embraces irony, something that Prokofiev would again include in his later symphonies.

Much shorter than its Classical antecedents, the four movements of the symphony play with forms, melodies, phrase structures, and rhythms typical of classicism, twisting them around humorously.

The first movement, a perfectly shaped sonata-form, Allegro, begins with the violins enunciating the first theme followed by the flutes' contributions of additional melody and thematic material. The violins introduce the second subject, with the bassoons aiding them. The second movement, Larghetto, is a prepossessing, slow dance in triple meter much like a stately minuet. In the third movement, where Haydn and Mozart usually placed a minuet, Prokofiev writes another dance, a Gavotte, Non troppo allegro, in duple time instead of what would have been the minuet's three, displaying great good humor and grace. In its whimsical trio, low stringed instruments deliver a bagpipe-like drone. This movement was especially popular, and as a result, Prokofiev used the same idea again, enlarging it, in the *Romeo and Juliet* ballet. The speedy sonata-allegro Finale, Molto vivace, closes the work with a great flash of brilliance.

The *Classical Symphony* was first performed on April 21, 1918, in St. Petersburg, with the composer conducting the Petrograd Court Orchestra. It is scored for a classical orchestra: pairs of flutes, oboes, clarinets, bassoons, horns, trumpets, and timpani, and a body of strings.

## **Nova**

Victoria Vita Plevá

(Born in Kyiv, Ukraine on Sept. 11, 1962)

The contemporary Ukrainian composer Victoria Plevá was born into a family of musicians: her grandfather was a renowned singer and her father was a composer. She studied at the Kyiv Conservatory; after her graduation, she taught composition at her alma mater from 1990 to 2005. Her early works are considered avant-garde: they feature polystylistic features. By the late 1990's, Plevá had become drawn to spiritual themes and music with more simplicity, causing her to pivot to a style which European critics have labeled "sacred minimalism."

Her works have been commissioned by many who are interested in new music including Gidon Kremer in 2005 for *Sempre Primavera* and again in 2010 for *The Art of Instrumentation*. The Kronos Quartet commissioned *Walking on Waters* in 2013. Plevá composes orchestral, choral, vocal, and chamber music, and frequently uses sacred texts.



Poleva's works have been performed internationally: at the Beethovenfest Bonn, Chamber Music Connects the World (Kronberg, Germany), the Dresdner Musikfestspiele, the Philharmonie Berlin, the Koln Philharmonie, the Theatre du Chatelet in Paris, the Rudolfinum-Dvorak Hall in Prague, the Yuri Bashmet Festival in Minsk, the Valery Gergiev Easter Festival in Moscow, the Auditorio Nacional de Espana in Madrid, the George Weston Recital Hall in Toronto, the Italian Academy in New York City, the Yerba Buena Theater in San Francisco, the Oriental Art Center in Shanghai, the Seoul Art Center, the Esplanade Concert Hall in Singapore, and at festivals of new music in Ukraine, Sweden, Finland, Switzerland, Italy, Poland, United Arab Emirates, Peru, and Chile.

She was composer-in-residence at the Menhir Chamber Music Festival (Switzerland) in 2006, and at the XXX Lockenhaus Chamber Music Festival (Austria) in 2011, and at the Festival of Contemporary Music Darwin Vargas (Chile) in 2013. She was awarded the Shevchenko National Prize of Ukraine.

In 2009, Poleva composed *Ode to Joy* for soloists, mixed choir, and symphony orchestra, to the verses of Schiller. It was performed during an international concert commemorating the fall of the Berlin Wall.

Poleva recently composed *Nova*, a powerful musical salute to Ukraine. It is a brief, explosive fanfare in which she gives voice to the anguish of the Ukrainian situation and solidarity she feels with her countrymen in its current intense period of war, which forced her to flee her home. *Nova*, which has been called a tone poem as well as martial music, expresses, in Poleva's words "shining energy" produced "in protest to what is happening right now." She explained that it must be played with majestic pulsating bursts and described it as including Purcell's trumpet music, which she feels can be understood as a symbol of victory.

The surprising presence of the sound of a trumpet voluntary within the piece, resembling the music of Jeremiah Clarke as well as that of Purcell, is, according to the composer, a reference to the "English People" during the Second World War, drawing an analogy between King George VI and President Zelensky. The piece is best described as a salute to the resolute defiance of her fellow Ukrainians in their struggle which she sees as uniting them into "a new spiritual body."

# **Concerto for Piano and Orchestra No. 2 in C minor, Op. 18**

**Sergei Rachmaninoff**

(Born April 1, 1873, in Oneg, Russia; died March 28, 1943, in Beverly Hills, California)

Sergei Rachmaninoff, a great representative of Russian romanticism, was a very versatile musician: a supreme pianist, an admired composer, and a well-respected conductor. He made a conscious decision to devote his time to piano and to composition, resisting tempting offers from the Boston and Cincinnati Symphony Orchestras to become their Music Director.

Rachmaninoff studied at the Moscow Conservatory, whose training at that time was decidedly not like that of the more nationalistic school which dominated the St. Petersburg Conservatory with the group known as the "Mighty Five," made up of Borodin, Cui, Balakirev, Mussorgsky, and Rimsky-Korsakov. The atmosphere in Moscow, where Tchaikovsky had previously taught, was decidedly more eclectic than that in St. Petersburg, and young composers there were more likely to appropriate the style and forms they used from venerated composers of the past. A contemporary music critic described the Moscow atmosphere in which Rachmaninoff found himself: "Music here was a terrible narcosis, a sort of intoxication and oblivion, a going off into irrational planes . . . It was not form, or harmoniousness, or Apollonic vision that was demanded of music, but passion, feeling, languor, heartache."

It did not take long before Rachmaninoff suffered the "heartache" music was to bring him. When his Symphony No. 1 had a very poor reception in 1897, the twenty-four-year-old Rachmaninoff succumbed to severe depression, and consequently, almost cut short his musical career. According to his reflections in his Memoirs: "I did nothing and found no pleasure in anything. Half my days were spent lying on a couch and sighing over my ruined life." In 1900, his family and friends sent him to Dr. Nicolai Dahl, who specialized in hypnosis and was also a sophisticated music-lover with a talent for playing the violin, who held chamber music parties at his home. At a later time, Rachmaninoff described his treatment:

My relations told Dr. Dahl that he must at all costs cure me of my apathetic condition and achieve such results that I would again begin to compose. Dahl asked what kind of composition they wanted and had received the answer, 'A piano concerto,' for this is what I had promised to the people in London, and I had given it up in despair. Consequently, I heard the hypnotic formula repeated

day after day while I lay half-asleep in an armchair in Dahl's study: 'You will begin to write your concerto . . . . You will write with great ease . . . . The concerto will be a fine work' . . . . It was always the same, without interruption. Although it may sound incredible, this cure really worked.

At the start of the summer I began to compose again. The material grew in bulk, and new musical ideas began to stir within me – far more than I needed for my new concerto. By the autumn I had finished two movements of the concerto – the Andante and the Finale. I played the two movements during that autumn at a charity concert. They had a gratifying success. This buoyed up my self-confidence so much that I began to compose again. By the spring I had already finished the first movement of the concerto and the Suite for two pianos, op. 17. I felt that Dr. Dahl's treatment had strengthened my nervous system to a miraculous degree. Out of gratitude I dedicated my Second Concerto to him.

The first full performance of Piano Concerto No. 2 took place on November 9, 1901, with Rachmaninoff as soloist with the Moscow Philharmonic. His confidence restored, Rachmaninoff became completely buoyed by the positive reception of this concerto, which went on to be performed more frequently than any other 20th century piano concerto. Three years after its premiere, the concerto won the prestigious Glinka Prize. Rachmaninoff's career had turned a corner.

He then resumed a productive and busy life as a touring performer, yet he made time to write large quantities of music, a total of four piano concertos, three symphonies, three operas, and a large number of other works in many forms, including songs and works for piano. Increasing civil unrest caused him to flee Russia by 1909 and to establish residence in both Switzerland and the United States. In 1931, he published a letter in the New York Times protesting against the Soviet government. After that, the Soviets banned both performance and study of his works. This action caused Rachmaninoff to make a complete break with his homeland and to continue living in the United States for the rest of his life.

Piano Concerto No. 2, an early work completed in 1901, exemplifies the sumptuous harmonies and lyricism that are the hallmarks of Rachmaninoff's music, containing themes that, throughout the 20th century, became the melodies of several popular songs, including Sinatra's 1945 "Full Moon and Empty Arms."

Piano Concerto No. 2 opens with the soloist, who, throughout the work, has ample opportunities for virtuosic display, playing a short series of deep, solemn chords, which gradually grow in power as the music makes

its way to the basic home key of the movement, Moderato. Then Rachmaninoff introduces the strings in the passionate and distinctively Russian first theme. For the second theme, the orchestra is silent while the piano soloist spins out the lyrical melody, which has become one of the best known of all the Rachmaninoff themes. In this sonata form movement, the development mainly focuses on the first theme, which appears in fragments in the body of the orchestra. The recapitulation contains some variation of the original themes.

In the slow second movement, Adagio sostenuto, Rachmaninoff begins with introductory chords in a foreign key, just as he had done in the first movement. Similarly, these chords take the listener to the basic tonality, as the music continues in its quiet and peaceful nature. A wistful nocturne of great beauty, this movement initially gives the theme to the flute and then to the clarinet. Soon the soloist dominates, taking up the same theme the woodwinds introduced, while the orchestra gently accompanies the piano line with a triplet figure, echoing the figure the piano first articulated. The orchestra makes a strong statement with a resounding chord before the soloist's cadenza. The movement ends with a short coda.

In the final Allegro scherzando, the piano introduces the first theme by way of a cadenza, and relaxes only for the memorable second theme, Moderato, which the violas and oboe initiate. In the development section, new material is interjected before both themes return for further development. The piano has a brief cadenza, then the second theme returns again, before the final coda.

A well-known Russian musicologist, who was very close to Rachmaninoff when he was writing this concerto, claimed that the composer did not himself create the second theme of the final movement but received it as a gift from another musician, Nikita Semyonovich Morozov, who sometimes helped the composer solve problems of musical architecture. One biographer relates the story of when Rachmaninoff first heard the theme. He said, "Oh, that is a melody that I should have composed," and the admiring Morozov replied, "Well, why don't you just use it?"

The concerto is scored for an orchestra of two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, bass drum, cymbals, and strings.

# ***Pictures at an Exhibition***

Modest Mussorgsky

(Born March 21, 1839, in Karevo, Russia; died March 28, 1881, in Saint Petersburg, Russia)

## Notes from orchestrator David DeBoor Canfield:

What has made Mussorgsky's iconic *Pictures at an Exhibition* one of the most popular and beloved compositions of all time? As of the writing of these notes (April, 2023), I have collected recordings of some 2000 different performances of around 800 different arrangements of this work, the largest archive of such in existence. Approximately 450 of these recordings are of the famous orchestration by Maurice Ravel, likely the only version of *Pictures* known to some of the readers of these notes. *Pictures* is pervasive in its influence upon the culture of classical music, having been arranged for almost every conceivable combination of instruments, not to mention some that border on the inconceivable. The latter include a version for 44 pianos & a prepared piano, and an orchestra of accordions. The work has also made its mark on popular music: arrangements exist in the idioms of rock (the Emerson, Lake and Palmer version has turned thousands of people on to classical music), jazz, disco, big band, folk, and even heavy metal.

*Pictures* has also influenced the worlds of television (for example, its use in an episode of M\*A\*S\*H), film (there are more than a dozen movies that use part or all of the score in the soundtrack), literature (numerous books bear the title *Pictures at an Exhibition*, and its various translations) and even art, where a plethora of painters, including Wassily Kandinsky, Raffi Jacobian, Natasha Turovsky (whose choreographed paintings have been used in a version taken on tour by I Musici de Montreal), Cristina Rodriguez, Ilona Brustad, Tom Phillips, Magda Calleeuw and Philip Truttum. All of these have turned the tables on Mussorgsky by producing paintings inspired by his music, Truttum alone having created more than 140 such works.

Despite its present popularity, *Pictures* was not quickly assimilated into the standard repertory. There is no known public performance of the work in Mussorgsky's lifetime (which ended in 1881), not even by the composer himself, although according to evidence in their letters, he played it privately for Rimsky-Korsakov and Vladimir Stasov. The latter was the guiding force behind the Mighty Five. Mussorgsky's failure to perform the work is a bit surprising, given his proficiency as a pianist and the tour that he undertook as such in 1879. The first performance of the piano original may have come in 1903 in Moscow. Arkady Kerzin, an early biographer of Mussorgsky, attempted to arrange a performance in that year, but it is not known if the concert actually took place. The first documented public performance of the original piano version occurred in England in 1914. Recordings were also slow to come. The first of them was a piano roll made in 1910 for the Welte-Mignon Company by an unknown pianist by the name of Gavriil Romanovsky. Another roll was made by Serge Prokofiev in 1923 containing only a few movements of the score, but it was not until 1942 that

a studio recording of the work was made by Alexander Brailowsky. Sporadic recordings followed by Benno Moiseiwitsch (1945 and 1946), Alfred Mirovitch (1947), Vladimir Horowitz, who performed his own heavily-revised version (1947 and 1948), and Viktor Merzhanov (1948). Even as late as 1958, there had been no more than 20 commercial recordings of the piano version. In that year, however, Sviatoslav Richter performed the work in Sofia, Bulgaria, and the commercial recording issued of that electrifying performance seems to have galvanized a considerable interest in the work by pianists worldwide. It has by now become one of the most popular pieces in the entire repertory of the piano—around 400 pianists have recorded it, some more than once.

What then has promoted *Pictures* to this place of unprecedented prominence? Most likely a combination of factors is responsible. First and most importantly, the work is an unquestioned masterpiece. On musical grounds, it was far in advance of its time. Prior to 1874, the year of *Pictures*' composition, there are exceedingly few, if any, chords of the tonal complexity of that found in measures 59-60 of "Il Vecchio castello" (not to mention its unique and brilliant resolution). Equally ingenious and unprecedented is the use of a pedal point throughout that movement, which lasts for more than four minutes. And few theory students would not be daunted by an assignment to analyze the harmonic progressions found in the "Ballet of Unhatched Chicks," "Baba-Yaga" or "Catacombae," or indeed, any movement in the suite. Beyond harmonies, the colors that Mussorgsky draws from the piano are simply virtually unprecedented in any previous piano work.

The linking of the various movements through the musical unifying device of the Promenade was also a stroke of brilliance on Mussorgsky's part. The device itself undergoes transformation—each of the Promenades is different in length and mood. Eventually, the Promenade theme is incorporated into the movements themselves, beginning in "Con mortuis" and culminating in the final movement, "The Bogatyr Gate of Kiev," where the Promenade theme becomes the apotheosis of the entire work. Since the Promenades are, according to his own testimony, Mussorgsky's self-portrayal in walking among the various paintings in the Hartmann exhibition, this climactic use may suggest the composer's friendship with his deceased friend, through its linkage with the theme of the "Bogatyr Gate."

The portrayal of such friendship in this work has surely contributed to its durability, as friendship is one of the principal driving forces of human interaction. Mussorgsky's friendship with Viktor Hartmann (1834-1873) was not of long duration—they had met in 1869 through Stasov, who capitalized on Mussorgsky's interest in the non-musical arts after his musical friends failed him—but it quickly became a close one. Through Stasov, Mussorgsky met many such influential Russian writers, poets, sculptors and painters, including the most important Russian artist of his generation, Ilya Repin. It was Repin who painted the composer shortly before his death, the canvas showing a disheveled man in the obvious throes of alcoholism. Hartmann, for his part, gave Mussorgsky portraits of the two Jews that were immortalized in *Pictures*. In return, the composer dedicated his song "In the corner" from the cycle *The Nursery* to Hartmann.

But it was not only the severing of a close friendship through the sudden death of the artist that drove Mussorgsky to compose this work (Mussorgsky's working title for it was simply Hartmann), but also the fact that Mussorgsky felt guilt at not preventing his friend's demise. Hartmann was only 39 when he died, but a few months before his fatal aneurysm, he had been walking home with Mussorgsky after a visit to some mutual friends. Suddenly, Hartmann leaned against a wall, gasping to his comrade that he could not breathe. Mussorgsky told him that they would rest for a few minutes before they would continue on their way. Mussorgsky's recollection of this incident was related in a letter to Stasov shortly after Hartmann's death, "What a fool man is! And now when I recall this conversation, I feel wretched that I behaved like a coward in the face of sickness." Clearly, Hartmann's death affected Mussorgsky more deeply than the loss of anyone else in his life since the death of his mother some years before. He suffered thereafter from hallucinations—probably induced by alcohol—and disappeared for days at a time. Stasov, who was to be the dedicatee of *Pictures*, worried all the more when Mussorgsky intimated that he believed himself to be suffering from fits of insanity.

Stasov's organization of a memorial exhibition of some 400 of Hartmann's paintings, drawings and architectural sketches in February and March of 1874 (six months after the artist's death) helped draw Mussorgsky out of his state of despair, and certainly brought to his mind the idea of composing a work based on Hartmann's art. Composition on the work may have commenced shortly after Mussorgsky's attendance at the Hartmann exhibition, because he apparently played portions of the piece for Stasov even before he began making the final fair copy—or perhaps even writing any of it down (there are no surviving sketches) in June of 1874. By the middle of that month, he could write to Stasov, "Hartmann is boiling just as Boris boiled. The sounds and ideas hang in the air....I can barely manage to scribble them down." He also affirmed the work as a self-portrait, "My image can be seen in the intermezzi [promenades]."

This brings us to another factor in this work's enduring popularity: its tie-in with the world of art. Although *Pictures* is hardly the first piece of music to have connections with art, it was certainly the most novel in its approach and the most expansive in its scope. Indeed, it may be justly said that *Pictures* elevated the genre of program music to a new level. Here, the program is a representation of works of art in music, but also much more than that. The work portrays the manifold aspects and aspirations of life itself. Mussorgsky shows us the contrast between young life ("Tuileries") and death ("Catacombae"), between wealth ("Samuel Goldenberg") and poverty ("Schmuyle"), between fantasy ("Baba-Yaga") and everyday life ("Limoges"), between beasts of service (Bydło) and creatures of mere potential ("Ballet of Unhatched Chicks"), between true emotion ("Il vecchio Castello") and a grotesque caricature thereof ("Gnomus"). Thus the art works represented in this music are not only, or even primarily, those of Hartmann, but of life itself. Not only are Mussorgsky and Hartmann depicted in this work, but also everyone who listens to it. Because of this, we may easily understand its universal appeal, which is also implied by the various countries (France, Italy, Poland, Ukraine, Russia) alluded to in the titles of the individual movements.

An interesting approach to the structure of *Pictures* has been proposed by the Soviet musicologist, Viktor Bobrovsky. He saw a chiasmic structure in the piece, such that movements one and nine ("Gnomus" and "Baba-Yaga") depict fairy tale; movements two and eight ("Castello" and "Catacombae"), history; movements three and seven ("Tuileries" and "Limoges"), French life; and movements four and six ("Bydło" and "Goldenberg"), Polish life. Movement five ("Chicks") is the midpoint of the work and represents a joke. Additional evidence adduced for this scheme is the pivotal and dramatic harmonic shift between the 4th and 5th movements. This theory's greatest weakness may be the fact that the scheme it presents pivots on one of the slenderest movements of the entire suite. There is also the problem of reconciling the opening Promenade and the "Bogatyr Gate". In my view, the latter problem may be solved by viewing the opening Promenade as the composer's entrance into the Hartmann exhibition, and the concluding "Gate" movement as his exit (along with Hartmann, and perhaps with symbolism of both of them crossing into eternity). The other Promenades (only the first is specifically entitled as such in the autograph manuscript) would then represent wanderings from one painting of the exhibition to the next.

Given the fact that this work has received so many arrangements, the reader of these notes may legitimately ask, "Why yet another one!?" The rationale for me is that each arranger or orchestrator (in this case, I am both, although largely the latter) has approached the work with a varying view in mind. Some have sought to simply transfer Mussorgsky's notes from the original piano score to other instruments, while others have gone as far as to rewrite the piece essentially from the ground up. Whatever the approach has been, every arranger after Ravel in 1922 has lived in the penumbra of that great orchestrator. Given that, my approach was in no way to try to out-do (or even "out-Ravel") the great French composer. Rather, once I received this very welcome commission from Ian Hobson and Sinfonia da Camera (to whom my version is dedicated), I quickly came up with two working premises.

First of all, I engaged in speculation in how Mussorgsky might have orchestrated *Pictures* himself, had he conceived it originally for orchestra. Thus, before I began work on the project, I listened to the entirety of his opera *Boris Godunov* in Mussorgsky's original orchestration, with a score of the work in hand. As I listened, I made notes on instrumental combinations employed in this work of "pure" Mussorgsky (who so often suffered posthumously from his works being "improved" by others), and have used these at a number of places. Examples include the two unison bassoons that open *Boris* (I open my work with this pair in unison with an added English horn all of which replace Ravel's solo trumpet) and I have borrowed string figuration from the first section of Boris at a climactic point in a similar passage in "Gnomus." Another ramification of this premise comes from the fact that two hands on a piano can cover only so much territory on the instrument. In the movements "Limoges" and "Ballet of Unhatched Chicks," both hands are kept very busy in a relatively narrow portion of the keyboard, and so I added lines in other registers as I thought appropriate—and conceivably what the great Russian master might have done had he been writing for orchestra. There is also a modest number of countermelodies added for the same reason in certain of the movements.



A second pre-compositional premise was to theorize what Mussorgsky might have done if he'd had access to all the instruments of the modern orchestra rather than simply those of the typical orchestra of the mid-to-late 19th century. This thinking inspired me to use a good number of instruments (mainly percussion) that were completely unknown to any Russian composer of that era. My choices included not only percussion instruments such as thunder sheet and flexatone, but also the baritone saxophone and celesta (Tchaikovsky was the first Russian composer to use the latter—in his *Nutcracker Ballet*, written more than a decade after Mussorgsky's death—and had to smuggle one out of France). I hasten to add that I made no attempt to suppress my own compositional fingerprints and not merely as an arranger in this work. Indeed, the listener may be a bit startled at some figuration in "Samuel Goldenberg und Schmuyle" or elsewhere, all such places being strictly Canfield. Even these, however, I think could have conceivably been written by Mussorgsky himself, so far ahead of his time was he.

After I completed the first draft of my version of *Pictures*, I went back and compared it to Ravel's to ensure that mine wasn't too close to his. I was pleasantly surprised to find that not even a single measure of my version was particularly close to that of my esteemed predecessor. Not surprisingly, in a few places, I felt that Ravel made the only logical choices in orchestration where any other would be markedly inferior. There are a couple significant ways that the present version differs not only from that of Ravel, but also from that of most other arrangers (of versions for full orchestra, at least) including my not-infrequent use of solo strings, some novel percussion instruments, and the aforementioned counter melodies and filled-out harmonies. I hasten to say that I have no delusions about displacing Ravel in popular esteem, but simply sought to prepare a legitimate alternative to the version that everyone knows and loves. The present version, in a good number of places, is actually closer than Ravel to what Mussorgsky wrote in his enduring piano masterpiece. I began this orchestration on January 1, 2023 and completed it on April 14th of that same year, with the intention of making another tribute to the great Russian composer to be added to the likely many others that will be given in 2024, the sesquicentennial of the writing of this masterpiece.

I should make a few comments on my approach to orchestrating certain of the movements in this suite. In the opening Promenade, I chose a tempo that I myself calculated as my own walking pace. In this movement, I emphasize the "call and response" nature of the Eastern Orthodox worship services in my orchestration. Mussorgsky was not particularly religious, but he absorbed many things from the Russian culture in which he was immersed. Orchestrators have portrayed the gnome of the first picture in various ways, from impish to malevolent, and I veered towards the latter in my characterization with its often scary orchestration. In "Il vecchio Castello" (The Old Castle), the careful listener will note some added contrapuntal lines in my attempt to create a movement depicting a scene shrouded in the mists of time. A solo cello is the instrument I use to spin out the troubadour's love song to his lass in the turret of the castle. "Tuileries" was meant to portray children playing and sometimes quarreling in a Parisian garden. Mussorgsky's two-note figure is so close to the childhood taunt

of the present day that I updated it to its current form in a couple places in this movement. For "Bydło," the Polish word for oxen, Ravel was working from a bowdlerized piano score which has the movement opening quietly. I have reverted to Mussorgsky's original forte opening and use unison trombones to portray the power of these beasts, although I represent a momentary slipping of the foot in one spot through a glissando.

Every orchestrator seeks to create a mood of delicacy in the "Ballet of Unhatched Chicks" to represent fledglings pecking as they extricate themselves from their shells. I have done the same, but have added a few surprises, such as the contrapuntal descending lines in the reiteration of the opening repeated section as well as a couple of notes from the contrabassoon at the conclusion in an attempt to augment the inherent humor of the piece. "Samuel Goldenberg und Schmuyle," is based on two portraits of Polish Jews given to Mussorgsky by Viktor Hartmann (whose wife was Jewish). I've orchestrated the opening section similarly to what Ravel and others have done (with the exception of my added flourish near the end of Goldenberg's section), but the listener will note that I've replaced Ravel's famous muted trumpet to represent the impoverished Schmuyle with a solo violin, which to my ears exudes a particularly beseeching quality, appropriate for a mendicant.

Those who know this work only in Ravel's orchestration may be surprised to hear a movement they do not recognize in the piece. Ravel chose to omit the Fifth Promenade, but for me, this movement is critical to the structure and balance of the work, so I have orchestrated it along with the other 15 movements that Ravel treated. In the original piano version, the First and Fifth Promenades are similar, so I have attempted to make my orchestration of these two movements quite different from each other. In "Limoges," a Parisian marketplace, Mussorgsky was attempting to portray gossiping women, so most orchestrators have made this movement a mélange of phrases and gestures thrown about among the various instruments of the orchestra. My version does the same, but once again, I've added some lines not found in Mussorgsky's original piano version in an attempt to enhance the helter-skelter character of the piece. In my "Catacombae (Sepulcrum Romanum)" movement, I've also attempted to make Mussorgsky's work even scarier than the piano original through certain orchestral effects. Contrasting that is "Con Mortuis in Lingua Mortua," which preserves the ethereal radiance of the great Russian master's original. "The Hut on Fowl's Legs (Baba-Yaga)" vivifies the legend of the witch of Russian folklore, who was a most menacing character. I've gone rather all out here in my use of exotic (and frightening) instruments and effects such as the flexatone, the thunder sheet, and the technique of slap-tonguing in the baritone saxophone. In the closing "Bogatyr Gate at Kiev" I wanted to capture not only Mussorgsky's heroic style, but also to remain closer to his original piano score than have most orchestrators, who have generally taken considerable liberties with this movement.

# Sinfonia da Camera

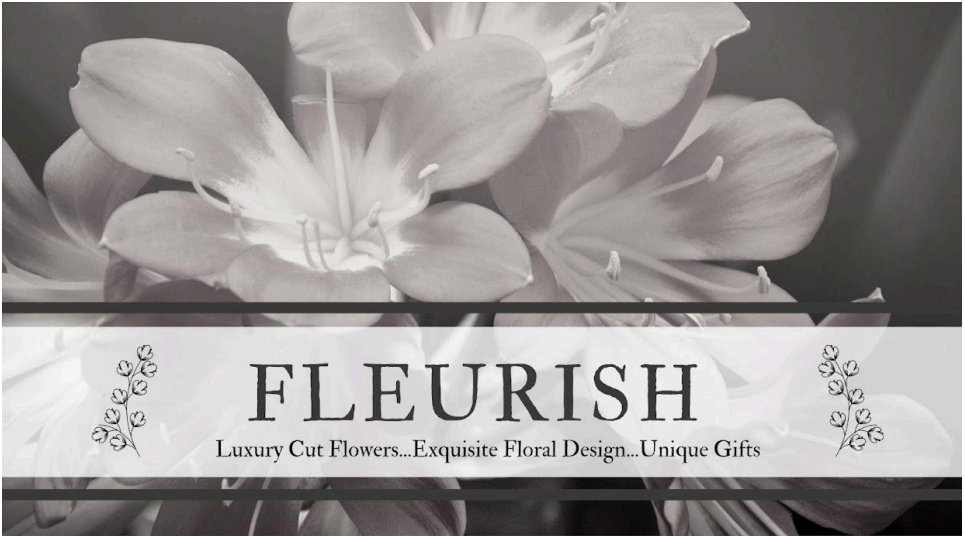
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In residence at the Krannert Center for the Performing Arts, this professional chamber orchestra is led by world-renowned pianist, conductor, and educator, Maestro Ian Hobson. Sinfonia da Camera is comprised of University of Illinois faculty, staff, and students, as well as distinguished regional and national freelance musicians. Founded in 1984, Sinfonia has welcomed world-class soloists, commissioned new works, and presented beloved orchestra favorites and hidden gems to local audiences for 40 years.

In its debut season, Sinfonia released an acclaimed recording of French Piano Concerti with music director Ian Hobson conducting from the keyboard; it was the subject of a 90-minute Public Television special. Since that time, Sinfonia has performed over 1,000 musical works featuring more than 150 local and guest artists. Through Maestro Hobson's commitment to excellence in all of the orchestra's endeavors - special projects, recordings, tours, and concerts for the hometown crowd at Krannert Center for the Performing Arts - Sinfonia has achieved national and international recognition.

Sinfonia has been featured on over a dozen recordings and has several projects in the works. In 2011, the Albany label released a Sinfonia recording on another American composer, Willian Schuman, during his centenary year. A live recording of Sinfonia da Camera's October 6, 2012 concert featuring music by Pulitzer Prize-Winning composer George Walker was recently released on Albany Records. The fourth and final volume of the Ignaz Moscheles cycle was released in 2012. The previous volumes were reviewed by American Record Guide: "Hobson, whose elegant phrasing, remarkable ear for color, and miraculous ability to evenly sustain the most difficult runs - each like a string of pearls - are simply a joy to hear" and "[The concerti] seem tailor-made for Hobson's great panache and free-wheeling style." Ten recordings by Sinfonia da Camera for the Zephyr label have been released to rave reviews at home and abroad.

To learn more about the orchestra, Maestro Hobson, the musicians, administration, and Advisory board visit our website at [www.sinfonia.illinois.edu](http://www.sinfonia.illinois.edu).



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