

Pictures at an Exhibition 2018

Adult Category Winners

Jorge Sosa

Artwork: Hans Moller, *Sunrise*

In *Sunrise* I tried to convey the vibrancy of colors, the stillness, and vastness, portrayed in Moller's painting. I find great beauty in nature's every day drama. The natural processes that unfold with grace, and violence, as in a stage work. I wrote most of the music while traveling in Puerto Rico. The beauty of the Island's sunrises as they lit the Caribbean ocean were an important source of inspiration."

Jorge Sosa is a Mexican-born composer and Associate Professor of Music at Molloy College. Jorge has recently been commissioned to write his second opera, *Monkey* with librettist Cerise Jacobs. *Monkey* is scheduled for workshop performances in Boston during the fall 2018 season. Jorge's first full-length opera, *La Reina*, commissioned by the American Lyric Theater (ALT), and was performed in a concert version as part of the 2016 "Prototype" festival in NY. Jorge has been composer in residence with the NYUNME during the 2015-2016 concert season collaborating on several projects with the group. Jorge was a guest artist at the Difrassione Festival in Florence in 2017 premiering the works *Longing* and *Distorted Reality*. In 2016 his piece *Domino Effect* for Alto Sax and String Orchestra was selected for the closing of the Foro Internacional de Música Nueva in Mexico City. This season Jorge will be a guest artist at the Southern Alabama University, and will be presenting his work at the Society for Electroacoustic Music in the United States (SEAMUS) National Conference, and the New York City Electronic Music Festival. Jorge's CD's *Plastic Time* and *Enceladus* are available on all the major music download sites and through the website www.jorgesosa.com.

Heeyoung Yang

Artwork: Ando Hiroshige, *Shono, haku-u (Driving Rain)*

This short piece for string orchestra is a symphonic portrait of sudden rain shower demonstrated in *Shono, haku-u* ("Driving Rain") by Ando Hiroshige. The powerful and overwhelming scene of a vibrant rainstorm is captured using string instruments in expansive 16 divisions, while the simplistic yet bold touch of the rainstorm scene is represented by the homogeneous instrument configuration.

Inspired by diverse cultural backgrounds, Heeyoung Yang has been actively composing a variety of music with a wide spectrum, which crosses multiple dimensions: the East and the West, the old and the new, the irrational and the logic, and the sacred and the secular. Such cross-cultural components are naturally embedded in her approach on musical language, timbre, intonation, lyric, pulsation, time, and expression. These ingredients enable Heeyoung's music to deliberately touch audience by a unique way of delivering the tradition of Korean and Western music in a contemporary form and by a lyrical and imaginative story-telling of her own thoughts and faith.

Her works range from solo instruments to full orchestra, as well as choral, dance, and electroacoustic music. While devoting herself mainly to the field of contemporary art music, she also experiments with other genres, writing music for theatre as well as improvisation.

Originally from South Korea, Heeyoung Yang received both her D.M.A. and M.M. in music composition from the College-Conservatory of Music at the University of Cincinnati, working with Joel Hoffman, Michael Fiday, and Mara Helmuth. She also received her M.M. and B.M. from the Yonsei University in South Korea, studying with Chan Hae Lee.

Ben Goldberg

Artwork: Edward Moran, *The Sinking of the Cumberland by the Merrimac*

The Sinking of the Cumberland by the Merrimac captures the energy and action portrayed in Edward Moran's painting of the same title. In looking at Moran's work I imagined the panic, unsteadiness, and chaos felt by the crew of the Cumberland. To represent the wooden ship, I used wood-like sounds produced by the whip in the percussion and the col legno (with the wood) bowing technique in the strings. I want the listener to feel the motion of the water as the two ships engage. Although it is not seen in the painting, the eventual fate of the Cumberland is understood by the closing musical gestures.

Ben Goldberg is a New York-based composer who has received awards for his concert music, film music, and academic achievements. A storyteller through music, his compositions often use programmatic elements to communicate to the listener. He is the Composer-in-Residence for Baltimore chamber orchestra Symphony Number One. Ensembles that have performed his works include the Pittsburgh Symphony Orchestra, Central Ohio Symphony, and Reno Philharmonic Youth Strings Symphonia. His composition *Reconnecting* was featured in *Symphony* magazine and at The League of American Orchestras and Percussive Arts Society national conferences. He was the winner of the 2013 Susanville Symphony Composition Competition, American Composers Category, and selected as the only orchestral Composer Fellow for the 2015 UC Davis Music and Words festival and Composition Workshop. He was one of three composers selected for the Lexington Philharmonic's 2016 New Music Experiment, where they performed his composition *Declaration*. Goldberg received an Honorable Mention for the 2016 American Prize in Composition (Orchestra division) for *Reconnecting*. His composition *American Frontier* was selected as the winner of the Pittsburgh Symphony Orchestra's 2017 Audience of the Future composition contest. His music has been broadcasted in over thirty countries and featured internationally in films, television programs, podcasts, video game apps, and advertisements. He studied composition at Berklee College of Music, and was the recipient of the school's Film Scoring Achievement Award.

Nathan Ball

Artwork: Giovanni Agostino da Lodi, *Adoration of the Shepherds*

The listener is presented with an original tune, played on plucked strings, which harkens back to the pastorale style of a shepherd. Suddenly, a host of brass instruments appear proclaiming good news of great joy. In an effort to mimic the da Lodi painting, the music continually shifts focus between the events of adoration (harp melody) and proclamation (brass interjection). In the midst of this musical dialogue the lowly shepherd tune is exalted and joins with the highest “choirs” of the orchestra.

Inspired by Christian iconography, Nathan’s compositions place an emphasis on music’s ability to layer and juxtapose multiple signs, or sound worlds. This approach to composition stresses the relationship between concrete musical elements and establishes a purposeful gap in the narrative for the audience to reconcile. Performance highlights from Nathan’s career include premieres by the Boston Modern Orchestra Project and internationally acclaimed violinist, Chee-Yun (a work commissioned by the Vail Valley Foundation). Nathan is working on his Doctorate of Musical Arts degree at the Peabody Conservatory of Music, where he studies with Kevin Puts. He has also had the privilege to study with Michael Gandolfi at the New England Conservatory (M.M.), Thomas Oboe Lee at Boston College (B.A.), and Robert Aldridge at the Brevard Music Center.

Originally from Colorado, Nathan now resides in Malvern, PA with his wife and son.

College Category Winners

Colin Worrich

Artwork: Colin Campbell Cooper, *Columbus Circle, New York*

Colin Campbell Cooper’s 1909 painting, *Columbus Circle, New York* provides a bird’s-eye view of bustling American city life in the early 20th century. Here at the dawn of the modern world, Cooper’s work romanticizes the industrious whimsy of an urban center, complete with horse-drawn carriages, automobiles, streetcars, and the faint suggestion of steamships on the distant Hudson River. Each of these modes of transportation receives its own motif in the musical depiction, which draws inspiration from the rich American orchestral heritage of dancing woodwinds, noble strings, and bold brass.

Colin Worrich is a recent graduate of The University of Hartford, where he studied trombone at The Hartt School of Music with John Rojak and Haim Avitsur. A native of Bethlehem, PA, he grew up playing music in the Moravian church and other various community ensembles. Colin’s interest in composing has recently developed out of a life-long passion for music for film, video games, and other media. With a degree in Acoustical Engineering and Music, he works as an Acoustical Consultant for the company Acentech, based in Philadelphia, PA.

High School Category Winner

Yash Pazhianur

Artwork: Edward Moran, *The Sinking of the Cumberland by the Merrimac*

The Sinking of the Cumberland by the Merrimac was inspired by a painting at Allentown Art Museum by Edward Moran with the same title. The painting describes the famous battle and the ultimate sinking of the USS Warship Cumberland during the American Civil War, fighting against slavery. I intended to mimic the brutal nature of the battle, the sound of the gunfire, the smell of the burning, the feel of the rocking ship, and the rising spirit of Good against Evil.

Yash Pazhianur was born in July 2003 in Langhorne, Pennsylvania. He will be attending 9th grade at Princeton Day School in Princeton, NJ in September. Yash will be a second-year student at The Juilliard School Pre-college, where he majors in Composition under Dr. Ira Taxin and minors in Piano with Elisha Abas.

K-8th Grade Category Winner

Yanfei Wen

Artwork: Mary Hilda Ruth Bauermeister, *Untitled, 1965. River pebbles on fabric covered panel*

Imagine yourself walking along a stream in a forest, picking up pebbles now and then, with nature as your only companion. Listen for the contrast between short, quick-moving notes, and long, swelling ones — this represents the different sizes of the stones in the artwork, as well as the varying aspects of nature, especially the stream’s current. The piece leads you from waves lapping at a pebble-covered shore to roaring rapids at the climax, and back again as the coda fades out into a pool of string harmonics.

Yanfei Sophie Wen, 12, a 7th grader at Southern Lehigh Middle School in Center Valley, started piano at 4, composed her first rondo at 6, began studying composition with Dr. Lipkis at 7, and started violin lessons also at 7. Her solo violin pieces won PMEA composition contests in 2014 & 2015. She attended the New York Summer Music Festival in 2014 & 2015, where her compositions were performed live by professionals. Afterwards, she started composing for orchestra while taking a college-level orchestration class. Her large-scale compositions

have won national composition competitions organized by NAFME in 2015 and by NFMCA in 2016. She was a finalist of ASCAP Morton Gould Young Composers Awards in 2015-2017. Yanfei joined the Junior String Philharmonic of the Lehigh Valley in 2015 and 2016. One of her orchestral pieces was featured in their 2016 Spring Concert.

Yanfei plays in her school's orchestra and swing jazz band. She is an active member of the Young Musicians Club of the Allentown Music Club.

Concierto de Aranjuez for Guitar and Orchestra (1939)

JOAQUÍN RODRIGO ■ 1901-1999

Though Joaquín Rodrigo, born on November 22, 1901 at Sagunto, Valencia, on Spain's eastern coast, lost his sight when he was three from diphtheria, he early showed a pronounced aptitude for music. His parents enrolled him in a school for blind children in the nearby city of Valencia, and at age eight, he began formal lessons in harmony, piano and violin; his teachers in composition included Francisco Antich, Enrique Gomá and Eduardo López Chavarri. During the 1920s, Rodrigo established himself as a pianist with performances of challenging recent works by Ravel, Stravinsky and other contemporary composers, and he began composing seriously in 1923 with the *Suite para Piano* and the *Dos Esbozos* ("Two Sketches") for Violin and Piano. His first work for orchestra, *Juglares* (written, like all of his scores, on a Braille music typewriter and then dictated to a copyist), was played in both Valencia and Madrid in 1924; his *Cinco Piezas Infantiles*, also for orchestra, won a National Prize the following year. In 1927, he followed the path of his compatriots Albéniz, Granados, Falla and Turina, and moved to Paris, where he enrolled at the Schola Cantorum as a pupil of Paul Dukas. Rodrigo immersed himself in the musical life of the city, befriending Honegger, Milhaud, Ravel and other Parisian luminaries, receiving encouragement from Falla, and enjoying success with a performance of his orchestral *Prelude for a Poem to the Alhambra*, whose subject matter and distinctly Spanish idiom established the style that consistently characterized his creations. In 1933, he married the Turkish pianist Victoria Kamhi. A Conde de Cartagena Grant the following year enabled him to remain in Paris to continue his studies at the Conservatoire and the Sorbonne. The outbreak of civil war in Spain in 1936 prevented Rodrigo from returning home, and he spent the next three years traveling in Germany, Austria and Switzerland, and living in the French capital. He returned to Madrid after the Spanish Civil War ended in 1939, and established his position among the country's leading musicians with the premiere of the *Concierto de Aranjuez* for Guitar and Orchestra the following year. His prominence in Spanish musical life was recognized with many awards, honorary degrees and memberships, and, in 1947, the creation for him of the Manuel de Falla Chair at the University of Madrid. In addition to teaching at the University, Rodrigo also served as Head of Music Broadcasts for Spanish Radio, music critic for several newspapers, and Director of the Artistic Section of the Spanish National Organization for the Blind. Though best known for his series of concertos for one, two and four guitars (*Concierto de Aranjuez*, *Fantasia para un Gentilhombre*, *Concierto para una Fiesta*, *Concierto Madrigal*, *Concierto Andaluz*), flute (*Concierto Pastoral*), cello (*Concierto como un Divertimento*) and harp (*Concierto Serenata*), Rodrigo also composed a ballet, a zarzuela, an opera, numerous orchestral works, music for the cinema, many songs, and solo numbers for piano and guitar. He died in Madrid on July 6, 1999.

The small town of Aranjuez, thirty miles south of Madrid on the River Tagus, is a green oasis in the barren plateau of central Spain. In the mid-18th century, a palace, set amid verdant forests and parks, was built at Aranjuez as a summer retreat for the Spanish court. Generations of Spanish kings thereafter settled into Aranjuez every spring, when the countless nightingales would serenade them from the cedars and laurels, the court ladies would promenade in the cooling shade, and the men would hone their equestrian skills with the famous cream-colored Andalusian horses bred nearby. When Rodrigo sought inspiration for a new concerto in the difficult, war-torn year of 1939, it was to the elegant symbol of by-gone Spain represented by Aranjuez that he turned. "Having conceived the idea of a guitar concerto," he recalled, "it was necessary for me to place it in a certain epoch and, still more, in a definite location — an epoch at the end of which *fandangos* transform themselves into *fandangillos*, and when the *cante* and the *bulerias* vibrate in the Spanish air." He further stated that he had in mind the early decades of the 19th century when composing this *Concierto de Aranjuez*. Of the work's mood and the character of its solo instrument, the composer wrote, "Throughout the veins of Spanish music, a profound rhythmic beat seems to be diffused by a strange phantasmagoric, colossal and multiform instrument — an instrument idealized in the fiery imagination of Albéniz, Granados, Falla and Turina. It is an imaginary instrument that might be said to possess the wings of the harp, the heart of the grand piano and the soul of the guitar.... It would be unjust to expect strong sonorities from this *Concierto*; they would falsify its essence and distort an instrument made for subtle ambiguities. Its strength is to be found in its very lightness and in the intensity of its contrasts. The *Aranjuez Concierto* is meant to sound like the hidden breeze that stirs the tree tops in the parks, and it should be only as strong as a butterfly, and as dainty as a veronica."

The *Concierto de Aranjuez* has enjoyed a great popularity since it was introduced in 1940, having been recorded many times, made into a ballet, and set in an array of popular, jazz and even commercial arrangements. With few precedents to guide him, Rodrigo created a work that not only embodies the essential qualities of his musical style and the spiritual ethos of Spain, but also solves the difficult technical problems inherent in combining an unamplified solo guitar with a full orchestra. Rodrigo adapted the three traditional movements of the concerto form to reflect different aspects of the soul of Spanish music — the outer movements are fast in tempo and dance-like, while the middle one is imbued with the bittersweet intensity of classic flamenco *cante hondo* ("deep song"). The soloist opens the *Concierto* with an evocative, typically Spanish rhythmic pattern of ambiguous meter that courses throughout the movement. The orchestra, in colorful fiesta garb, soon enters while the guitar's brilliant, virtuoso display continues. The haunting *Adagio*, among the most beautiful and beloved pieces ever written for guitar, is based on a theme of Middle Eastern ancestry, given in the plangent tones of the English horn, around which the soloist weaves delicate arabesques of sound as the music unfolds. The finale's lilting simplicity (one commentator noted its similarity to a Spanish children's song) serves as a foil to the imposing technical demands placed on the soloist, who is required to negotiate almost the entire range of the instrument's possibilities.

Like all of Rodrigo's best music, the *Concierto de Aranjuez* bears the unmistakable stamp of his craftsmanship and stylistic personality, of which the noted Spanish composer Tomás Marco wrote, "His aim has been to create a Spanish ambiance, full of color and agreeable tunes, where folklore is a picturesque element and references to art music of the past consist of distilled 17th and 18th-century mannerisms." This masterful *Concierto* is glowing evidence of Rodrigo's ability to capture the spirit of his native land in music that is both immediate in appeal

and lasting in value.

Pictures at an Exhibition (1874)

MODEST MUSSORGSKY ■ 1839-1881

TRANSCRIBED FOR ORCHESTRA (1923) BY MAURICE RAVEL ■ 1875-1937

Pictures at an Exhibition in Sound and Animation

The use of one art form as a means of expression to enhance or comment upon another is a well-known phenomenon, particularly within the realms of art and music. Composers throughout history have responded to inspiration from the visual arts, Mussorgsky's *Pictures at an Exhibition* being but one of the most famous examples. Ion Concert Media has taken matters a step further.

Using Mussorgsky's musical response to Hartmann's visual images – paintings, drawings, and designs – a team of eleven students and graduates at the USC School of Cinematic Arts in Los Angeles, under the direction of Michael Patterson and Candace Reckinger, created animated interpretations of the music, thus absorbing three different art forms into a single creative entity of rich fantasy, whimsy and adventure. Each art form derives impetus and inspiration from the others, generating a fruitful symbiotic relationship between them. The animators' work was first seen in January 2011 as part of the opening ceremonies of the New World Center in Miami Beach, Florida, with Michael Tilson Thomas conducting the New World Symphony.

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Though the history of the Russian nation extends far back into the mists of time, the country's cultural life is of relatively recent origin. Russian interest in art, music and theater dates only from the time of Peter the Great (1672-1725), the powerful monarch who coaxed his country into the modern world by importing ideas, technology and skilled practitioners from western Europe. To fuel the nation's musical life, Peter, Catherine and their successors depended on a steady stream of well-compensated German, French and Italian artists who brought their latest tonal wares to the magnificent capital city of St. Petersburg. This tradition of imported music continued well into the 19th century: Berlioz, for example, enjoyed greater success in Russia than he did in his native France; Verdi composed *La Forza del Destino* on a commission from St. Petersburg, where it was first performed.

In the years around 1850, with the spirit of nationalism sweeping across Europe, several young Russian artists banded together to rid their art of foreign influences in order to establish a distinctive nationalist character for their works. Leading this movement was a group of composers known as "The Five," whose members included Modest Mussorgsky, Nikolai Rimsky-Korsakov, Alexander Borodin, César Cui and Mily Balakirev. Among the allies that The Five found in other fields was the artist and architect Victor Hartmann, with whom Mussorgsky became close personal friends. Hartmann's premature death at 39 stunned the composer and the entire Russian artistic community. Vladimir Stassov, a noted critic and the journalistic champion of the Russian arts movement, organized a memorial exhibit of Hartmann's work in February 1874, and it was under the inspiration of that showing that Mussorgsky conceived his *Pictures at an Exhibition*.

At the time of the exhibit, Mussorgsky was engaged in preparations for the first public performance of his opera *Boris Godunov*, and he was unable to devote any time to his *Pictures* until early summer. When he took up the piece in June, he worked with unaccustomed speed. "Hartmann" is bubbling over, just as *Boris* did," he wrote to a friend. "Ideas, melodies come to me of their own accord, like a banquet of music — I gorge and gorge and overeat myself. I can hardly manage to put them down on paper fast enough." The movements mostly depict sketches, watercolors and architectural designs shown publicly at the Hartmann exhibit, though Mussorgsky based two or three sections on canvases that he had been shown privately by the artist before his death. The composer linked his sketches together with a musical "Promenade" in which he depicted his own rotund self shuffling — in an uneven meter — from one picture to the next. Though Mussorgsky was not given to much excitement over his own creations, he took special delight in this one. Especially in the masterful transcription for orchestra that Maurice Ravel did in 1922 for the Parisian concerts of conductor Sergei Koussevitzky, it is a work of vivid impact to which listeners and performers alike can return with undiminished pleasure.

Promenade. According to Stassov, this recurring section depicts Mussorgsky "roving through the exhibition, now leisurely, now briskly in order to come close to a picture that had attracted his attention, and, at times sadly, thinking of his friend."

The Gnome. Hartmann's drawing is for a fantastic wooden nutcracker representing a gnome who gives off savage shrieks while he waddles about on short, bandy legs.

Promenade — The Old Castle. A troubadour (represented by the saxophone) sings a doleful lament before a foreboding, ruined ancient fortress.

Promenade — Tuileries. Mussorgsky's subtitle is "Dispute of the Children after Play." Hartmann's picture shows a corner of the famous Parisian garden filled with nursemaids and their youthful charges.

Bydlo. Hartmann's picture depicts a rugged wagon drawn by oxen. The peasant driver sings a plaintive melody (solo tuba) heard first from afar, then close-by, before the cart passes away into the distance.

Promenade — Ballet of the Chicks in Their Shells. Hartmann's costume design for the 1871 fantasy ballet *Trilby* shows dancers enclosed in enormous egg shells, with only their arms, legs and heads protruding.

Samuel Goldenberg and Schmuyle. The title was given to the music by Stassov. Mussorgsky originally called this movement "Two Jews: one rich, the other poor." It was inspired by a pair of pictures which Hartmann presented to the composer showing two residents of the Warsaw ghetto, one rich and pompous (a weighty unison for strings and winds), the other poor and complaining (muted trumpet). Mussorgsky based both themes on incantations he had heard on visits to Jewish synagogues.

The Marketplace at Limoges. A lively sketch of a bustling market, with animated conversations flying among the female vendors.

Catacombs, Roman Tombs. Cum Mortuis in Lingua Mortua. Hartmann's drawing shows him being led by a guide with a lantern through cavernous underground tombs. The movement's second section, bearing the title "With the Dead in a Dead Language," is a mysterious

transformation of the *Promenade* theme.

The Hut on Fowl's Legs. Hartmann's sketch is a design for an elaborate clock suggested by Baba Yaga, the fearsome witch of Russian folklore who eats human bones she has ground into paste with her mortar and pestle. She also can fly through the air on her fantastic mortar, and Mussorgsky's music suggests a wild, midnight ride.

The Great Gate of Kiev. Mussorgsky's grand conclusion to his suite was inspired by Hartmann's plan for a gateway for the city of Kiev in the massive old Russian style crowned with a cupola in the shape of a Slavic warrior's helmet. The majestic music suggests both the imposing bulk of the edifice (never built, incidentally) and a brilliant procession passing through its arches. The work ends with a heroic statement of the *Promenade* theme and a jubilant pealing of the great bells of the city.

Dr. Richard E. Rodda



Pictures at an Exhibition (USC)
Approved Program Notes – Long Version

PICTURES AT AN EXHIBITION IN SOUND AND ANIMATION

The use of one art form as a means of expression to enhance or comment upon another is a well-known phenomenon, particularly within the realms of art and music. Composers throughout history have responded to inspiration from the visual arts, Mussorgsky's *Pictures at an Exhibition* being but one of the most famous examples. Ion Concert Media has taken matters a step further. Using Mussorgsky's musical response to Hartmann's visual images – paintings, drawings, and designs – a team of eleven students and graduates at the USC School of Cinematic Arts in Los Angeles, under the direction of Michael Patterson and Candace Reckinger, created animated interpretations of the music, thus absorbing three different art forms into a single creative entity of rich fantasy, whimsy, and adventure. Each art form derives impetus and inspiration from the others, generating a fruitful symbiotic relationship between them. The animators' work was first seen in January of 2011 as part of the opening ceremonies of the New World Center in Miami Beach, Florida, with Michael Tilson Thomas conducting the New World Symphony.

When Viktor Hartmann, an artist, designer and sculptor, died of a heart attack in 1873, his close friend Modest Mussorgsky was devastated. Mussorgsky was further plagued with guilt feelings, recalling that, had he run for a doctor rather than trying to comfort the stricken Hartmann, the artist might have lived. Mussorgsky slipped into depression, aggravated by his alcohol problem. Vladimir Stasov, a music critic and friend of both Mussorgsky and Hartmann, arranged an exhibit of about four hundred works of the deceased artist, hoping that this tribute might in some way relieve Mussorgsky's depression. The exhibition opened in January, 1874 at the St. Petersburg Society of Architects.

Thanks to Stasov, Mussorgsky was inspired to create a suite of ten musical portraits for piano, his only significant work for this instrument. According to the art and music critic Alfred Frankenstein, only three of the movements correspond to works actually in Stasov's exhibit; the others were items Mussorgsky had seen at Hartmann's home. The entire set was written in a single burst of creative energy during June of 1874. The music was not published until 1886, and did not achieve popularity in any form until Maurice Ravel orchestrated it in 1922. The first performance in this form was given on October 19 of that year, conducted by Serge Koussevitzky at the Paris

Opéra. Koussevitzky and the Boston Symphony introduced *Pictures* to North America in November of the following year.

Mussorgsky's musical portraits are based on Hartmann's paintings and illustrations, which Hartmann had created while studying art in Italy and Paris. Some depict scenes of Russian life while others have obvious links to Europe. The USC animators have remained remarkably faithful to the spirit of both Hartmann's paintings and Mussorgsky's music while letting their minds roam freely to create unique and imaginative responses. Michael Patterson's and Candace Reckinger's notes about the animated elements have been incorporated into the following descriptions.

PROMENADE 1 – The opening theme accompanies an imaginary stroll through the picture gallery. We are often told that this theme represents the composer walking about, leisurely going from painting to painting, allowing first this one, then that one, to catch his eye. This much is true. Mussorgsky even stated: "My own physiognomy peeps out through the intermezzos," as a way of explaining the changes of mood, rhythm, and orchestral coloring through which the Promenade theme passes. But after its initial statement this theme appears only three more times as an interlude between pictures, implying that the viewer may be taking in several pictures from one position. (The theme is also heard in the section "With the Dead in a Dead Language" and embedded in the final "Great Gate at Kiev.") In the animated sequence created by Emily Eckstein, we find ourselves in a spacious modern gallery with a stylish crowd milling about. Some of those in attendance stop before the first picture.

THE GNOME – Hartmann designed a nutcracker, a child's toy made of wood for the Christmas tree at the Artists Club. It was styled after a small, grotesque gnome with gnarled legs and erratic hopping movements; nuts were meant to be cracked in its jaws. Andy Lyon's animation envisions the character instead as a grotesque circus performer, a misanthropic and malevolent creature that seeks attention and applause through his efforts to both entertain and intimidate us. The animated character is drawn in an abstract style that might well have leaped out of a Picasso painting.

PROMENADE 2 – For the second promenade, Emily Eckstein blends motion graphics with live-action photography to create a stylized mix of figurative imagery and design. The geometric shapes are inspired by Frank Gehry's designs for the aforementioned concert hall in Miami Beach. Groups of people stroll off into adjacent galleries, and the mood turns somber as several museum-goers stop to look at the next painting.

THE OLD CASTLE – Inspired by his travels in Italy, Hartmann created a watercolor of a troubadour singing in the moonlight in front of a medieval castle. His melancholic song is "sung" by the alto saxophone. The length of this section suggests this may have been one of Mussorgsky's favorite paintings. In the animation by Ryan Kravetz and Elizabeth Willy, doors open and beckon us enter. We travel through ghostly rooms, then out into a phosphorescent garden where we find the troubadour. Miami's historic landmark, the Vizcaya Museum and Gardens, served as a further source of inspiration. The animation combines 3-D and 2-D techniques with live-action photography.

PROMENADE 3 – We are roused from the enchantment of the Old Castle to discover that we have traveled back in time to a majestic nineteenth-century art gallery with sunlight streaming in from overhead windows. A crowd is strolling through grand halls. This and the remaining promenade, animated by Michael Patterson, are set in the same time period, and combine hand-drawn animation with live actors and photographs.

TUILERIES – Hartmann and Mussorgsky take us to Paris for a lively picture of children scampering about in the famous garden, engaged in horseplay while their nannies chatter. Cecilia Fletcher’s animation perfectly captures the scene in her patterned tapestry, which culminates in a kinetic zoetropic effect. Her design is reminiscent of early-to-mid-twentieth-century book illustrations.

BYDLO – The word means “cattle” in Polish. As Mussorgsky/Ravel portrayed the scene, an oxcart on giant, lumbering wheels lumbers into view, its driver singing a folk song in the Aeolian mode (“sung” by a tuba). As the cart approaches, the music rises to a terrific climax, and as it passes on, the music gradually diminishes in volume. Melissa Bouwman, using a cut-out style, adds an important role for peasants working in the fields beneath a majestic sky. And what do you suppose her oxcart is carrying? A giant tuba!

PROMENADE 4 – The atmosphere turns melancholic as patrons wander off to contemplate various pictures. A young girl leads her uncle by the hand to the next picture, a most curious one indeed, not least of all as it comes to life before her very eyes.

BALLET OF THE UNHATCHED CHICKS – Hartmann’s scene portrays his costume designs for a ballet in which cheeping baby canaries dance about, still enclosed in their shells with wings and legs protruding. This ballet was actually produced in St. Petersburg in 1871 with choreography by Petipa and music by Julius Gerber. Shaun Seong-Young Kim sets his comic scene in an egg hatchery where baby chicks form a corps de ballet, diligently practicing their dance steps. When a baby rooster joins the party, matters take an amorous turn. The 3-D set designs incorporate passing references to painted Russian eggs, Degas dancers, and Tchaikovsky’s *Swan Lake* ballet.

SAMUEL GOLDENBERG AND SCHMUYLE – Mussorgsky called this number “Two Polish Jews, Rich and Poor.” The Jews’ fictitious names were creations of Hartmann, who made individual pencil drawings of these two characters conjured up from the Warsaw ghetto he had visited. The personalities are vividly drawn: the rich man is pompous, self-important, arrogant; the poor man is sniveling, beseeching, nervous, pitiable. Mussorgsky owned these drawings, and contributed them to the exhibition. Carolyn Chrisman, using classic hand-drawn character-animation techniques, sees things somewhat differently, though in the same spirit of dichotomy. At a calligrapher’s desk sits an unfinished *ketubah* (Jewish marriage contract), written in Aramaic. The two characters emerge from the parchment. In the course of cleaning up after his boss Goldenberg, Schmuyle cannot resist demonstrating his own artistic impulses.

THE MARKETPLACE AT LIMOGES – This is another bustling scene, as we can easily

determine from Mussorgsky's music. Here Hartmann portrays not children but rather housewives chattering, babbling, and arguing away. Steven Day offers a more generalized and frantic vision of marketplace activity. Using scenes shot in Europe and Japan, his animated collage combines stop-motion with time-lapse and long-exposure photography. At the height of the feverish commotion the music suddenly plunges into the next scene.

CATACOMBS – Hartmann himself, lantern in hand, explores the subterranean passages of Paris. Animator Candace Reckinger admirably captures the grim, oppressive character and dark colors of Mussorgsky's music in her sequence, created from both still and moving imagery.

WITH THE DEAD IN A DEAD LANGUAGE – Mussorgsky's title is in Latin (*Cum mortuis in lingua mortua*). We are still in the catacombs. Eerie, ominous sounds from the orchestra accompany the grisly sight of skulls glowing faintly from within as the visitors stroll around to the promenade theme. Reckinger's and Patterson's depiction of this ghostly scene leaves nothing to the imagination.

BABA YAGA'S HUT ON CHICKEN LEGS – Baba Yaga is the fabled witch of Russian folklore. Hartmann drew her abode as a fantastic bronze clock-face mounted on chicken legs. Mussorgsky's music seems more to portray the fearsome witch's ride through the air in her mortar, steering with a pestle. Alessandro Ceglia, using a bold, illustrative style and hand-drawn animation, takes us back to Hartmann's vision but expands it into a supernatural nightmare deep in the forest.

THE GREAT GATE AT KIEV – Hartmann designed a gate (never built) to commemorate Alexander II's narrow escape from an assassination attempt in Kiev. The design shows an ancient Russian gate with a cupola shaped like a Slavonic helmet. It all looks rather modest compared to what Mussorgsky created. In its original piano manifestation it is grand enough, but Ravel made it into something truly magnificent in his version for full orchestra. Ria Ama takes matters even further. Using Hartmann's design as a point of departure, she adds a sunrise, a candlelit view of the imagined interior, icons, kaleidoscopic projections, floodlights, giant bells (vividly depicted in the orchestra), and, as the music rises to massive proportions, a spectacular fireworks display.

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