

MUSSORGSKY'S  
PICTURES AT AN EXHIBITION:  
A COMPARATIVE ANALYSIS  
OF SEVERAL ORCHESTRATIONS

A FINAL PROJECT  
SUBMITTED TO THE DEPARTMENT OF MUSIC  
AND THE COMMITTEE ON GRADUATE STUDIES  
OF STANFORD UNIVERSITY  
IN PARTIAL FULFILLMENT OF THE REQUIREMENTS  
FOR THE DEGREE OF  
DOCTOR OF MUSICAL ARTS

By  
Jason Klein  
February 1980

I certify that I have read this project and that in my  
opinion it is fully adequate, in scope and quality, as  
a final project for the degree of Doctor of Musical Arts.

Leonard Pittner

I certify that I have read this project and that in my  
opinion it is fully adequate, in scope and quality, as  
a final project for the degree of Doctor of Musical Arts.

Arthur P. Barnes

Approved for the University Committee on Graduate Studies:

W. B. Carnochan  
Dean of Graduate Studies

## PREFACE

I wish to express my appreciation and thanks to Arthur Barnes, Lucien Cailliet, Alfred Cocchini (Boosey & Hawkes, Inc.), Margaret Tyson Klein, Gertrud Mathys (C. F. Peters Corp.), Leonard Ratner, Nils-Eric Ringbom, Jarmo Sermilä. (Finnish Music Information Centre), and J. Slater (Royal Academy of Music), without whose help this project would have been less complete, less informative, less economical, and less expeditious.

## TABLE OF CONTENTS

INTRODUCTION . . . . .	1
I. THE VERSIONS AND THEIR AVAILABILITY . . . . .	3
Instrumentations . . . . .	6
Movements included . . . . .	7
Movement titles . . . . .	8
II. THE VERSIONS: GENERAL COMMENTS . . . . .	9
Tushmalov . . . . .	9
Wood . . . . .	12
Funtek . . . . .	17
Ravel . . . . .	19
Leonardi . . . . .	22
Cailliet . . . . .	23
Stokowski . . . . .	27
Sevitzky . . . . .	31
Goehr . . . . .	32
C-B-S . . . . .	36
III. SPECIFIC ALTERATIONS . . . . .	39
Tushmalov . . . . .	40
Wood . . . . .	41
Funtek . . . . .	44
Ravel . . . . .	45
Cailliet . . . . .	47
Stokowski . . . . .	48
Goehr . . . . .	52
C-B-S . . . . .	53
IV. METRONOME INDICATIONS AND TEMPOS . . . . .	55
V. COMPARISON OF ORCHESTRATION TECHNIQUES IN SELECTED PASSAGES . . . . .	
Promenade I . . . . .	56
"Gnomus" . . . . .	60
Promenade II . . . . .	69
"Old Castle" . . . . .	71
Promenade III . . . . .	77
"Tuileries" . . . . .	77
"Bydlo" . . . . .	81
Promenade IV . . . . .	83
"Chicks" . . . . .	84
"Goldenberg" . . . . .	90
Promenade V . . . . .	91
"Limoges" . . . . .	92
"Catacombs" . . . . .	98
"Mortuis" . . . . .	99
"Baba-Yaga" . . . . .	102
"Great Gate" . . . . .	110
VI. CONCLUSIONS . . . . .	119
SELECTED BIBLIOGRAPHY . . . . .	122
APPENDIX . . . . .	126



## INTRODUCTION

In 1874, shortly after a posthumous exhibition of the artwork of his close friend Viktor Hartmann, Modest Mussorgsky composed a suite of piano pieces depicting his impressions of several of the items therein. This suite, Pictures at an Exhibition, was destined to be his most substantial piano work as well as his most popular in any medium.<sup>1</sup>

Its appeal is easy to understand. It is unique in programmatic conception, boldly original in musical materials, and brilliantly suggestive of mood and color. Structural considerations weigh heavily against true greatness, but it is consistently interesting and powerfully evocative.

The work's chief weakness, in fact, seems to be the limitations of the piano in projecting the all-important coloristic elements. This and a certain ineffectiveness in the keyboard writing strongly suggest that the late Romantic orchestra may be a more convincing medium. Evidence, however, does not tell of any plan on the composer's part to orchestrate the piece, and Rimsky-Korsakov, his musical executor, seems likewise not to have been taken with the idea.

---

<sup>1</sup>The orchestral piece we know as Night on Bald Mountain is largely the work of Rimsky-Korsakov.

The first orchestration was made ten years after Mussorgsky's death by a student of Rimsky-Korsakov, and it was followed over the years by no fewer than nine others. One of these, Maurice Ravel's, has attained pre-eminent acceptance: it has become a repertory item of orchestras and conductors everywhere, all but totally eclipsing the others.

This project is being written to bring the others to light, to examine their differences in phrasing, sound, and fidelity to the original, and to consider practical matters of instrumental requirements and availability of performance materials. It is hoped that the ensuing discussion will at very least stimulate interest in the alternate versions and ideally result in greater exposure for them.

The compass of this analysis is limited to versions for symphony orchestra. It should be noted that Mussorgsky's work also exists in arrangements for concert band (Erik Leidzen and William Schaefer), brass ensemble (Elgar Howarth), rock group (Emerson, Lake, and Palmer), and electronic and processed sounds (Isao Tomita).

# I. THE VERSIONS AND THEIR AVAILABILITY

Of the ten orchestrations known to me I have been able to ascertain the availability of score and performance materials for only seven. For practical reasons, then, the bulk of this project will concern just these seven, asterisked below. The following is a list of all ten versions, in chronological order, with information and comments as appropriate regarding availability.

- \*1. Kartinki (Pictures). Suite. Instrumentation by M. Tushmalov, 1891. Public domain. Originally published by W. Bessel, St. Petersburg, 1900. Available for purchase from Broude Brothers, E. F. Kalmus, or Luck's. On rental from Kalmus or Luck's.
- \*2. Tableaux d'une Exposition (Pictures from an Exhibition). Orchestrated by Sir Henry J. Wood, 1915. No copyright. Manuscript. Full score and parts are housed in the library of the Royal Academy of Music. My attempts to obtain a copy of the score were at first unsuccessful due to the arranger's having prohibited copies or performances since the 1930's. Since the death of Wood's widow in 1977, however, the Royal Academy has allowed performance in England and, according to a representative, would likely (but not certainly) provide materials for performance elsewhere. The library has kindly provided me with a microfilm of Wood's score.
- \*3. Bilder einer Ausstellung. Instrumentation by Leo Funtek, 1922. No copyright. Manuscript. Material available on loan from the library of the Helsinki Philharmonic Orchestra through the Finnish Music Information Centre.

- \*4. Tableaux d'une Exposition. Orchestrated by Maurice Ravel, 1922. ASCAP. Material published by Edition Russe de Musique, Boosey & Hawkes, London, 1929. Orchestral parts and large score on rental from Boosey & Hawkes; study score available for purchase from same (Hawkes Pocket Scores #32) or E. Eulenburg (#1303).
- 5. Tableaux d'une Exposition. Orchestrated by Leonidas (Leon) Leonardi, 1925. ASCAP. Published by W. Bessel, Paris. My requests to examine the score have gone unanswered. The 2nd Edition ASCAP Catalog is in error: it lists the materials as available from G. Schirmer, who denies any knowledge of the version or its creator. ASCAP 3rd Edition omits it.
- 6. Pictures from an Exhibition. Orchestrated by Lucien Cailliet, 1937. ASCAP. Manuscript. Full score and parts are the property of the Philadelphia Orchestra Association and are housed in their library. According to the librarian, Jesse C. Taynton, the materials, in pencil manuscript, are in bad condition, and he was therefore unwilling to let them out. A second appeal to Mr. Taynton and a third to Eugene Ormandy have not altered matters to date. The 2nd Edition ASCAP Catalog is again in error here; the arranger does not have the material, and he has no control over it. His comments are given elsewhere herein. ASCAP 3rd Edition omits it.
- \*7. Pictures at an Exhibition. Symphonic Transcription by Leopold Stokowski, 1938. ASCAP. Full score published by Henmar Press, Inc., New York, 1971, available for purchase from C. F. Peters Corp. (Edition Peters 6528). Materials on rental from same.
- 8. Pictures From [?] an Exhibition. Orchestrated by Fabien Sevitzky (date unknown). ASCAP. Manuscript. Present location of the materials seems to be a well-kept secret. Several letters to the arranger's estate via ASCAP have gone unanswered, as has a letter to the librarian of the Indianapolis Symphony, of which Sevitzky was music director 1937-1955.
- \*9. Pictures From an Exhibition. Orchestrated by Walter Goehr (date unknown). ASCAP. Published by Hawkes & Son, London, 1942; all materials available on rental from Boosey & Hawkes.

- \*10. Pictures at an Exhibition, "Promenade and the Gnome" arranged by Anthony Carter; "The Old Castle" arranged by Carter; "Bydlo and Two Promenades" arranged by Denis Bloodworth; "The Great Gate of Kiev" arranged by David Stone (dates unknown). Published by Oxford University Press, London, 1963 (Great Gate), 1967 (Promenade-Gnome and Old Castle), 1972 (Bydlo) as part of "Music for Amateur Orchestras" series. Full scores and parts available for purchase from Oxford University Press. This set will hereafter be referred to as C-B-S.

#### Summary of Availability

Readily available for purchase: Tushmalov, C-B-S  
 Readily available for rental: Tushmalov, Ravel, Stokowski, Goehr  
 Marginally available on loan from European sources: Wood, Funtek  
 Possibly available on loan from American source: Cailliet  
 Source at present unknown: Leonardi, Sevitzy

Transcriptions of a few individual movements have been made by Granville Bantock and Quinto Maganini; these will not be considered here. Arthur Cohn's passing mention of an orchestration by Alfredo Casella is mistaken; Casella merely edited the piano original.<sup>1</sup> Also, the conductor Sandor Salgo claims to have seen an orchestration by Dmitri Shostakovich in an Eastern European library. The existence of this version, enticing though the prospect may be, has proven otherwise unsubstantiated.

<sup>1</sup>Arthur Cohn, "Mussorgsky (hyphen) Stokowski," American Record Guide, March, 1966, pp. 604-5.

#### INSTRUMENTATIONS

1. Tushmalov 3\* 3\* 3\* 2; 4 2 3 1; Perc. (5) Hp Pno Str
2. Wood 3\* 3\* 3\* 3\*; 4 4 3 Euph 1; Perc (4) 2-Hp Org Str
3. Funtek 4\* 3\* 4\* 3\*; 6 4 4 1; Perc (4) 2-Hp Pno Cel Str
4. Ravel 3\* 3\* 3\* 3\* Sax; 4 3 3 1; Perc (5) 2-Hp Cel Str
5. Leonardi 3\* 3\* 4\* 4\* 3-Sax; 8 4 3 1; Perc (6) 2-Hp Pno (4h) Cel Str
6. Cailliet (unavailable)
7. Stokowski 4\* 4\* 4\* 4\*; 5-8 3-4 3-4 1; Perc (5) 1-2-Hp Org (opt.) Str
8. Sevitzy (unavailable)
9. Goehr 2\* 2\* 2\* 2; 4 2 3 0; Perc (4) Hp Pno Org Str  
 or 1\* 1\* 2\* 1; 2 2 1 0; Perc (2) Hp Pno Str
10. C-B-S 2 2 2 2; 2 3 2 1; Perc (3) Pno Str  
 This is the Bloodworth orchestration for "Bydlo and Two Promenades". The other movements, by other arrangers, can be played by smaller ensembles, including strings only.

An asterisk signifies that one or more of the players doubles on a related instrument or plays it exclusively.

## MOVEMENTS INCLUDED

	Promenade I	Gnomus	Promenade II	Old Castle	Promenade III	Tuileries	Bydlo	Promenade IV	Chicks	Goldenberg	Promenade V	Limoges	Catacombs	Mortuis	Baba-Yaga	Great Gate
Mussorgsky																
Tushmalov			*					*	*	* <sup>1</sup>	*	*	*	*	*	*
Wood	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*
Funtek	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*
Ravel	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*
Leonardi	(unavailable)															
Cailliet	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*
Stokowski	*	*	*	*			*	*	*	*			*	*	*	*
Sevitzky	(unavailable)															
Goehr	*		*	*	*	*	*	*	*	*		* <sup>2</sup>		*	*	*
C-B-S	*	*	*	*	*		*									*

<sup>1</sup>Promenade V placed first in Tushmalov

<sup>2</sup>Limoges placed second in Goehr

## MOVEMENT TITLES

- I. Promenade. Herein referred to as Promenade I.
- II. Gnomus (The Gnome).
- III. (Moderato comodo e con delicatezza.) Herein referred to as Promenade II.
- IV. Il Vecchio Castello (The Old Castle). Herein referred to as "Old Castle".
- V. (Moderato non tanto, pesante.) Herein referred to as Promenade III.
- VI. Tuileries. Children's disputes after games.<sup>1</sup>
- VII. Bydlo.<sup>2</sup>
- VIII. (Tranquillo.) Herein referred to as Promenade IV.
- IX. Ballet of Chicks in their Shells. Herein referred to as "Chicks".
- X. Two Jews; one rich, the other poor. Stasov affixed the more familiar title "Samuel Goldenberg and Schmuyle".<sup>3</sup> Herein referred to as "Goldenberg".
- XI. Promenade. Herein referred to as Promenade V.
- XII. Limoges. The Marketplace.
- XIII. Catacombae. Sepulchrum Romanum. (Catacombs. Roman Tombs.) Herein referred to as "Catacombs".
- XIV. Con (sic) mortuis in lingua mortua. (With the Dead in a Dead Language.) Herein referred to as "Mortuis".<sup>4</sup>
- XV. The Hut on Fowl's Legs (Baba-Yaga). Herein referred to as "Baba-Yaga".
- XVI. The Great Gate of Kiev. Herein referred to as "Great Gate".

<sup>1</sup>Tuileries is a Parisian park.

<sup>2</sup>The Polish word for "cattle", referring here to an ox-cart with immense wheels.

<sup>3</sup>"Schmuyle" is the Hebrew "Shmuel" (Samuel) in dialect.

<sup>4</sup>Mussorgsky evidently confused the Italian "con" for the Latin "cum". This movement functions, in effect, as Promenade VI.



## II. THE VERSIONS: GENERAL COMMENTS

### TUSHMALOV

As has been previously alluded, a great deal of mystery surrounds the earliest orchestration. Very little is known about Mikhail Tushmalov: the standard reference works omit his name entirely, and one writer even doubts his existence, postulating that Tushmalov was in reality Nikolai Tcherepnin!<sup>1</sup> In his brief liner notes for the 1975 BASF recording, Walter Labhart lists Tushmalov's dates as 1861-1896 and points out that he was active in Warsaw and Tiflis as an opera conductor. Labhart refers to Tushmalov as a "pupil" of Rimsky-Korsakov, but he sheds no further light on the nature of their relationship. We do know that the version dates from 1891, and the first performance took place on November 30 of that year, conducted by Rimsky-Korsakov. It was subsequently (1900) published, and by 1919 it found its way to the United States. Its performance that year by the Chicago Symphony marked the first American performance of any orchestral version. Needless to say, however, it was soon eclipsed by the Ravel transcription.

The extent of Rimsky-Korsakov's collaboration in the version, if any, has very likely been exaggerated. The album cover of the

---

<sup>1</sup>Cohn, loc. cit.

BASF recording boldly announces "the first orchestral version by M. Tushmalov/N. Rimsky-Korsakov", leaving a definite impression of co-authorship. The cover of the Kalmus reprint of the Bessel score lists "Instrumentation by M. TOUSCHMALOFF", and directly underneath, "With collaboration by N. RIMSKY-KORSAKOFF". Both BASF and, to a lesser extent, Kalmus seem to be motivated by considerations other than those substantiable in giving these descriptions.

The Russian title page, reprinted by Kalmus, acknowledges Rimsky-Korsakov only as the editor of the published edition, ascribing him no part in the actual orchestration. At the time he made the version Tushmalov was 29 or 30 years old, not likely still a "pupil" of the master. Rimsky-Korsakov's autobiography, My Musical Life, makes mention of neither Pictures at an Exhibition nor Tushmalov, thus giving considerable doubt to any appreciable extent of his collaboration.

This question notwithstanding, Rimsky-Korsakov evidently did think enough of Tushmalov's work to conduct it himself in St. Petersburg, then the musical capital of Russia. It might also be surmised that he used his considerable influence in having the work published (four years after Tushmalov's death!), and it is certainly conceivable that Bessel, like BASF and Kalmus, was motivated by business considerations in including the esteemed Rimsky-Korsakov's name.

It may be noteworthy that the title page lists the Russian title "Kartinki" (Pictures--diminutive form) and the French title "Tableaux musicaux" (Musical pictures), both omitting reference

to an exhibition or to Viktor Hartmann.

Tushmalov's is the least virtuosic in nature of all the versions save for C-B-S. There are few brilliant touches or striking effects, but it is never less than competent and, above all, idiomatic. It does have the considerable advantage of being relatively easy of execution (avoiding, for instance, Ravel's trumpet problems in "Goldenberg" and some problematical string passages in "Limoges". Another very practical advantage is that, being in the public domain, it is, along with C-B-S, by far the least expensive of the readily obtainable versions.

The omitted movements are a distinct liability if a full symphonic (half-concert length) work is needed. "Gnomus", "Tuileries", "Bydlo", and four promenades are omitted, reducing the overall length from approximately 31 to 24 minutes. The beginning promenade will raise some eyebrows: it is not Mussorgsky's Promenade I but rather Promenade V, a later, similar piece omitted by Ravel.

The cut movements aside, Tushmalov is commendably faithful to Mussorgsky's original, with the exception of the transposition of "Old Castle" from the original g#-minor to g-minor. This transposition probably has less to do with ease of execution--technical problems are almost non-existent--than with key relationships. Here, the B<sup>b</sup> Promenade V is followed directly by the closely related g-minor rather than by the very distant g#-minor. It should also be noted that the middle section of "Limoges" has for some reason been extensively rewritten (see below, p. 40).

Tushmalov's orchestration bears a close relationship to Tchaikovsky's; closer, in fact, than to that of the more consciously brilliant Rimsky-Korsakov. This is most evident in its tendency to separate the choirs, its doubling strings with winds at the octave, and its sparing but effective use of low brass (trumpets, however, are surprisingly neglected). "Chicks" captures the Tchaikovsky ballet spirit to a remarkable extent, and one is consistently struck with a similar sense of uncluttered clarity throughout. This characteristic can be faulted only in "Great Gate", which emerges rather tinsely and, as it were, underwhelming in its want of sheer mass.

The critic R. D. Darrell notes a different aspect of Tushmalov's orchestration: "...he captures as well, or possibly even better than Ravel and Stokowski, some of the music's darker, chthonian, and so-called primitive power."<sup>2</sup>

In any case, the version is at very least a representative sample of late 19th Century Russian orchestration, and its performance-worthiness goes considerably beyond mere historical interest.

#### WOOD

Of the ten known orchestrations the only one to be specifically withdrawn by its maker is that of Sir Henry J. Wood (1869-

---

<sup>2</sup>Edith Carter (ed.), Records in Review (Great Barrington, MA: Wyeth Press, 1976), p. 237.

1944), the celebrated conductor of London's Promenade Concerts and numerous festivals. The circumstances surrounding this withdrawal are somewhat in doubt. According to Irving Kolodin,<sup>3</sup> Wood made his version at the behest of Rosa Newmarch, England's foremost authority on Russian music and programme annotator for Wood's Queen's Hall concerts. Some years later he heard Ravel's version and was, for whatever specific reason, impressed enough to withdraw his own.

A somewhat different story was provided indirectly by Lady Wood during my first attempts to obtain the score. The librarian at the Royal Academy of Music, to which Wood's personal library was donated, requested that permission to copy be obtained from Lady Wood. The latter refused, with the explanation, passed on by the librarian, that Wood "produced the work at the same time as Ravel but without knowing that Ravel had done so. When Wood discovered this, he asked that his orchestration should be withdrawn from circulation."

This second story can largely be discounted in favor of Kolodin's. For one thing, Ravel did not even start his work until seven years after Wood finished his. For another, Lady Wood stretches her late husband's humility past belief, and the passage of over 30 years since Wood's death cannot help but distort accurate recollection of what was most likely a passing conversa-

---

<sup>3</sup>Irving Kolodin, "Everybody's 'Pictures'," Stereo Review, March, 1975, pp. 124-5.

tion. Still, Wood's self-effacing deference cannot be denied.

But could his version have been so inferior as to warrant this drastic step? H. C. Colles, in his Grove's Dictionary article on Wood, seems to think not. According to him, Wood's orchestrations were never criticized on grounds of effectiveness "for he knew the orchestra most intimately from the inside and regarded no detail as too small or unimportant to study with a specialist's attention."<sup>4</sup> Colles' conclusion would seem to be collaborated by Newmarch, who, in her Concert-Goer's Library of Descriptive Notes, discusses at some length the effectiveness of Wood's Pictures orchestration.<sup>5</sup> Significantly, however, no mention whatsoever is made of its withdrawal.

But the most cursory glance at the long-repressed score provides a compelling reason for pangs of doubt on the part of Wood. It has nothing to do with any severe want of imagination or color in the orchestration whether compared with Ravel or anyone else. Wood's score, despite reasonable fidelity to Mussorgsky's original elsewhere, is marred by a wholesale cut of the recapitulation of "Baba-Yaga", its replacement with a passage for distant "mushroom bells", and the transposition of "Great Gate" to C-major.

Wood's reasons for these changes, of course, are unknown. Possibly he felt that the melodic range of the music would be

---

<sup>4</sup>H. C. Colles, "Wood," Grove's Dictionary of Music and Musicians, ed. Eric Blom, 5th ed.

<sup>5</sup>Rosa Newmarch, The Concert-Goer's Library of Descriptive Notes (London: Oxford University Press, 1936).

orchestrationally more comfortable a third lower; possibly he wished to take advantage of the 32' organ pedal C; possibly he wished to prepare "Great Gate" with more joyful solemnity than Mussorgsky's flying witch music; or possibly he was reluctant to orchestrate toccata-like passages (the similarly written last four measures of "Limoges" are also cut). Whatever the case, these changes represent a lapse of taste which was almost certainly the overriding factor in the version's withdrawal, particularly in the presence of the comparative faithfulness of Ravel's version.

As intimated above, Wood's version is otherwise not without its felicities. Its errors, like Funtek's are usually on the side of thickness, and the most guilty movements--"Gnomus", "Old Castle", and "Bydlo"--can serve to point up Ravel's and even Tushmalov's remarkable economy. But next to these movements stands the most delicate "Tuileries" of the lot and a number of other orchestral flashes (xylophone, harp, string portamentos) that elevate the version to a position of serious performance consideration. Negative factors, aside from the disfiguration mentioned above, include the elimination of all promenades, the all-but-indispensability of a large organ for "Great Gate" (the first a-flat minor chorale is scored for organ alone), and possible--not to say likely--problems in obtaining the materials.

As a point of incidental interest, it is worth noting that Wood's version was deemed worthy of mention as "suggested listening" in Kent Kennan's The Technique of Orchestration.<sup>6</sup> Under

<sup>6</sup>Kent W. Kennan, The Technique of Orchestration (Englewood Cliffs, NJ: Prentice-Hall, Inc., 1952), p. 181.

the circumstances described above, Kennan was most likely only aware of the version's existence from a performance or early recording rather than familiar with the score's unpublished status and subsequent withdrawal.

#### FUNTEK

In many respects the version by Leo Funtek (1885-1965) may be regarded as something of a norm. As previously alluded, it is one of only two of the available orchestrations to include all of Mussorgsky's score, and, but for three measures in "Great Gate" (replaced by four others), the only one to eschew cuts. With negligible exceptions, every note, every slur, every dynamic in the original has been retained by Funtek; not even obvious enharmonic changes have been made.

The advantages of such conscientiousness are self-evident, but, whether purposely or not, Funtek denied himself any temptation to inject a significant personality of his own into his work. If anything, he went out of his way to avoid individuality: one is struck by the near-total absence of unusual effects and, more bothersomely, by a preponderance of unnecessary doubling. Again and again, late Schumann comes to mind, with his characteristic thickness and monochromatic sound. Also, Funtek indulges in a number of ineffective choices for instrumental solos: a good example is the main theme of "Bydlo", here given to a solo bass clarinet. There are redeeming movements, to be sure: "Chicks" is particularly generous in its use of harp and celesta, and "Baba-Yaga" benefits greatly from the sheer size of



Funtek's orchestra (save for Leonardi, the largest of any version). But the overall impression is one of a rough-hewn, unsophisticated approach.

Then again, Mussorgsky was a rough-hewn, unsophisticated composer. Though Pictures, obviously, is sorely tempting for the orchestral colorist, a hypothetical orchestration by its composer would certainly bear far greater resemblance to Funtek's or Tushmalov's realizations than to, say, Ravel's or Stokowski's. This, of course, brings up the haunting but ultimately unanswerable question of whether an orchestration should ideally serve the personality of the composer or the potentialities of the composition.

Leo Funtek may have inclined towards the former, and he has gleaned more than one disciple. In a review of the Helsinki Philharmonic's 1968 tour performance in Riverside, CA, one Dr. Jean-Pierre Barricelli declared that "while Ravel's sounds like what it is--an orchestration of a piano piece--Funtek's sounds as if the piano piece had been reduced from his orchestral arrangement. It is therefore a more acceptable version..."<sup>7</sup> In his program notes for the same tour, the eminent Finnish composer and musicologist Nils-Eric Ringbom asserts that Funtek's version "according to many is even closer to the original in spirit and temperament."<sup>8</sup> Ringbom, as it turns out, was a stu-

<sup>7</sup> Jean-Pierre Barricelli, "Sound color marks concert," The Press (Riverside, CA), March 18, 1968, quoted in helsingin kaupunginorkesterin amerikan kiertue (Helsinki: Helsingin kaupungin hankintatoimisto, 1968), p. 70.

<sup>8</sup> Nils-Eric Ringbom, "Program Notes," The Helsinki Philharmonic Orchestra (New York: Dunetz and Lovett, 1968).

dent of Funtek when the latter was a professor at the Sibelius Academy. The German-born Funtek, it should be noted, was music director and principal conductor of the Finnish National Opera from 1925 to 1959.

Materials for Funtek's version may be difficult and time-consuming to obtain. Ringbom was extremely generous and cooperative with my attempts to obtain the score and other information. The Finnish Music Information Centre, however, had to be prodded three times to fulfill Ringbom's request to send a copy of the score. This may have been a simple misunderstanding; the Centre seemed otherwise to take a keen interest in my inquiries and would in all likelihood respond similarly to a request for loan of the materials

#### RAVEL

It is highly unlikely that Maurice Ravel knew of Funtek's work when he embarked on the Pictures project in 1922, although it is conceivable that he was aware of or even heard Tushmalov's and was understandably unimpressed with it. Ravel's knowledge of Russian music is said to have been "encyclopedic"<sup>9</sup>, and, when he expressed admiration for Mussorgsky's "Pictures" to Koussevitzky, the latter immediately asked of his interest in making an orchestration. "With pleasure" was the reply. Victor Seroff notes that Ravel accepted the task as a diversion from his arduous and difficult work on L'enfant et les Sortilèges<sup>10</sup>--not

<sup>9</sup> Kolodin, loc. cit.

<sup>10</sup> Victor J. Seroff, Ravel (New York: Henry Holt & Co., 1953).

at all unlike Mussorgsky, who, by his own admission, composed Pictures as a diversion from Khovanshchina and Fair at Sorochinsk.<sup>11</sup> In any case, the success of the resulting transcription was immediate and overwhelming.

Kolodin's Stereo Review article makes a big case for something resembling scholarly definitiveness in Ravel's version:

...an appreciation of the conscientiousness as well as the craft with which Ravel fulfilled his task has all but vanished. He brought to it, in the first place, the special skills developed in converting into orchestral form not only piano works of his own, but those of Chabrier and Debussy. Next, he determined to avoid the swollen post-Straussian orchestra of the early Twenties and restrict himself...to the ensemble utilized by Rimsky for Boris. He expended every effort to acquaint himself with Mussorgsky's own text, not one that had passed through the hands of some other arranger or editor. Finally he set for himself the most difficult challenge of all: to leave the music exactly in the register in which Mussorgsky had written it (with negligible exceptions, he did so scrupulously).<sup>12</sup>

The erudite James Lyons, in his Boston Symphony program notes, goes even further: "...Ravel is due praise for his incredible fidelity to the letter as well as the spirit of the Urtext. The extent of his liberties was so minimal as to be disregarded."<sup>13</sup>

With all due respect to Kolodin and Lyons (not to mention Ravel), their cases are distinctly overstated and could with infinitely greater justification be applied to Funtek. As brilliant and effective as Ravel's version is, it contains a great deal of Gallic orchestral sophistication not especially intrinsic to the original--the string glissandos at 9 in "Gnomus" are

<sup>11</sup>Jacques Barzun (ed.), Pleasures of Music (New York: Viking Press, 1960), p. 505. The title of the work is translated here as "Album Series".

<sup>12</sup>Kolodin, loc. cit.

<sup>13</sup>James Lyons, "MODESTE MUSSORGSKY: Pictures at an Exhibition...", Boston Symphony Orchestra Programs, 1969-70, p. 297.

a good example. Also, Ravel's omission of Promenade V (acknowledged elsewhere by Lyons), while certainly defensible in that it is so similar to Promenade I, is nonetheless evidence of less than reverential fidelity to the original. A surprisingly large number of other similar details will be listed in ensuing pages.

The study scores of Ravel's version conveniently provide a piano score printed underneath the orchestration. No indication is given as to the editorial source of this piano score, or whether it is presumed to be the one used by Ravel. By comparison with the comparatively authoritative Paul Lamm edition in Mussorgsky's Complete Works, there are at least 115 discrepancies ranging from missing or changed slurs to wrong notes (Lamm's edition, dated 1930, is based on Mussorgsky's autograph score in the State Library at Leningrad, marked by the composer in blue crayon "for publication"). Ravel's allegiance tends towards the Lamm, which was not yet published, thus giving some credence to Kolodin's reference to Ravel's seeking a pure source. Occasionally, however, Ravel deviates from both, such as in "Goldenberg" at 60 + 2, a controversial *fx* rather than *f#*, or the gratuitous *g* in the downbeat chord, 6th measure of "Great Gate". These and other details, of course, do not detract in the slightest from the magnificence of Ravel's achievement, but they certainly lend convincing ammunition to anyone inclined to doubt its claims to definitiveness.

The orchestral difficulties of the Ravel orchestration are familiar; in this respect it is the most challenging of all, although none that includes "Chicks" and "Limoges" can be easy.

Ravel's greatest challenges are to the principal trumpet (in "Goldenberg" more than in Promenade I) and to the bass tuba (in "Bydlo", although Ravel almost certainly intended a 6-valve, 3-foot French C tuba, which is similar to our euphonium). Aside from these cases, however, the work--in any version--is within an extended grasp of competent community orchestras and well-stocked youth orchestras in large cities.

One obstacle to performances of the Ravel transcription is its rental expense, which, depending on the circumstances, can run well into the hundreds of dollars. Music directors strapped for funds would do well to investigate other versions, particularly Tushmalov's.

#### LEONARDI

According to the forementioned Kolodin article, the version by Leonidas (later Leon) Leonardi (b. 1901) like that of Lucien Cailliet came about because of copyright restrictions:

The first of [the post-Ravel versions] was commissioned by the music-publishing firm of Bessel, which claimed copyright to Mussorgsky material. They agreed to permit Koussevitzky to proceed with his Ravel project if he restricted the results to his personal use. They then assigned a little-known conductor-arranger to make a transcription they would themselves publish. The result, by Leonidas Leonardi, when premiered in Paris in 1925, prompted the French composer and critic Gustave Samazeuilh to describe him as "temerarious"--a polite way of saying that he had a hell of a nerve.<sup>14</sup>

Leonardi may or may not have been "temerarious"; after all he merely received and fulfilled a commission. If he hadn't,

---

<sup>14</sup>Kolodin, loc. cit.

someone else would have. But his nerve in actuality has little or no bearing on the merits or demerits of his work. One suspects that if Leonardi were a conductor and arranger of sufficiently significant repute to have obtained such an important commission in the first place, his version would not be devoid of redeeming qualities. And, to consider practical matters, it would have a built-in advantage over versions by Wood, Funtek, Cailliet, and Sevitzky in that both score and parts are (or were) published, rather than existing only in manuscript.

Although I had no success with Bessel's current Paris office in obtaining a reply, much less Leonardi's score, it may be that some enterprising Mussorgskian with better French connections could do so. The version would at very least bear interest as the perpetrator of the largest "post-Straussian" orchestra of all.

#### CAILLIET

The circumstances surrounding Lucien Cailliet's version are equally if not more unusual. Born in 1891 (ironically, the year of Tushmalov's orchestration), Cailliet at this writing is still living in retirement in Kenosha, WI. He replied to my correspondence in a tone mixing flattered curiosity with self-conscious humility. As mentioned above, his version was made for reasons similar to Leonardi's: Koussevitzky's quasi-ownership of the Ravel version left the Philadelphia Orchestra in the lurch, so Eugene Ormandy, then at the very beginning of his long association with the orchestra, commissioned a new version from

Cailliet, then on the payroll as a staff orchestrator. The latter claims, justifiably, to have had serious misgivings as to "redoing what Ravel had done so perfectly!", but he goes on to mention that his version sounded "more Russian" than Ravel's to some. The anonymous annotator for Ormandy's 1940 78 r.p.m. recording goes further, as proponents of Funtek and Stokowski have similarly done:

...some of the most important musical critics in America have declared it to be fully the equal of, and in some respects even superior to the Ravel version...Cailliet's transcription realizes to the full the colorful and picturesque possibilities of Mussorgsky's music, and in bringing about this realization the transcriber has accomplished a task of enormous difficulty in avoiding any sense of imitation with respect to the older Ravel transcription.<sup>15</sup>

But, as Kolodin astutely points out, Ormandy was evidently not among those critics: since Ravel's version has become generally available he has opted for it exclusively, leaving Cailliet's to languish ignominiously in the Philadelphia Orchestra library.

The irony of the matter is that Cailliet himself seems to have abandoned any proprietary interest in his work, having relinquished legal rights to the Orchestra long ago. He politely declined to intercede in my futile attempts to obtain the score from the Philadelphia Orchestra librarian, and even now he recommends "the Ravel's (sic) version".

Judging solely from the forementioned recording, Cailliet's self-consciousness is at least partially borne out. In one of his letters he mentions that he "was advised to avoid some of

<sup>15</sup> Moussorgsky -Cailliet, Pictures at an Exhibition, Philadelphia Orchestra, Eugene Ormandy, conductor, RCA Victor Musical Masterpiece Series, M-442.

the effects of the master! So, I was about as free as a bird in a cage!" It is obvious, then, that, at least as originally planned, Cailliet's version did not spring from any desire to make a personal statement about the music (in contrast, say, to Stokowski). And, despite Cailliet's great skills as an orchestrator, some of the result sounds uncomfortably forced in a number of respects. Kolodin concurs, stating that "...too often one feels that both [Cailliet and Stokowski] have been impelled to use certain effects, not because of their inherent sense, but because Ravel used the best, the inevitable effect first."<sup>16</sup>

In many instances Cailliet exhibits a disconcerting tendency to seize any excuse to change orchestral timbre, often ignoring seemingly persuasive reasons for keeping the same timbre. The four Promenade I measures between 4 and 5 (Ravel's rehearsal numbers) sound practically Webernian in approach, and Cailliet's evident underlying wish to set off the G-F germ is not nearly so effectively brought off as Stokowski's (see p. 60). In Ravel's and Stokowski's "Old Castle" each of the three recurrences of the 7-measure introductory phrase is given by the bassoon; with Cailliet it is first cello, then bassoon, then bass clarinet, thus negatively affecting the structural cohesion. In "Great Gate", at 104, Cailliet gives 3 measures brass, 4 strings, and 2 brass again, completely negating the obvious 5-plus-4 mea-

<sup>16</sup> Irving Kolodin, The New Guide to Recorded Music (Garden City, NY: Doubleday & Co., 1950).



sure sequence.

Also notable is Cailliet's fondness for the muted trumpets, which he treats practically as a fifth woodwind group. They are prominently featured in "Gnomus", Promenade II, "Old Castle", "Tuileries", "Chicks", "Goldenberg", "Mortuis", and "Great Gate". Their use proved a bit tiresome to this listener despite their more-than-occasional effectiveness.

To Cailliet's credit, his "Gnomus", Promenade III, "Tuileries", "Bydlo", Promenade IV, "Catacombs", and "Baba-Yaga" have many good ideas and yield little if anything to Ravel in quality. Promenade IV is particularly successful, being rather more subdued and atmospheric than Ravel's and not as eerie as Stokowski's.

Avoiding as it does the comparative squareness of Tushmalov and Funtek and the excesses of Stokowski and, to a lesser extent, Wood, Cailliet might be considered an effective if occasionally flawed alternative to Ravel were it not for the inevitable problems involved in obtaining the materials from the Philadelphia Orchestra library. Their librarian may respond favorably to a borrowing request from another major or metropolitan orchestra; otherwise, a personal plea to Riccardo Muti, the new music director, may be productive. If one were determined (or a resident of Philadelphia), it would very likely be possible to photocopy the materials on the premises, thus eliminating risk on the part of the library.

# STOKOWSKI

With Leopold Stokowski's we come to surely the most individual version of all, and, next to Ravel's, the one whose existence is most widely known. Not unexpectedly, it is also the most controversial. Long acknowledged as a master orchestral craftsman and colorist, Stokowski had little use for purism, and he seemed to revel in the diversity of reactions that accompanied his every appearance. The fact remains that, despite his great popularity and, more importantly, his invaluable service to new and unusual music, his uncompromising individuality and its seemingly disrespectful effect on all his interpretations precluded his being taken seriously by cognoscenti.

It is with that in mind that we must approach his version of Pictures. By Mussorgsky's standards (and Funtek's, and, to a far lesser extent, Ravel's), Stokowski the great but mad scientist has created a monster. By his own standards he leaves us awestruck at the power and beauty of his creation, rendering the merely mortal versions pallid by comparison. The problem is that monsters, no matter how charismatic, are not particularly welcome in today's civilized musical society.

Stokowski's stated intentions are altogether noble. In the pamphlet accompanying his 78 r.p.m. Philadelphia Orchestra recording, Abraham Veinus quotes him as follows:

Ravel has made a brilliant orchestration of this music. It is a masterpiece in the Gallic manner. Mussorgsky's music is the quintessence of the Slavic spirit. He sings of the old primitive Russia with modern freedom of tonal expression.

He touches both extremes--the past--the future. I have made a symphonic transcription of this music in which I have aimed to preserve and express this Slavic character. In parts this music has a kind of humor wholly personal to Mussorgsky. In other parts the expression is by turns fantastic, grotesque, sinister, terrifying, mystical, ecstatic. I have tried to paint these changing moods in the rich and powerfully contrasting colors of the modern orchestra.<sup>17</sup>

The operative phrase here is "Slavic character". Stokowski's statement should not be interpreted to mean that he intended the orchestration to more closely resemble the product of a Slav--Tushmalov had already served that purpose. He evidently felt that the suave Frenchman Ravel, by the very nature of his conception, had to too great an extent quashed those intrinsically Slavic traits of Mussorgsky's original given in his list of vivid adjectives.

In that respect Stokowski was wildly successful. His version sears, crackles, snarls, chills, and stuns in ways that the others only rarely approach. There only remains the nagging question of why, if Mussorgsky's music represented "the quintessence of the Slavic spirit", Stokowski found it so necessary to alter it so drastically. One gets the impression that if the monster had all his parts intact and in correct proportions he would begin to take on the appearance of Superman. Denis Stevens, in his High Fidelity review, mentions perceptively that

---

<sup>17</sup>Moussorgsky-Stokowski, Pictures at an Exhibition, Philadelphia Orchestra, Leopold Stokowski, conductor, RCA Victor Musical Masterpiece Series M-706.

Stokowski's cutting of "Tuileries" and "Limoges" underlines the Slavic characteristics mentioned above at the expense of others:

The result is that the two numbers that add sparkle and life to an otherwise predominantly gloomy or majestic or grotesque series of pictures continually impress us by their absence. We long for something light and airy in this somber series of excerpts from what was initially a well-balanced viewing.<sup>18</sup>

Stokowski's tampering knows few bounds. Tempo, rhythm, meter, pitch, harmony, range, articulation, dynamics--all are altered at various points to suite his purposes, noble or nefarious as they may be. But on its own terms it seldom flouts sequential logic, unlike Cailliet, and, amazingly, even tops Ravel at a few places for authenticity (the literal D.C. in "Chicks", the long final note in "Goldenberg", the two-measure transition in "Baba-Yaga").

In light of this score's cavalier attitude toward purism, it is amusing to note that on the very first page Stokowski gives the tempo indication "Allegro giusto nel modo russo", followed by an asterisk. The footnote duly informs us that "in the original manuscript the following tempo indications are added: 'Senza allegrezza, ma poco sostenuto'". If only he had annotated the remainder of his version with similar conscientiousness!

Another seemingly inexplicable feature is the optional inclusion of an organ for the last ten measures--after Stokowski had succeeded magnificently in emulating an organ with the orches-

---

<sup>18</sup>Denis Stevens, "Mussorgsky...", High Fidelity, April, 1966, pp. 102-3.

tra alone for much of "Great Gate".

Critical reaction, as might be expected, has been sharply divided, leaning to the negative. Kolodin's Stereo Review article describes the version as "brother of 'Fantasia'...the loudest of them all. It begins with a Promenade that sounds like the changing of the guard at Buckingham Palace, and it goes charging on from there".<sup>19</sup> The Manchester Guardian critic Edward Greenfield refers to its "crudities...the very opening Promenade is pulled about mercilessly...Bydlo has to be heard to be believed", and generally dismisses the whole as "deplorable".<sup>20</sup> On the other hand, the redoubtable Arthur Cohn raves on:

It is all highly exaggerated, but it is an exaggeration of virtues [italics Cohn's]. It is also a diagnostic of inner voices...in 'Ballet of the Chicks' a crawling English horn suddenly defines something always missed before. In the 'Promenades' the phrases are each highly differentiated...in addition Stokowski's edition is a series of rocket messages in blazing color, full of flutter-tonguing, multi-divisi, and in sum a cocky cockade of instrumentation...I like it. Moreover, if anyone is looking for an orchestrational ball of swashbuckling virtuosity this is it.<sup>21</sup>

Among all the special orchestral effects two are worthy of special mention here. One is the middle section of "Chicks", at 52, where the violins are called upon to execute a trill and tremolo simultaneously. The second is the scoring of the "Great Gate" chant at 106 for divisi low strings only, recalling the

<sup>19</sup>Kolodin, "Everybody's 'Pictures'."

<sup>20</sup>Edward Greenfield, "Debussy...", The Gramophone, September, 1966, pp. 155-6.

<sup>21</sup>Cohn, loc. cit.

1812 Overture beginning.

For all the spectacularism in the Stokowski version it is less difficult of execution than Ravel's ("Tuileries" and "Limoges", after all, are missing), and it is also easily obtained. For those reasons it merits serious consideration as an alternative to the thrice-familiar Ravel and the less expensive but less flashy Tushmalov. The current recording with Stokowski and the New Philharmonia Orchestra is certainly a valuable barometer for rating the version's assets and liabilities, but it should be remembered that many of Stokowski's idiosyncratic tempos can easily be set aright. The decision to perform or not may then boil down to whether one finds the cuts conscionable.

#### SEVITZKY

Of Fabien Sevitzky's orchestration less can be said under present circumstances than of any of the others. One might surmise that there is an interesting story behind it: it was Sevitzky's more renowned uncle, Serge Koussevitzky, after all, who commissioned Ravel's effort and, for that matter, caused Fabien to drop the "Kous" from his surname.

Some of the questions surrounding this version and its raison d'etre might be answered by discovering its exact date. If it were made in the 1920's or early '30's it would almost certainly fall into the same category as the Leonardi and Caillet versions, i.e., circumventors of Koussevitzky's exclusive performance rights to the Ravel. It is rather more likely,

however, that Sevitzky made it for his own use as conductor of the Indianapolis Symphony, in which capacity he served from 1937 to 1955. There also exists the possibility that the orchestration represented some sort of response to his uncle's great success with the Ravel--the two never were particularly close. Surely if the latter were the case the score would be an especially fascinating one to analyze or possibly perform.

For the present, however, its location remains a mystery. As previously stated, my letters to Sevitzky's estate via ASCAP and to the Indianapolis Symphony librarian have gone unanswered, and there is no Sevitzky (or Koussevitzky, which name his wife used) listed in the telephone directory for Miami, his address at the time of his death. Perhaps a more persistent investigation may at some point liberate the transcription.

#### GOEHR

With the version by the eminent conductor Walter Goehr (1903-1960) we come to the first of two written expressly for orchestras of less than late Romantic proportions, therefore in a limited sense only indirectly comparable with the others. It may be argued immediately, of course, that such a purpose is largely self-defeating, and that massive pieces like "Great Gate" ought not to be done halfway, but Goehr's score is full enough to make a fine if not overwhelming effect, particularly in a live hall. Problems may arise, however, if his many instrumental cross-cues are used to full advantage. In his written introduction Goehr lists a "suitable combination" as 1\* 1\* 2\* 1\*; 2 2 1 0;

Perc (2) Hp Pno Org ("if possible") Str. This may be passable in some movements, but not truly suitable for the full suite.

As if to secure performances at any artistic cost, Goehr goes on to suggest two shorter suites of excerpts performable by even smaller ensembles: 1 1 2 0; 0 2 1 0; Perc (1) Pno Str. Apparently he feels that the familiarity and color of the music will outweigh other considerations in influencing some conductors' programs. But one would be hard-pressed these days to recommend Pictures at an Exhibition for ensembles practically einfach besetzt. Such an idea, however, may be applied with success in a classroom or in-school concert situation.

Best intentions notwithstanding, Goehr has committed two major errors of judgment which cannot help but have a negative influence upon general acceptance of his version. The first is comparable in a way to the Henry Wood problem described earlier, and the second reflects a certain insensitivity on the part of Goehr to the specific needs of the ensembles for whom the version was intended in the first place.

To preface a discussion is the first problem it is perhaps best to quote the final paragraph of Goehr's introduction:

Some slight modifications of the original have been made in the present version--among them some cuts, and the introduction of the lively "Market of Limoges" as the first, instead of the seventh, number after the opening Promenade. The transcriber believes that the work will thereby be rendered more suitable for performance as an orchestra concert item.

To begin with, the sense of Goehr's last sentence is disturbingly obscure. What, if not an orchestral concert item? more suitable than what exactly? how so? One senses that Goehr's



problem originated with his elimination of "Gnomus", certainly one of the more difficult of the pieces. "Gnomus", of course, is followed by another promenade, which Goehr wished to preserve. This necessitated a movement to replace "Gnomus", consecutive promenades being absurd, and Goehr seems to have picked what was to him the most likely candidate from later in the work, "Limoges". The identical problem, incidentally, was also faced by Tushmalov, who simply cut Promenade II along with "Gnomus", proceeding directly to "Old Castle" from Promenade I.

The only hitch is the ending of "Limoges". As will be recalled, it ends with an accelerating upward chromatic rush which resolves itself, attacca, with the awesome first note of "Catacombs". Repositioned as it is, this buildup now leads to nothing: the next sound heard is a plaintive solo viola beginning Promenade II. The whole point of Mussorgsky's resolution is thereby lost, as it is at the very similar end of "Baba-Yaga". In that case the upward rush, rather than leading directly to "Great Gate", is cut off abruptly by a sustained snare drum and cymbal roll. "Great Gate" then begins--with a solo organ!

And what of "Catacombs"? It, too, is cut, although "Mortuis" is here retitled "Catacombs". The size of Goehr's reduced orchestra (see above) is the likely cause, although at its fullest its brass match Tushmalov's exactly except for the tuba (Tushmalov includes "Catacombs").

The latter's solutions, then, are more satisfactory. Goehr would have been better off orchestrating the powerful "Catacombs", leaving "Limoges" in its proper place and cutting Promenade II.

The only remaining obstacle would then be the relatively slow start of the work: the stately Promenade I followed by the melancholy "Old Castle".

Goehr's second major liability involves his indulging in instrumental effects which orchestras of less than professional caliber are unlikely to have the resources to bring off successfully. As previously noted, one of Ravel's most difficult parts is the solo trumpet in "Goldenberg" (or, more accurately, "Schmuyle"), and only one of the other versions uses the identical effect--Goehr (even Stokowski spells the poor trumpeter every two measures). And Goehr wrote primarily (though, as he states, not exclusively) for amateurs! One wonders similarly about the difficulty of his harp and piano parts, the presence of celesta but absence of tuba, and certain string passages.

This is not to gainsay Goehr's skill and imagination. The trumpet notwithstanding, his version is far from a watered-down Ravel, although the latter had a distinct influence, notably in Promenade I, "Limoges", Promenade III, "Goldenberg", and "Baba-Yaga". Goehr's orchestration is advantageously transparent, only rarely indulging in an unnecessary doubling. Solo strings are used to good effect in practically every movement, especially so in Promenade II. The piano is used liberally, adding considerable weight and more than occasional color, although it seems ironic to feature a piano so prominently in an orchestration of a piano piece. It should also be noted that Goehr, like Cailliet, "corrects" most of Ravel's deviations from Mussorgsky's original.

As a whole, Goehr's version easily bears investigation, especially by ensembles who lack depth in numbers but who have access to the appropriate instruments and players. Goehr's skill impresses more and more with increased familiarity. As mentioned above, good advantage of cross-cues could be taken at small school concerts, especially if samples of Hartmann's "pictures" are available. In either case, however, "Limoges" is unsatisfactorily placed and, lacking "Catacombs" to follow, should probably be cut.

Though possibly rather expensive, the materials can be obtained easily. As of this writing the version has yet to be performed in the United States.

#### C-B-S

Easily the most recent of all these transcriptions is another arrangement for smaller orchestras, an effort in four separate publications by three different men working several years apart. They are published by Oxford University Press as part of their "Music for Amateur Orchestras" series and when combined comprise only seven movements totalling 16½ minutes. According to their representative at the 1979 American Symphony Orchestra League conference, Oxford plans to issue no further movements in the series.

It should be noted at once that this set, due to its extensive simplifications and transpositions, as well as brevity, effectively removes itself from any meaningful comparison with the others, even the Goehr, and it is included here somewhat peri-

pherally. Three of its four component parts, listed earlier, can be performed independently and/or by "strings only, or strings and piano, with any available wind and percussion". The maverick in both these respects is the most recent issue, "Bydlo and Two Promenades [II and III]"; the drastically reduced orchestra is not an option, and none of the three pieces has a conclusive ending.

On the evidence of these arrangements Oxford's series could with more justification be called "Music for School Orchestras". Virtually every contingency of instrumentation and technique has been provided for, especially in Anthony Carter's two installments: third violin to replace viola, third clarinet to replace bassoon, "completely dispensible" second oboe, piano "for rehearsal or filling in"--and the violins do not play beyond 3rd position. In addition, every single included movement has been transposed: Promenade I to G, "Gnomus" to e, Promenade II to G, "Old Castle" to a, Promenade III to B<sup>b</sup>, "Bydlo" to g, "Great Gate" to D.

Probably the most remarkable feature of the set is the inclusion of "Gnomus", which Tushmalov and Goehr, the most considerate arrangers to date, chose to omit. True, the problem of key has been largely eliminated, along with a few troublesome grace notes, but the arrangement is otherwise faithful and effective.

Certainly this version, with its easy availability for purchase, is the choice for most school orchestras and amateur groups of severely limited resources and capabilities. Its compromises are too numerous to warrant consideration even by fairly well-

staffed youth orchestras or community orchestras of moderate caliber. Tushmalov or Goehr, if not Stokowski or Ravel, will prove more appropriate for these groups, and small professional ensembles who for some reason have need of Pictures should opt for Goehr.

It is possible, incidentally, to use Bloodworth's "Bydlo" as a supplement to Tushmalov, who omits that movement. The attached promenades, however, cannot be similarly used for reasons of transposition and placement in the sequence.

### III. SPECIFIC ALTERATIONS

The following is a list of significant departures from Mussorgsky's original in each of the versions for which a score or recording is available. It is to a certain extent selective, serving to point out cuts, added measures, transpositions, re-composition, and noticeable phrasing discrepancies rather than unimportant octave reinforcements or small dynamic adjustments. The list for Ravel, however, is somewhat more detailed, owing to its vastly greater familiarity and the extent to which it has come to be considered definitive. Significant places where Lamm's piano edition differs from that given in Ravel's score are for the most part indicated only under the Ravel entries.

Rehearsal numbers refer to Ravel's score, except as noted. An asterisk denotes inclusion of corresponding or similar places in the comment. "21 + 2" means the second measure of rehearsal number 21; "71 - 3" means three measures before 71. In cases in which a comment covers a series of measures, the second location given is non-inclusive; i.e., "54 - 2 to 55 + 4" refers to everything from two measures before 54 through the third measure of 55, inclusive. "Hairpin" refers to a small crescendo-diminuendo, usually within the space of one measure. Where applicable the specific octave of a note is indicated by exponent:  $c^1$  refers to middle c;  $c^2$  the next octave, and so on. Small case letters

with no exponents refer to the octave immediately below middle c; capital letters refer to the second octave lower.

## TUSHMALOV

Movements omitted: Promenade I, "Gnomus", Promenade II, Promenade III, "Tuileries", "Bydlo", Promenade IV  
Cuts: "Limoges" shortened by 5 m. in rewritten section

Additions: "Great Gate" 114 + 4

## "Old Castle"

1. movement transposed to g-minor
2. 21 + 2 quarter pickup instead of 8th
3. 24 mf indicated
4. 25 - 2 "dim." added
5. 26 "poco cresc." added
6. 27 - 1 full measure cresc.
7. 29 mf cresc. to f at 29 + 3

## "Chicks"

1. All repeats written out and altered orchestrally
2. 53 harp 16th arpeggios added
3. 55A D.C. written out and altered orchestrally

## "Goldenberg"

1. beginning to 58 lower octave omitted
2. beginning to 58 slurs on 64th-triplets omitted in strings

## Promenade V

1. movement given first in order, replacing Promenade I
2. m. 1 lower octave added
3. m. 1 dotted lines indicate 2+3 rather than conventional 3+2 phrasing
4. m. 1 only 8th-notes slurred
5. 2 (Tushmalov's rehearsal number) 3+3 rather than 2+2+2

## "Limoges"

1. beginning to 65\* slurs omitted or changed to staccato
2. 64\* pizzicato cello added
3. 64 + 4\* beats 3, 4 l.h. shifted one 16th-note earlier
4. 66 to 69 after a 2-beat modulation this entire passage is rewritten. Tushmalov retains the general figuration but cuts 5 measures. The harmonies (one per measure):

M: D V/D D V/e 3 e c A<sup>b</sup> A<sup>b</sup> V/G<sup>b</sup> V/A V/D 4 V/D V/g V/g E<sup>b</sup>  
T: c V/f e V/a 4 a f D<sup>b</sup> B<sup>b</sup> cut to.....4.....V/c V/c E<sup>b</sup>

5. 70 + 3 changed to agree with 65 - 1
6. 71 - 3 d missing from 3rd beat
7. 71 - 3, 2 4th beat changed to repeat of 3rd; resolution note  $\frac{1}{2}$ -step higher

## "Catacombs"

74 - 2 bass resolves to G

## "Mortuis"

75 + 4 to 76 + 2 l.h. octaves rendered as unisons in viola range (!). 76 + 4 loco in cello and bass

## "Baba-Yaga"

91 beats 3, 4 M: a<sup>1</sup>-e<sup>2</sup>; T: e<sup>1</sup>-e<sup>2</sup>. Following measure correct

## "Great Gate"

1. 105 pedal E<sup>b</sup> missing
2. 110 + 5 to 9 triplet figuration missing
3. 111 8th-note figuration delayed 2 measures
4. 114 - 4 to 114 E<sup>b</sup> pedal changed to B<sup>b</sup>
5. 114 to 114 + 5 16ths changed to 8ths; pattern changed accordingly
6. 114 + 4 added measure
7. 122 + 7 tremolo continues to 3rd beat

## WOOD

Movements omitted: Promenade II, III, IV, V

Cuts: "Old Castle" 24 - 1 to 25  
25 + 6 to 26  
29 - 4 to 30 (opt.)  
30 to 31 + 2  
"Goldenberg" 59 to 59 + 5  
"Limoges" 71 to 72  
"Baba-Yaga" 94 to 103  
"Great Gate" 115 to 121  
Additions: "Gnomus" 12 - 1  
13 + 3  
14 - 1  
17 + 7  
"Old Castle" 2 m. at end  
"Bydlo" 4 m. at beginning  
44 + 5, 6 repeated  
4 m. at end  
"Baba-Yaga" 94 11 m. "mushroom bells" to replace cut  
"Great Gate" 110 + 9, 10 (repeat of 7, 8)  
113 + 3, 4 (extension of 1, 2)

## Promenade I

1. m. 1 lower octave added
2. m. 1\* slur omitted; dim. beats 4, 5
3. 2\* first 3 beats slurred
4. 3 + 2 slurs added; no 3/2 indication

## "Gnomus"

1. 6 + 2 fermata displaced 1 measure later
2. 6 + 5 "sfp" added
3. 9 - 1\* fermata omitted
4. 9 to 10 repeat written out



## "Gnomus", cont'd.

5. 11 - 1 subito ff, after dim.
6. 12 - 1\* note sustained 1 m. plus 1 beat, necessitating an added measure
7. 15 "Molto moderato" added
8. 16 - 4 to 17 2-note slurs in melody
9. 17 to 17 + 7 low trill continues on A<sup>b</sup>
10. 17 + 6 chord sustained throughout measure, tied to downbeat of (added) next measure. No fermata in new measure.
11. 18 + 2 to 5 4-octave harp gliss. added to each measure

## "Old Castle"

1. 19 upper octave added in clarinet
2. 19 to 20 siciliano rhythm inserted into harp
3. 20 + 2 "molto espressivo e tempo rubato" indicated to solo euphonium (offstage)
4. 24 - 1 to 25 cut
5. 25 + 6 to 26 cut (pickup eliminated)
6. 27 - 2, 1 moving euphonium part added
7. 28 + 4 2nd note (e<sup>2</sup>) given minor 9th lower
8. 29 - 4 to 30 present in score, but marked "new cut"
9. 30 to 31 + 2 cut (pickup included)
10. 32 + 4 full chord sustained, with swell
11. last 2 measures extended by 2 and modified rhythmically

## "Tuileries"

1. beginning to 35 - 3 "f dim. p" on each 2-note figure
2. 35 - 1 l.h. articulation changed
3. 36 to 36 + 3 melody articulation changed
4. last note ff, preceded by cresc.

## "Bydlo"

1. meter given as 4/8
2. 4-measure vamp added before melody
3. upper octave added to melody\*
4. 38 - 1 inverted mordent added to 2nd beat
5. 42 - 3 "sfp cresc; allarg."
6. 42 to 42 + 5 upper octave added
7. 43 to 44 upper octave added
8. 44 + 5, 6 measures repeated, with dim.
9. last 4 measures extended to 8. Isolated d# comes (like Ravel) on beat 2; held for 4½ beats

## "Chicks"

1. 48\* l.h. chords on all 4 8th-notes
2. 48 + 5\* 2-note l.h. slurs added
3. 56 - 2 dotted quarter d (bassoon!); upper octave omitted
4. 56 - 1 lower octave added, pizz.

## "Goldenberg"

1. 58 - 1 Allegro fff chromatically descending flutter-tonguing winds, harp gliss. added--full measure: "The shiver of the poor Jew"
2. 58\* lower octave added to chatter figure: "The value of saving money"
3. 58\* repeated 32nds in tenor drum added. Written above: "I don't believe a word of it"
4. 59 - 2 ff p alternating beats

## "Goldenberg", cont'd.

5. 59 to 59 + 5 cut
6. 59 + 5, 6 1st beat rhythm given as 16th quintuplet 2nd beat as in original
7. 59 + 5, 6 beats 3, 4 rhythm altered to pattern of original chatter (58)!
8. 62 fermata occupied by descending harp gliss.
9. 63 - 1 8th-note, as in Ravel
10. 63 - 4 caption: "Lend me one pence"  
- 3 "a hally groat" (?)  
- 2 "not a damned cent"

## "Limoges"

1. 63 + 2\* articulation changed
2. 69 + 1 to 70 + 3 left mostly blank, presumably for copyist
3. 71 to 72 cut

## "Catacombs"

- 72 + 4, 5 f# changed to f

## "Mortuis"

1. 75 f# entrance fffppp; 1 beat descending harp gliss.
2. 75 + 2 both melody and accompaniment 8th rest at end of measure
3. 77 + 2\* upper octave added to quarter-note arpeggio
4. 79 - 1 slow ascending harp gliss. added

## "Baba-Yaga"

1. 81 to 82\* "p cresc." in 2-measure groups
2. 83\* 2 measures diatonic 16th-note scales added in trombones--parallel 1st inversion triads
3. 83\* trills added to top notes
4. 83 + 4\* l.h. slur changed to staccato
5. 87 - 3 to 87 slurs omitted from brass
6. 90 - 2 "rall." added
7. 90 + 4 to 92 - 2 pages missing from score
8. 93 + 4, 5 slur added in r.h.
9. 94 - 2 "molto dim. e rall." added
10. 94 to 103 cut; replaced by 11 measures distant "mushroom bells"

## "Great Gate"

1. movement transposed to C-major
2. 105 - 2, 1 quarter-note descending mushroom bells added
3. 107 to 109 scale patterns changed
4. 110 + 5\* triplet pattern greatly changed
5. 110 + 9, 10 2 measures of preceding pattern added
6. 111 8th-note pattern changed to arpeggiated triplet 8ths
7. 112 + 3 16th-note arpeggiated pattern begins
8. 113 + 3, 4 2 measures added
9. 114 scale patterns changed; "riten." at end
10. 115 to 121 cut
11. 121 + 3, 9, 11 fermatas omitted
12. 122 + 7 dotted half changed to quarter

## FUNTEK

Movements omitted: none

Cuts: "Great Gate" 114 to 115 (3 measures)

Additions: cut replaced by 4-measure continuation of previous pattern

## Promenade I

1. 3 + 2 3/2 indication omitted
2. last measure "poco sost." added

## "Gnomus"

1. 6\* bass part simplified
2. 14 grace note missing

## "Old Castle"

1. bassoon parts at bottom of score; evident oversight
2. 19 to 20 siciliano rhythm added in timpani
3. 22 + 4 e<sup>1</sup> sustained throughout measure
4. 23 "Poco largamente" added
5. 28 + 4 2nd note of melody e changed to d#. This is possibly a misprint in Mussorgsky, perpetuated by Lamm, Ravel, and others. The interval is a 5th in every other case.
6. "(Poco largamente)" added

## "Tuileries"

1. 35 - 4 "pochissimo rit." added
2. 35 "(piu sostenuto)" added

## "Goldenberg"

1. 58, 58 + 2 repeat indicated; written out in original
2. 58 to 59 + 5 xylophone strokes inner melodic line on all 4 beats
3. 60 + 2\* r.h. d<sup>b</sup>'s persist throughout measure

## "Limoges"

1. 63 + 3\* 8th-triplets added to beats 3, 4
2. 69 - 1 "(Poco rall.)" added

## "Baba-Yaga"

1. 84 + 3\* g sustained throughout as well as b<sup>b</sup>
2. 84 + 3, 4\* downbeat chords sustained
3. 86, 86 + 2 slurs removed
4. 91 to 94 undulating figure abandoned in favor of parallel string tremolo "(at tip)"

## "Great Gate"

1. 103 + 4 2nd beat B<sup>b</sup> doubled 8va basso
2. 107 + 3 8th-note scale changes directions: 2 measures down, 2 up pattern at first; more substantial changes at 109 + 5
3. 111 8th-note figuration changed
4. 113 2-measure theme continuation composed
5. 114 - 2, 1 upward harp gliss. added
6. 114 3 measures scales replaced by 4 measures similar to previous 4
7. 121 grace notes missing

## RAVEL

Movements omitted: Promenade V

Cuts: "Chicks" 55D + 5, 6 (coda omits 2 measures from D.C.)

Additions:

- |              |   |
|--------------|---|
| "Old Castle" | 22 - 1                                    |
| "Baba-Yaga"  | 90 - 2, 1                                 |
| "Great Gate" | 115 - 1                                   |
|              | 121 + 2, 4, 10, 12 (written-out fermatas) |
|              | 122 + 8, 9                                |

## Promenade I

1. m. 1\* original slur extends to final quarter-note
2. 2 + 2\* slurs added
3. 3 + 2, 3 echo dynamics added
4. 3 + 2, 3 beats 5, 6 high flute harmonies added
5. 4 - 1 to 4 + 2 horn fanfares added
6. end. attacca in Lamm; no fermata

## "Gnomus"

1. 6 + 2\* fermata missing
2. 8\* grace note missing
3. 9 to 10 repeat written out and altered orchestrally
4. 10 + 2 B<sup>b</sup> tie to next measure omitted
5. 11 - 4 2nd note C<sup>b</sup> in Lamm
6. 11 - 2 diminuendo omitted
7. 12 - 2\* original slur extends over barline
8. 14 - 2 last note e<sup>b</sup> in Lamm
9. 17 + 6 extra 8th-note added to tie
10. 18 quarter pickup changed to 8th

## "Old Castle"

1. 19 no d# attack on original 2nd beat
2. 19 to 20 staccato articulation lengthened
3. 20 pickup included in slur
4. 20 + 4 phrase broken
5. 22 - 1 measure added (it is not added at the corresponding places, 20 and 25 + 5)
6. 23\* last note staccato in Lamm
7. 23 + 3 to 7 hairpin added
8. 25 + 2 original dotted quarter pickup changed to quarter
9. 26 inner parts are dotted halves in Lamm
10. 26, 26 + 2\* slur interrupted
11. 29 - 4 to 29 + 3 4 m. cresc. added; 2 m. dim. to pp
12. 29 + 3, 4 dotted quarter slurs in Lamm l.h.
13. 31 - 1 entire measure slur in original
14. 32 + 5 r.h. slur added
15. 32 + 6 r.h. g# extended

## Promenade III

33 + 4 p in Lamm

## "Tuileries"

1. m. 2\* articulation changed
2. 35\* articulation changed
3. 36 - 2 upper octave added
4. 36 + 3 2nd and 4th beats are quarter-notes in Lamm



## "Bydlo"

1. beginning ff in Lamm (!)
2. 38 - 4 last melody note staccato in Lamm
3. 39 + 4 first r.h. chord is an 8th-note in Lamm
4. 41 - 1 first beat slur in Lamm
5. 41 + 3 beat 2 8th changed to quarter
6. 42 - 2, 1 r.h. 8ths changed to quarters
7. 43 - 3 "poco dim." added
8. 45 + 3 bass clarinet d# originally on downbeat
9. last measure original tenuto rendered as pizz.

## Promenade IV

1. 46 + 2 beats 4, 5, 6 octave transfer
2. 47 l.h. full measure slur in Lamm
3. last measure "poco rit." omitted (attacca in Lamm)

## "Chicks"

1. 52 g appoggiatura is not so in Lamm, who notates it after the f. All arrangers miss this.
2. 55 repeat written out and altered orchestrally
3. 55A D.C. written out and altered orchestrally
4. 55D + 5, 6 2 measures omitted from original D.C.

## "Goldenberg"

1. 59 + 5 3rd r.h. note should be e; probably a misprint
2. 60 + 2\* 4th beat g# (f#) raised to f# (see p. 91)
3. 61 3rd & 4th l.h. notes staccato in Lamm
4. 63 - 2 "a tempo" in Lamm
5. 63 - 2 last note in Lamm is Bb (!); all arrangers give C
6. 63 - 1 dotted half changed to 8th

## "Limoges"

1. 64 3rd beat sf in Lamm, not 1/2-beat later
2. 67 + 2, 3, 4 downbeats changed from 1st inversion to root position
3. 69 - 2 motive from "Baba-Yaga" articulated in winds

## "Catacombs"

1. 74 - 2 low A rearticulated in Lamm
2. 74 fermata omitted
3. 74 + 2 fermata omitted
4. 74 + 2 p in Lamm (!)
5. 75 - 1 fermata over quarter-rest added in tam-tam and bass

## "Mortuis"

"Con" in title is corrected to "Cum" (see p. 8)

## "Baba-Yaga"

1. 81 - 2, 1 "cresc." in Lamm
2. 82 ff in Lamm
3. 82 to 83 - 4\* lower octave omitted
4. 86 to 88 slurs changed or added in winds
5. 90 - 2, 1 2 measures added
6. 94 + 8, 9 "cresc." omitted; all 4 notes "sf" in Lamm
7. 96 - 4, 3 r.h. pattern continues, as in 83 - 4, 3
8. 103 - 3 "poco ritard" omitted

## "Great Gate"

1. 103, 103 + 1 grace notes omitted
2. 103 + 5 melody slur omitted
3. 103 + 6 g replaces f in chord
4. 105 - 3 whole measure slur changed

## "Great Gate", cont'd.

5. 105 + 3, 4 pedal Eb tied throughout in Lamm
6. 106\* first chord slurred to next measure in Lamm
7. 110 - 7 diminuendo begins in Lamm
8. 110 + 5\* melodic figuration of triplets altered
9. 111\* 8th-note figures altered
10. 113 + 3 4th beat bass pizz. added
11. 115 - 1 measure added
12. 116 - 2, 1 melody continues over rising triplets
13. 116, 116 + 2\* half-note triplets continue in strings
14. 118 to 120 quarter-note figure added
15. 119 - 3 r.h. ab in Lamm (!)
16. 121\* fermatas written out
17. 122 original half-note pattern changed to whole-note. Since 2 of these measures are missing in Lamm, Ravel in effect gives Lamm's version in augmentation.
18. 122 + 8, 9 ending extended 2 measures and changed from sustained Eb to staccato chord.

CAILLIET<sup>1</sup>

Movements omitted: none

Cuts: "Old Castle" 27 + 6 to 30 - 3  
 "Chicks" 55D + 5, 6 omitted from D.C.  
 "Great Gate" 105 to 107

Additions: none

## Promenade I

1. 1 + 3 crescendo added
2. 2 to 3 + 2 longer slurs added
3. 3 + 1 to 4 dynamics added
4. 5 + 3 ritard added; last note fermata

## "Gnomus"

1. 11, 11 + 2\* swells added
2. 11 to 12 - 2 long slurs added
3. 18 8th-note pickup, as in Ravel

## "Old Castle"

1. 20 + 2 quarter-note pickup as in Ravel; also quarter-note resolution at 22 - 2
2. 27 + 6 cut to 30 - 3
3. 32 + 6 r.h. g# extended into fermata

## "Tuileries"

- 35\* beats 3, 4 slurred

## "Bydlo"

1. 39 p, crescendo added
2. 39 to 41 2-note slurs added
3. 41 - 3, 2 3-note r.h. slur
4. 45 + 3 d# on 2nd beat extended to end of movement

<sup>1</sup>Score unavailable; information taken from 1940 Ormandy recording

## "Chicks"

1. 48 + 5\* 2-note slurs added to l.h.
2. 51 + 2 accelerando added
3. 55 repeat written out and altered orchestrally
4. 55 to 55A sustained flute & piccolo trills added
5. 55D + 5, 6 2 measures omitted from original D.C.

## "Goldenberg"

1. 56 + 3 p, crescendo on 4th beat
2. 57 + 2\* first 4 notes slurred
3. 57 + 2 diminuendo on F
4. 60 + 2\* gliss. to next downbeat
5. last note short

## "Limoges"

71, 71 + 2 sustained brass chords added in  $\text{♩} \text{♩} \text{♩} \text{♩}$  rhythm

## "Baba-Yaga"

1. 84 + 3, 4\* downbeat  $e^b$  instead of g
2. 90 to 92 harp note added on each beat
3. 90 + 2 to 91\* l.h. theme tenuto
4. 90 + 4\* first 4 l.h. notes slurred
5. 94 - 4, 3 beats 3, 4--theme added on timpani
6. 102 p, crescendo added

## "Great Gate"

1. 105 to 107 cut
2. 112 - 1 trumpet  $b^b$  on 2nd beat--pickup to theme
3. 114 short  $B^b$  chord in brass
4. 115 chime part added
5. 116 - 2 theme continues
6. 120 - 1 ritard added
7. 121 - 1 both chords fermata
8. 122 + 8, 9 ending extended 2 measures with short final note, as in Ravel

## STOKOWSKI

Movements omitted: Promenade III, "Tuileries", Promenade V, "Limoges"

Cuts:	"Gnomus"	6 + 5, 6 (fermatas displaced)
		8 - 1 (fermatas displaced)
		7 - 4 to 8 - 5
		9 - 2 to 11 - 3
	"Old Castle"	24 - 1 to 25
		25 + 6 to 28 + 1
	"Chicks"	no first repeat
		56 - 3 replaced by fermata
	"Baba-Yaga"	79 + 2, 4, 6 rests replaced by barline fermatas
		82 - 2, 1
		94 to 95 - 4
		99 + 1 to 101, beat 2 (displaced to beat 1)
	"Great Gate"	102 - 3 2
		115 - 1

## Promenade I

1. entire movement rebarred; mostly 3/4, some 2/4
2. many hairpins added
3. m. 1\* last note given as 8th with 8th-rest
4. m. 3 "pochiss. piu largo" added
5. 2, 2 + 2 "allargando" added
6. 5 "allargando" added
7. 5 + 3 "rit." added
8. last note fermata

## "Gnomus"

1. 6\* articulation changed
2. 6 + 3, 6 cut
3. 7 - 4 to 8 - 5 cut
4. 8 - 1 cut; fermata over previous barline
5. 8 to 8 + 9 low string gliss. added
6. 9 - 2 to 11 - 3 cut
7. 11 - 3 "Largo  $\text{♩} = \text{ca. } 120$ " (!) added
8. 11 - 1 timpani rolls through
9. 11 to 12 articulation changed
10. 12 - 1\* timpani (later bass drum, cymbals) rolls through
11. 17 to 18 rising scale figures continue
12. 17 + 5, 6 2nd chord on downbeat; extra measure added
13. 18 8th-note  $C^b$  rendered as dotted half (full measure)

## Promenade II

1. 1st tempo indication: Un poco largo
2. entire movement rebarred
3. last note fermata

## "Old Castle"

1. 19 dotted quarters begin
2. 19 + 2, 3, 4, 5\* hairpins added
3. 21 + 2 quarter-note pickup
4. 22 - 2 top  $g\sharp$  dotted half tied to 8th on following downbeat
5. 24 - 1 to 25 cut
6. 25 + 6 to 28 + 1 cut
7. 28 + 4 top note  $d\sharp$
8. 29, 29 + 2 "rit." added
9. 31 - 1 "rit." added
10. 31 quarter-note pickup
11. 32 + 4 r.h. chord dotted quarter;  $c\sharp$  added
12. 32 + 5, 6 ending extended by 7 measures

## "Bydlo"

1. 1 measure vamp added at beginning
2. beginning dynamic f (ff in Lamm; pp in most versions)
3. 39 to 42 l.h. quarter-notes omitted
4. 42 - 4, 2, 1 r.h. 8ths sustained as quarters
5. 42 to 43 higher octave added
6. 44 + 5, 6\* added dynamics: "pp cresc. ff dim. pp"
7. 45 + 3 to end  $d\sharp$  sustained
8. 2-measure augmentation added at end. (In Stokowski's 1965 recording only the first of these measures-- $G\sharp$ --is played.)









## Promenade IV

1. entire movement rebarred
2. 46 + 3 only 1 beat rest
3. 47 + 3 f rendered as p with hairpin
4. 48 - 2 fermata on final rest

## "Chicks"

1. 48 + 4\*  $\text{db}^2$  added to last 8th
2. 48 + 5 to 49 2-note slurs added to l.h.
3. repeat of Scherzo omitted
4. 53 repeat written out and altered orchestrally
5. 55 repeat written out and altered orchestrally
6. 56 - 3 measure eliminated via previous fermata
7. 56 - 2 fermata placed over barline

## "Goldenberg"

1. tempo indication: Andante-grave-energico-pomposo
2. 56 + 2\* 64th figures changed to 32nds
3. 56 to 58 lower octave added
4. 58 - 2 last 5 notes (including grace notes) rendered as 64th-quintuplets
5. 58 to 60 - 1  rendered as 
6. 60 - 1, 60 original 32nds changed to 64ths
7. 60 to 62  rendered as 
8. 60\* last note (pickup) given as 32nd
9. 60 + 2, 4 l.h. gliss. added
10. 62 2nd & 3rd l.h. notes changed to 32nds
11. 62 + 2, 3 upward gliss. to last note
12. 63 - 2  changed to 
13. 63 - 1 16th-triplet given on downbeat
14. 63 - 1 fermata on last note (dotted half)

## "Catacombs"

1. entire movement rebarred into 4/2
2. first 2 fermatas removed
3. 72 + 2 p changed to ff
4. 72 + 4, 5 f# given as e#
5. 72 + 4 to 9 given in diminution
6. 74 - 2 "dim." replaced by "cresc."
7. 74 - 2 bass resolves to G
8. 75 - 1 high f# of "Mortuis" enters

## "Mortuis"

1. 75 first measure displaced to end of "Catacombs"
2. 75 + 2, 3 8th-notes eliminated
3. 76 fermata extended; melody displaced to following measure
4. 78 + 2 low B sustained until last measure
5. 79 - 1  $\text{d}^\sharp$  (harp harmonic) added on 4th beat

## "Baba-Yaga"

1. 79 + 2, 4, 6 measures replaced by barline fermatas
2. 80 - 1 barline fermata added before downbeat
3. 81 - 2, 1 each note 8va higher than previous
4. 82 - 2, 1 cut
5. 83 - 2, 1 lower 2 octaves eliminated
6. 83 + 3, 4 fast chromatic "scream" added in high winds
7. 83 + 3, 4\* slur added to r.h. between measures
8. 84 middle part f# octave lower

## "Baba-Yaga", cont'd.

9. 84 + 2\* long gliss. in middle part to  $\text{b}^1$  (loco)
10. 87 low G added (corresponding to later F#, F, etc.)
11. 90 - 3, 4 quarters given as 8ths; "cresc." added
12. 90 ff tremolo rather than p undulation
13. 90 + 2\* 2nd l.h. note staccato quarter
14. 90 + 2, 3\* 1st measure ff; 2nd ppp
15. 91 hairpins added
16. 92 - 1 2/4 augmented to 4/4; half-note tremolos
17. 92 to 93 all ff
18. 93 to 94 - 2 upper octave and tremolo added to undulation
19. 94 - 3 "rit." added
20. 94 - 2 quarters augmented to halves; extra measure added with hairpin between them
21. 94 - 1 same hairpin added
22. 94 to 95 - 4 cut
23. 95 2 measures inserted; pattern reiterated
24. 99 + 1 to 101, 2nd beat cut
25. 101 to 102 - 3 e in 101 shifted to downbeat. Ensuing notes follow accordingly until 102 - 3, which cuts 2nd beat. 102 - 2 as is added continuing chromatic climb to  $\text{b}^3$
26. 103 - 1 notes adjusted to chromatic scale; measure added continuing chromatic climb to  $\text{b}^3$

## "Great Gate"

1. 103 to 103 + 2 $\frac{1}{2}$  high  $\text{b}^1$  from "Baba-Yaga" sustained
2. 104 + 4, 5 "Largo" indicated
3. 105 - 2, 1 same
4. 105 grace note omitted
5. 106\* "p senza espressione" replaced with "Liberamente--Sostenuto e legato--cantabile", "f dim. p"
6. 106 + 5, 11\* fermatas added
7. 109 - 1 r.h. sustained full measure
8. 110 - 2 quarter-triplets begin
9. 110 + 3 8th-notes; + 4, 8th-quintuplets; + 5, sextuplets; + 6, septuplets; + 7, 16ths
10. 111 8th-note figuration altered
11. 113 + 3 to 114 horn syncopation added
12. 114 to 115 original 3 measures expanded to 4; 16th-note pattern replaced with 8ths.
13. 115 - 2 "molto rit." added
14. 115 to end each 2 measures condensed to 1 via diminution
15. 116 - 2, 1\* melody continues
16. 118 to 119 quarter-note pattern eliminated; l.h. rendered as duplets, r.h. as half-note-triplets (all in diminution)
17. 119 to 120 quarters replaced by tremolo
18. 120 + 3, 6 "Largo p cresc. ff" indicated
19. 122 to 122 + 5 melodic pattern changed
20. 122 + 5 to 7 replaced with 1 measure fermata
21. 122 + 7 original dotted half rendered as quarter

## GOEHR

Movements omitted: "Gnomus", Promenade V, "Catacombs"

Cuts: "Old Castle" 28 - 1 to 30 - 1

Additions: "Great Gate" 107 to 110  
"Baba-Yaga" 1 measure at end (drum roll)

## Promenade I

1. m. 1\* only 8th-notes slurred
2. 2 horn fanfare added
3. 2 + 1 hairpin added
4. 3 + 2 to 3 + 4 p throughout
5. 4 - 1 horn fanfares added
6. 4 + 2 trumpet fanfare added
7. 5 + 2 ff indicated mid-measure

## Promenade II

- 19 - 2 ritard delayed till following measure

## "Old Castle"

1. 19 bassoon d# on 2nd beat (as in Ravel)
2. 19 + 2 to 20\* articulation changed
3. 23 + 3 to 24\* dynamics added
4. 28 - 1 to 30 - 1 cut
5. 32 + 6 melody g# extended 4 8ths into last measure

## Promenade III

1. 33 - 4, 3 l.h. quarters shortened to 8ths
2. 33 - 2, 1 r.h. quarters shortened to 8ths

## "Tuileries"

1. 34 + 3 pp added
2. 35 + 3 r.h. articulation changed
3. 33 + 4 upper octave added
4. 36 + 1 upper octave added

## "Bydlo"

1. 38 "cresc." added
2. 39 mp added
3. 44 + 4 upper octave added

## Promenade IV

1. 46 first 2 beats (rests) deleted
2. 47 + 3 "cresc." added in l.h.

## "Chicks"

1. 52 - 1\* ff on 2nd beat
2. 53 - 4 to 53 clarinet "chirps" added on 2nd beat
3. 53 repeat written out and altered orchestrally
4. 55 repeat written out and altered orchestrally

## "Goldenberg"

1. tempo indication: Lento
2. 57 + 2 beats 2, 3 cresc.
3. 60 - 1 "allargando" indicated
4. 63 - 1 original dotted half reduced to half

## "Limoges"

1. movement placed 2nd in sequence, after Promenade I
2. 64 - 2\* b $\flat$  added to l.h. beat 4
3. 64 + 2, 3\* beats 2, 4: repeated 16ths changed to tremolo
4. 66 - 1 l.h. g sustained through beats 3, 4

## "Limoges", cont'd.

5. 67 downbeat e-minor chord in 1st inversion
6. 69 - 2 2-note slurs on beats 2, 4
7. 71 - 2 first 2 r.h. notes omitted
8. 71 to 72 passage given in augmentation, i.e. 8 measures.
9. 71 to 72 "Poco piu mosso" indicated

## "Mortuis"

1. movement entitled "The Catacombs"
2. 77 p; at 77 + 5, pp

## "Baba-Yaga"

1. 87 + 3, 5, 7\* lowest l.h. octave omitted
2. 93 + 4, 5 beginning dynamic mf
3. 103 - 3 "poco ritard" omitted.
4. 103 - 1 1 measure added: snare drum & cymbal roll, ff, with fermata

## "Great Gate"

1. 107 to 110 cut
2. 110 = 5 to 9 triplet pattern altered
3. 111 to 114 triplets continue, along with 8ths
4. 114 scale descends in parallel 1st inversion triads
5. 115 to end each 2 measures condensed to 1 via diminution
6. 116 - 2, 1\* melody continues
7. 118 to 120 quarter-triplet figure (8th in diminution) added
8. 121 - 1 "molto rall." added
9. 121 + 3 "sempre allargando" added
10. 121\* fermata written out (whole note in diminution-- see #5 above)

## C-B-S

Movements omitted: "Tuileries", Promenade IV, "Chicks", "Goldenberg", Promenade V, "Limoges", "Catacombs", "Mortuis", "Baba-Yaga"

Cuts: "Great Gate" 112 to 115

Additions: none

## Promenade I

1. movement transposed to G
2. m. 1\* only 8ths slurred
3. 2 + 2 to 3 + 2\* slurs added
4. 3 + 2, 3 1st measure mf; 2nd p

## "Gnomus"

1. movement transposed to e-minor
2. 6\* slur omitted
3. 6 + 2\* fermata omitted
4. 6 + 4 "meno vivo" indication omitted
5. 9 - 2\* grace note omitted
6. 14\* grace note omitted
7. 17 - 1 1 note added to run
8. 17 indicated "poco accel. al fine"
9. 18 - 1 fermata omitted

## Promenade II

1. movement transposed to G
  2. 19 - 6 pp indicated; - 4 mp; - 2 pp
- "Old Castle"

1. movement transposed to a-minor
2. 19 + 3\* last 3 notes slurred
3. 20 to 21 + 2\* no long slurs; phrase interrupted 12 times
4. 22 - 2\* top note not slurred from previous measure
5. 24 f indicated
6. 26 mf
7. 27 - 2 fp
8. 28 + 2 repeat from 25 + 6. 2nd time 28 - 1 proceeds to 30 - 1

## Promenade III

1. movement transposed to B<sup>b</sup>
  2. 33 + 4 mf indicated
- "Bydlo"
1. movement transposed to g-minor
  2. m. 1, 2 slur omitted
  3. 41 + 3 full quarter on 2nd beat (42 - 2, 1 as in original)
  4. 42 - 2, 1 trumpet fanfares added
  5. 43 - 3 "dim." added
- "Great Gate"
1. movement transposed to D-major
  2. 107 to 108 scales kept in violin range
  3. 108 to 109 scales kept in viola & cello range
  4. 109 to 110 - 6 "ff legato" indicated
  5. 110 + 5 to 111 + 5 moving patterns changed
  6. 111 + 5 to 112 4-measure transition to 115
  7. 112 to 115 cut
  8. 115 to end each 2 measures condensed to 1 via diminution
  9. 116 - 2, 1\* melody continues
  10. 117 to 118 triplets continue
  11. 121 "Grave" indicated; grace notes omitted
  12. 121\* fermata written out (whole note in diminution-- see #8 above)

## IV. METRONOME INDICATIONS AND TEMPOS

	Stasov/Rimsky <sup>a</sup>	Wood <sup>e</sup>	Funtek	Stokowski	Ormandy/Cailliet (R)	Stokowski (R)	Andraee/Tushmalov (R)
Prom. I	♩ = 104 <sup>b</sup>	too slow	96-100	ca. 80	100	84	
Gnomus	♩ = 120 <sup>b</sup>	hopeless	d = 88	d = 92 <sup>f</sup>	d = 112	76	
Prom. II				♩ = 72	84	76	
Castle	♩ = 56		ca. 40	60	54	52	48
Prom. III					♩ = 104		
Tuileries	♩ = 144	too fast	108-112		144		
Bydlo	♩ = 88		ca. 50	76	76	76	
Prom. IV				♩ = 69	69	56	
Chicks	♩ = 88	(deleted)	126	ca. 152	176	156	160
G'berg	♩ = 48			♩ = 88	♩ = 96	88	88
Prom. V					♩ = 104		80
Limoges	♩ = 57 <sup>c</sup>	120	144-152		132		100
C'combs				d = 54 <sup>g</sup>		48	
Mortuis				♩ = 60 <sup>h</sup>	72	56	69
Baba 79	♩ = 120 <sup>d</sup>		160	d = 100 <sup>h</sup>	♩ = 168	96	84
90	♩ = 72		104		78	108	90
G. Gate	d = 94		56	76 <sup>i</sup>	84	80	69

<sup>a</sup>These tempos, quoted by John N. Burk in his Feb. 16, 1939, Boston Symphony program note, were results of a conversation between Vladimir Stasov and Rimsky-Korsakov in 1903 in which they attempted to recall Mussorgsky's own performance tempos.

<sup>b</sup>Probably a misprint; should read d = 120.

<sup>c</sup>Certainly a misprint.

<sup>d</sup>Stasov tempos for "Baba-Yaga" are also given by Ravel.

<sup>e</sup>Wood gives Stasov tempos, with comments shown.

<sup>f</sup>Later, d = 80; ♩ = 120; ♩ = 84.

<sup>g</sup>Later, d = 80.

<sup>h</sup>First 5 measures ♩ = 152; recapitulation d = 96

<sup>i</sup>Later, d = 60; d = 54; ♩ = 120; d = ca. 66.



# V. COMPARISON OF ORCHESTRATION TECHNIQUES IN SELECTED PASSAGES

## PROMENADE I

The primary differences among the versions are found in two areas of conception: (1) orchestral treatment of the opening and subsequent unaccompanied measures, and (2) clarification (or non-clarification) of short phrases, motives, and echoes between 3 and 5. In the latter case especially, Mussorgsky could hardly be less helpful in clarifying his own ideas, and the arrangers fall fairly conveniently into two camps, one providing their own clarifications, the other avoiding the issue by simply transcribing the notes for the tutti ensemble.

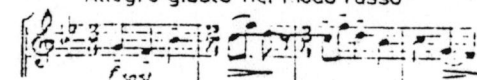
The matter of the opening solo, of course, is open for less controversy regarding the composer's intentions. Each arranger has dutifully selected a proponent of the tune and, with two exceptions, uses that instrument (or group) consistently in the appropriate places. Another factor has entered the selection process, however: the sound of Ravel's trumpet is so indelibly associated with the tune that subsequent arrangers have been forced into something of a no-win decision whether to emulate Ravel, thereby immediately compromising originality, or to invite accusations of avoiding the trumpet just to be different.

There can be little doubt that the solo trumpet is a fine inspiration, providing a commanding, fanfare-like presence, yet

providing effective contrast to the harmonized measures. Goehr and C-B-S also use it, escaping the unoriginality charge because of the special circumstance of writing specifically for ensembles of less than full symphonic proportions. Wood's solution (written, of course, before Ravel) is even more grandiose and, in an inflated way, successful: 3 trumpets with 3 trombones an octave lower, answered by the full orchestral tutti. It is interesting that none of the arrangers opts for the simple idea of 3 (or 4) trumpets in unison, soli.

The remaining versions seem less effective in varying degrees. Funtek merely doubles first violins with pairs of flutes and oboes. Tushmalov (in the similar Promenade V which opens his suite) doubles all violins with 2 clarinets and adds in the lower octave violas, cellos, and bassoons--a passable solution but for the ineffective contrast with the harmonized measures. Cailliet, consciously avoiding Ravel, gives us rather shrill high winds with an upper octave doubling at the beginning, but at 1 there is a solo horn and at 1 + 3 the solo trumpet. Stokowski, as might be expected, is even more perversely inconsistent: only first violins to start with, helped along by some unusual changes:

*Allegro giusto nel modo russo\**



Ex. 1. Stokowski: Promenade I, m. 1 to 5  
Copyright © 1971 by Henmar Press Inc. By permission.

At 1 we have 4 flutes, ff (!), and at 1 + 3, 2 oboes, English horn, and 2 clarinets, in both cases without the violin phrasing and dynamics.



A clear test of the arrangers' phrasing intentions is found at  $\underline{3} + 2, 3$ . Here is Mussorgsky's original:



Ex. 2. Mussorgsky:  $\underline{3} + 2, 3$

Obviously there are no dynamics, no textural variety, and, but for the 3/2 meter indication in an otherwise 6/4 context, no phrasing indication. Wood and Funtek give it just so, Funtek adding a precautionary "sempre f" in the 2nd measure. The others give a variety of interpretations.

In Ravel and C-B-S the 2nd measure (p) echoes the first (mf) with less than firm justification: it is more a sequence than a real echo. What can be construed as an echo is the last two quarters of each measure. Ravel, Cailliet, and C-B-S note this orchestrally but not dynamically, Cailliet's instrumental assignments reversing Ravel's exactly. Goehr and Stokowski do observe the echo, Goehr rather tentatively, Stokowski in typically exaggerated fashion. The latter, for more obscure reasons, gives us an added bonus by changing choirs on beats 3 and 4 also:

Ex. 3. Stokowski:  $\underline{3} + 2, 3$

The image shows a musical score for multiple staves. The top staff is in treble clef and the bottom staff is in bass clef. The music is in 3/2 time. The first measure contains a half note followed by a quarter note. The second measure contains a half note followed by a quarter note. The third measure contains a half note followed by a quarter note. The phrasing is indicated by a bracket under the first three measures, labeled  $\underline{3} + 2, 3$ . The score includes various dynamics such as *pp*, *f*, and *ppp*.

Ex. 3. Stokowski:  $\underline{3} + 2, 3$

The image shows a musical score for a single staff in treble clef. The music is in 3/2 time. The first measure contains a half note followed by a quarter note. The second measure contains a half note followed by a quarter note. The third measure contains a half note followed by a quarter note. The phrasing is indicated by a bracket under the first three measures, labeled  $\underline{3} + 2, 3$ . The score includes various dynamics such as *ppp*.

Ex. 3. Stokowski:  $\underline{3} + 2, 3$

The image shows a musical score for multiple staves. The top staff is in treble clef and the bottom staff is in bass clef. The music is in 3/2 time. The first measure contains a half note followed by a quarter note. The second measure contains a half note followed by a quarter note. The third measure contains a half note followed by a quarter note. The phrasing is indicated by a bracket under the first three measures, labeled  $\underline{3} + 2, 3$ . The score includes various dynamics such as *f*, *ppp*, and *unis.*

Ex. 3. Stokowski:  $\underline{3} + 2, 3$

Arrangers of a pointillistic bent could have a field day between 4 and 5 highlighting the persistent G-F motive. Cailliet and Stokowski avail themselves of this opportunity with interesting if less than convincing results:

Ex. 4. Mussorgsky: 4 to 5 (Cailliet indications)

Ex. 5. Mussorgsky: 4 to 5 (Stokowski indications)

Neither arranger, by the way, does anything of the sort at the beginning.

#### GNOMUS

In much of "Gnomus" the chief problem is simply to overcome orchestral obstacles caused by awkward and rapid melodic figuration and an ungrateful key. Tushmalov and Goehr elect to avoid the problem altogether by cutting the movement. Each of the others makes an attempt to clarify matters, with mixed results.

A prime example is 7 - 4 to 7:

Ex. 6. Mussorgsky: 7 - 4 to 7

The elements to put across here are the *ff* dynamic, the slurs, and the hemiola *sf*'s, not to mention the notes themselves. C-B-S offers the most drastic solutions: transposition to e-minor, elimination of slurs and indicated *sf*'s until the original D, and use of 2nd violin to punctuate the (unwritten) *sf*'s:

Ex. 7. C-B-S: 7 - 4 to 7 (strings only)

Ravel is the fussiest, bringing out the hemiola without punctuation of the *sf*'s by extraneous instruments, but obscuring the melodic line in the process:



Ex. 8. Ravel: 7 - 4 to 7 (strings only)  
 Copyright, 1929, by Edition Russe de Musique.  
 By permission of the copyright owner, Boosey & Hawkes, Inc.

The others resemble each other in conception, giving the line mostly intact, adding punctuation on the *sf* notes, invariably in the horns. Stokowski strives for--and achieves--somewhat greater clarity by abandoning the slurs altogether in the *tutti* strings and shortening them considerably in the low winds. Wood adds clarinets to the horn punctuation but retains the slur throughout. Funtek's lack of faith in his basses undermines clarity:



Ex. 9. Funtek: 7 - 4 to 7 - 1 (viola, cello, bass only)

The passage from 8 to 10 offers a great opportunity for the skilled orchestrator to show his colors, as it were, especially if he chooses to write out and alter the repeat (9 to 10 is in the original a repeat of 8 to 9). Wood, Funtek, Cailliet, and C-B-S merely repeat, and their treatments here are unremarkable except for Cailliet's xylophone downbeats and use of muted trumpets in the second phrase.

Ravel and Stokowski, however, show marvelous imagination, though the latter indulges in a cut not only of the repeat but also of the ensuing passage, clear to the big  $C^b$  at 11 - 2. Ravel, then, is the only one to write out the repeat. His first statement (practically copied by C-B-S) is not unlike Wood's and Funtek's thick versions, albeit more refined and transparent. The repeat, however, is masterly, if not especially Mussorgskian, taking full advantage of the celesta, harp harmonics, solo bass clarinet (with some help from the horn), and eerie string glissandos involving some technically unauthorized notes:

The musical score for Ex. 10, Ravel: 9 - 1 to 10 - 2 (with Mussorgsky), is presented in two systems. The first system on page 64 includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), Trumpet (Tr.), Trombone (Tb.), Tuba (Tu.), Violin (Vl.), Viola (Va.), Violoncello (Vc.), and Double Bass (Cb.). The second system on page 65 includes staves for Percussion (Perc.), Harp (Harp.), and additional woodwinds and brass. The score features complex rhythmic patterns, dynamic markings (p, pp, sf), and articulation marks. The first system on page 64 includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), Trumpet (Tr.), Trombone (Tb.), Tuba (Tu.), Violin (Vl.), Viola (Va.), Violoncello (Vc.), and Double Bass (Cb.). The second system on page 65 includes staves for Percussion (Perc.), Harp (Harp.), and additional woodwinds and brass.

Ex. 10. Ravel: 9 - 1 to 10 - 2 (with Mussorgsky)

Stokowski, in his inimitable way, is equally resourceful, preserving all of Mussorgsky's *sf*'s; Ravel observes only those on downbeats. The brilliant strokes here are the use of trumpet punctuations on 2nd beats, the long low string glissandos (on authorized notes!), and the positively hair-raising crescendos in the l.h. part from, first, 4 trombones and tuba, then from 8 horns and contrabassoon:



Fl.

Picc.

Ob.

Cl. in G.

Cl. in Bb.

Bs. Cl.

Bs.

Fag.

C. Fag.

Cor.

Tr.

Trb.

Tuba

Timp.

Arpa

I

VI.

II

Vla.

Vc.

Cb.

*p*

*f*

*ff*

*a2*

*senza sord.*

*molto*

*con tutta forza*

*gliss. e trem*

*pizz.*

*d. = circa 80*

Ex. 11. Stokowski. 9 to 10 - 2

Stokowski also comes up with a novel and effective treatment of the 6 measures starting at 17. He contrives to continue the upward swoop at 17 - 1 through the entire passage, with thrilling, if unauthorized, results:

Fl

Picc

Ob

C. Ing

Eb Cl

Bb Cl

Bs. Cl

Fag.

C. Fag.

Cor.

Tr.

Trb.

Tuba

Xylo.

I

II

Vla.

Vc.

Cb

acc.

cresc.

non legato

gliss. e trem.

Ex. 12. Stokowski: 17 + 2 to 17 + 7

A small but interesting textual point might be mentioned. The pickup to the final upward rush (at 18) is originally a quarter-note, which Ravel and Cailliet for some reason change to an 8th. Wood, Funtek, and C-B-S retain the quarter. Stokowski, however, as if to thumb his nose at Ravel's shortening of the note, writes a dotted half!

### PROMENADE II

This promenade is very straightforward, posing no real problems and offering no obvious coloristic opportunities. It is therefore surprising that the versions are as dissimilar as they are.

The differences arise primarily from sound conceptions in the harmonized measures, e.g. 3, 4, and whether or not they are contrasted coloristically with the solos. Generally, Funtek and Stokowski prefer strings in the harmonized measures, while Ravel, Cailliet, Goehr, and C-B-S opt for winds in various registrations. There is less disagreement in instrumentation of the solo measures: all except Goehr choose horn (Ravel and C-B-S) or bassoon (Funtek and Stokowski) with the somewhat inconsistent Cailliet giving one solo to each. Goehr chooses a solo viola, doubling the second time with a solo cello--a dreamy, reflective solution. Ravel's choice of horn, possibly less idiomatic than bassoon, may have been strongly influenced by a desire, conscious or otherwise, to echo his trumpet in Promenade I.

The piano original does not suggest any sort of contrast or registration change for the l.h. melody in m. 3 and 4:



Ex. 13. Mussorgsky: Promenade II, m. 1 to 5

Ravel, Stokowski, and C-B-S nonetheless provide it, with Funtek, Cailliet, and Goehr keeping the same melody instruments. Stokowski in particular heightens the echo effect by giving m. 3 and 4 to pp strings, tremolo rapido, sul ponticello, con sordino—a haunting sound more appropriate, perhaps, to "Mortuis".

Near the end of the piece Cailliet and Goehr give a 2-measure statement to muted trumpets, which, at least to this observer, seem out of place, lending something of an ironic twinge to a serene mood. This is especially true in Goehr's case, since he deliberately avoids other brass and even the somewhat strident oboes elsewhere.

Interestingly, a certain unanimity among the arrangers is evident in their treatment of the last 2 measures, r.h. These are given to violins in every case but one, Funtek, who opts instead for flute, piccolo, and harp.

## OLD CASTLE

Of uppermost importance in any version of this touching piece is the choice of the solo instrument as enunciator of the troubador's song and, ultimately, creator of its unique mood. With two real exceptions (C-B-S's clarinet might best be written off as a decision of school-orchestra expediency), the arrangers are in concurrence in their choice of the English horn, an instrument whose particularly affecting timbre is ideally suited to the emotional color of this music.

The familiar exception, of course, is Ravel, who instead came up with the most celebrated solo in orchestral literature for alto saxophone. Its effectiveness and novelty cannot be denied; it lends a very special aura, underlining in a curious way the quaint and remote qualities of the piece. Partisans of Ravel's version often point to this solo as a stroke of genius.

A devil's advocate, however, would have some persuasive arguments. The saxophone is more strident, more evocative of American blues (though no fault of Ravel), and more downright foreign to this idiom (i.e., less Mussorgskian) than the English horn. That the latter is the obvious choice is easily demonstrable by its use in at least 5 of the other versions. To what extent Ravel simply searched for greater novelty than this obvious choice cannot be known. But whatever novelty the saxophone may have had has been largely obviated by its by-now familiarity, and, ironically, the "obvious" English horn, on first hearing, sounds quaint and unusual. Ultimately, of course, there is no single "right" choice, and individual taste is the



only arbiter.

The other exception is Wood, who calls for an off-stage euphonium (but, interestingly, not in "Bydlo"). This seems to be a less satisfactory solution in most respects, although an exceptional performer could undoubtedly make a persuasive case for it. The off-stage idea is unique among all the orchestrations and has distinct advantages here in subduing the solo instrument and creating an appropriately remote atmosphere.

As expected, all the arrangers use their chosen solo instruments consistently at the three primary statements, 20, 22, and 31 (Stokowski does change to alto flute at 31, to haunting effect). Five of them elect to change colors for the more agitated, quasi-developmental statements at 25 + 5 and 28. In retaining the English horn Funtek flirts dangerously with monotony, as does C-B-S with only marginally more justification. Stokowski avoids monotony by cutting from 25 + 6 to 28 + 1 and switching, as noted, to alto flute at 31. It may be of interest to note that Wood's change is from off-stage euphonium to off-stage trumpet.

All save one of the arrangers assign strings (with wind doublings in the cases of Wood, Funtek, and C-B-S) to the siciliano passage at 23. The exception is Goehr, whose novel solution follows:

The musical score for Goehr's orchestration, measures 23 to 23 + 5, is presented on a system of staves. The instruments listed on the left are Flute (Fl), Oboe (Ob), Clarinet (Cl), Bass Clarinet (B.C.), Bassoon (Bsn), Percussion (Perc), Horn (H), Violin I (Vi I), Violin II (Vi II), Viola (Va), Cello (C), and Double Bass (B). The score includes various musical notations such as notes, rests, and dynamic markings (mp, p, pp, mf). Specific markings include '2 Cymbals' for the percussion and 'Solo' for the horn. The measures are numbered 23, 23 + 1, 23 + 2, 23 + 3, 23 + 4, and 23 + 5.

Ex. 14 Goehr: 23 to 23 + 5



The most noteworthy of the others at this place is Stokowski, who out-Ravels Ravel in evoking a shimmering sonority:

Ex. 15 Stokowski: 23 - 1 to 23 + 5

Ex. 15 Stokowski: 23 - 1 to 23 + 5

Mussorgsky's ending has proven unsatisfactory for no fewer than five of the arrangers: only Tushmalov, Funtek, and C-B-S retain the original 1-measure g#:

Ex. 16 Mussorgsky: 32 + 5, 6

Ex. 16 Mussorgsky: 32 + 5, 6

Of the others, Ravel, Cailliet, and Goehr simply sustain the g# into the next measure, Ravel with a fermata and "perdendosi" added for good measure. More drastic revisions are perpetrated by Wood, who holds the note for 4 measures while providing cadential bass rhythm, and Stokowski, whose 9-measure reverie is given on the following page:

Fl. [12] *a tempo*

76

Fl. [12] *a tempo*

pp

dim

Fl.

A. Cl.

Timp.

Hr. I

Hr. II

Fl.

A. Cl.

Vla.

Vc.

Cb.

*ritenuto*

pp

*smorz.*

(leg. 6)

*dim.*

*arco*

*pp*

*dim.*

*smorz.*

[10] *a tempo*

Fl.

A. Cl.

Timp.

Hr. I

Hr. II

Fl.

A. Cl.

Vla.

Vc.

Cb.

*ritenuto*

pp

*smorz.*

(leg. 6)

*dim.*

*arco*

*pp*

*dim.*

*smorz.*

[12] *a tempo*

pizz.

pizz.

pizz.

pizz.

*arco*

pizz.

2 3 4

(arco)

Ex. 17 Stokowski: 32 + 5 to end "Old Castle"

## PROMENADE III

Oddly, only two arrangers begin Promenade III with the same instruments as Promenade I: Ravel and his downscaled emulator C-B-S. The three others evidently see a pronounced difference in mood--brighter, less stately--and vary their orchestrations accordingly.

The most drastic change is Goehr's, which unique, rather fanciful staccato treatment is illustrated here:

Ex. 18 Goehr: Promenade III, m. 1, 2

## TUILERIES

In this airy movement the five arrangers vary more greatly in their approaches than in any of the foregoing. They fall

conveniently into two groups according to their general aims, but even within a single group their methods of achieving them are vastly different.

The polarity of aims revolves around the movement's subtitle, "Children's disputes after games". Mussorgsky does not paint a very contentious picture; the *p* dynamic is constant throughout in Lamm, except for one *sf* at 36 + 4 (the hairpin at 36 shown beneath the Ravel score is evidently spurious). Ravel and Cailliet provide the quarrelsome atmosphere by injecting dynamics and orchestrating accordingly. Here, for instance, is Ravel's 34, with Mussorgsky's original:

Ex. 19 Ravel: 34 to 35 - 2 (with Mussorgsky)

Ravel and Cailliet differ in their approach to the middle section, 35, where the former is playful and the latter, with greater contrast but less appropriateness, is smooth and suave,

with extended slurs and (at 36) gratuitous harp arpeggios. It might be added that Cailliet's instrumentation of the last 4 measures is wholly inconsistent with similar passages earlier.

As might be surmised, Wood, Funtek, and Goehr are more faithful to Mussorgsky's letter if not spirit, at least in terms of dynamics. Each takes definite--although different--steps to reduce instrumentation and achieve a reasonably consistent lightness. Goehr employs a chamber orchestra similar to Ravel's, with fewer doublings and correspondingly greater transparency. Funtek, in a rare flash of real imagination, writes for winds, percussion, and harp only. Wood is even more sparse, scoring for flutes, clarinets, and horns in pairs, "smallest triangle", and solo violin. An idea of their basic dissimilarity can be gotten by a direct comparison of 2 measures at 36:

Ex. 20 Wood: 36 to 36 + 3

Ex. 21 Funtek: 36

B. H. 8416

Ex. 22 Goehr: 36 to 36 + 3



Goehr's treatment, it will be noted, is similar to Ravel's, differing only in choice of wind instrument(s) and insertion of an echo dynamic. Funtek, who allows himself only this one forte, uses very nearly his entire ensemble, but his effort seems misplaced since the passage is not particularly disputacious. Wood's solo violin fortes, on the other hand, seem more a result of instrumental balance than musical conception.

Ravel, incidentally, is the only transcriber to take instrumental advantage of the structurally parallel measures 35 - 1 and 37 + 4, using clarinets consistently.

#### BYDLO

One of the most drastic discrepancies between Lamm's presumably authoritative piano edition and the others is the dynamic marking at the very beginning of "Bydlo". Lamm gives ff; others give p poco a poco cresc. Clearly, whoever was originally responsible for this change wanted to give the impression of a gradual approach (and disappearance) of the cumbersome ox-cart, but, equally clearly, that was not Mussorgsky's conception. The one transcriber that actually starts "Bydlo" loudly, Stokowski, has been unjustly vilified for it (see above, p. 30). His recorded tempo, of course, did not help matters, but even that is slower than the one suggested by Rimsky-Korsakov and Stassov.

The major discrepancy in the seven versions of this piece is the choice of solo instrument(s) for the long opening solo. As was the case with Ravel's saxophone in "Old Castle", his

choice of tuba for the entirety of the "Bydlo" solo has come to be revered as a masterstroke--never mind that, as noted above, he did not intend the familiar bass tuba in BB<sup>b</sup> or C. The range of the solo is quite simply beyond all but the most virtuosic players of those instruments. But it must be acknowledged that even a smaller F or C tuba represents an inspired choice, representing as it does the labored lumbering of the crude ox-cart.

The choices of the other versions, with one exception, are effective without being as pictorial. Stokowski begins with "Tuba (or Euphonium)", but switches to 8 horns for the 5th through 9th measures. Wood keeps his (4) horns through the solo, adding clarinets at the 5th measure and 2 trombones later. C-B-S uses 2 trombones, also adding clarinets at m. 5. Cailliet's solution is difficult to identify from the old 78 r.p.m. recording, but it is more than likely 3 trombones.

The other two solutions are somewhat more compromising. To allow for his extensive cross-cuing, Goehr perpetrates some equally extensive doubling: clarinet, alto saxophone (but not in "Old Castle"!), 2 horns, and violas--an interesting and not at all ineffective blend, considering the lack of heavy brass. The remaining version is less competitive: Funtek is content with a solo bass clarinet, which will require some fancy balancing on the part of the conductor. To his credit, he is the only arranger to add soprano (E) clarinet to the big tutti at 42 (he also adds pianoforte to the thundering l.h. part but mysteriously omits tuba.

Attention might be called to the articulation in the piano

original, r.h., at 42 - 2 and, similarly, the 2nd beat of 42 - 4. These short notes have been lengthened by Ravel and thereby have worked their tenuto way into our memories and expectations. Stokowski, strangely, follows Ravel's example, but let the listener beware that all the others observe the original.

Wood, by the way, adds a full 4-measure vamp at the beginning, and Stokowski adds 1 measure. Both tack on an extra 2 at the end.

#### PROMENADE IV

The primary difference in the five versions of this short transition is that three begin with strings and two with winds. The latter pair, Ravel and Funtek, are remarkably similar throughout the piece, as, for that matter, is Goehr, after his string opening.

Cailliet and Stokowski are of a different mind. Stokowski indulges in his fascination for tremolo sul ponticello con sordino strings throughout the piece, even in the cello and bass. As intimated above, this eerie effect is more appropriate to "Mortuis", and by making such a point of it in two previous promenades Stokowski runs perilously close to spoiling a good thing.

Cailliet achieves a unique dramatic effect by keeping instrumental choirs separate until the middle of 47 + 2; his is the only version to use strings exclusively at 47, saving winds for the more urgent ensuing measures.

At least three of the arrangers double the winds with harp (Ravel) or celesta (Funtek and Goehr) at the little premonition

of "Chicks" 2 measures before the end (the Cailliet recording is again unclear). Surprisingly, Stokowski does not; nor does he employ them in "Chicks" until the last four measures!

#### CHICKS

The most crucial problem for the orchestrator of this intentionally balletic piece is not to allow one's clever resources to intrude on the feathery (or, more appropriately, fluffy) lightness so essential to its charm. The piece is not a parody, nor is it grotesque in the way that "Gnomus" and "Baba-Yaga" are, and those arrangers that play up its potentially grotesque elements do seem to miss the point. That said, this movement has elicited the most consistently imaginative responses, and there is not a truly weak or ineffective rendition among them, despite an occasional missing of the point.

Stokowski is the most guilty in this respect, even though his orchestral brilliance here is second to none. The staccato interjections by 3 muted trumpets at the beginning, the crawling slurred English horn and oboe in mm. 5 to 9, the violent crescendo to 52 - 2, the ff downward glissandos of the first violins on downbeats starting at 55--all are fantastic, but hardly suggestive of baby chicks, much less embryonic ones. (One listener, hearing Stokowski's miked-up recording of the high flute flutters at 53, exclaimed that the poor things were drowning!).

Cailliet, in a different way, allows his resourcefulness to obscure simplicity and continuity. His problem is an occasional compulsion to change choirs frequently, and his most blatant

indulgence is at 52, where flutes and violins play alternating r.h. notes.

The greatest originality is shown in the various treatments of the first-part Trio repeat, 53 to 54, 4 measures of which are shown below in several versions:

Fl. 2  
Clar.  
Fag. I  
Cor.  
Piatlj.  
Pp. colla bacchetta.  
Arpa.  
Viol. I  
Viol. II  
Vln. arco  
Vc. pizz.

Ex. 23. Tushmalov: 53 to 53 + 5

2 pic.  
1 fl.  
2 ob.  
2 b.  
1 H. con sord.  
xy  
3 solo  
Vc. I  
3 solo  
Vc. II  
Viola sul pont.

Ex. 24. Wood: 52 to 52 + 7



Ex. 25. Funtek: 52 to 53

Ex. 26. Goehr: 53 to 53 + 5

Ex. 27. Ravel: 53 to 53 + 5



Tushmalov's harp lends a touch of grace to his otherwise straightforward treatment; Wood uses intricate harmonics for 6 solo violins, to which he cleverly restricts himself throughout the movement. Funtek takes advantage of an English horn *con sordino* (!), a unique celesta part, harp afterbeats, and very high harmonics in the violins.

The most sophisticated renderings, however, are given by Ravel and especially Goehr. Both, Ravel in particular, cleverly add woodwind chirps to the passage. Goehr conjures up the rhythm and configuration of the main scherzo in his 3rd and 4th measures as well as deploying solo strings in a complex-looking but genuinely transparent texture. Ravel's skill is amply evident in his parts for flute, harp, and 2nd violins.

There seems to be some confusion concerning Mussorgsky's intentions as to exactly where the D.C. jumps to the coda. If his directions are taken literally (Tushmalov, Funtek, Stokowski, and Goehr do so), the climactic  $d^b$  comes twice, as shown below:



Ex. 28. Tushmalov: ending of "Chicks"

Wood, Ravel, and Cailliet regard these two  $d^b$ 's with sufficient skepticism to cut the first, in effect moving Mussorgsky's coda sign two measures to the left. Again, preference is a matter of

taste; the second  $d^b$  can sound redundant or intensify the climax, depending on who is performing and who is listening.

#### GOLDENBERG

Samuel Goldenberg elicits very similar responses from the transcribers; low (or all) strings plus a smattering of low woodwinds (Stokowski, with excellent results, substitutes tuba for woodwinds). Schmuyle, however, is problematical, as is so often the case with the poor. Ravel's muted trumpet on the intricate top part is doubtless a fine inspiration, characterizing the whining beggar in a way that the more obvious high woodwinds cannot. As remarked above, Goehr concurs to the point that he finds it impossible to give an alternate instrument (that is, until 60 - 1, where he switches to solo viola!). Yet the problems with the trumpet are great. None but the finest players can cope convincingly with the solo, owing to its length, range, and tonguing demands, and the texture itself begins to wear thin after a few measures.

As usual, the other solutions vary in effectiveness. Stokowski's is interesting--he spells the trumpet at 2-measure intervals with piccolo and oboe, a rather similar sound. (He also simplifies the rhythm, as noted on p. 50.) Tushmalov, too, shifts colors every 2 measures, using clarinet, clarinet and flute, oboe, oboe and bassoon, respectively. Funtek uses one flute throughout, reinforced by xylophone "flams" on each beat. Wood employs a curious blend: oboe, English horn, and French horn. The latter three solutions, while plausible, are wanting in characterization

and intensity.

The doleful descending line at 62 has elicited some unusual responses from the arrangers, as listed below:

Tushmalov	bassoon	Cailliet	solo cello
Wood	1st violins	Stokowski	1st violin, 4 back
Funtek	2 flutes		stands
Ravel	1st violins, oboe	Goehr	"Wow-wow" muted trombone

The most interesting of these, it seems, is Goehr, who manages to inject a comical touch into Schmuyle's final plea. Cailliet is also effective, in an entirely different way.

Mention should be made of the unauthorized  $f\sharp$  instead of  $f\sharp$  (or  $g^b$ ) on Ravel's 4th beat of 60 + 2 and two later places.<sup>1</sup> None of the others follows his example.

The length of the final note is another issue of dispute. Mussorgsky wrote a dotted half, observed (more or less) by Tushmalov, Funtek, Stokowski, and Goehr. Wood, Ravel, and Cailliet shorten it to an 8th-note, presumably to depict a more curt dismissal by the haughty Goldenberg. Also, the note immediately previous to it, it may be remembered, is given in Lamm as  $B^b$ . All seven arrangers, however, give C.

#### PROMENADE V

The striking similarity of this promenade to the one that begins the work is unexpected; the other three (four, if one counts "Mortuis") are quite dissimilar. Mussorgsky's reasons, if any, are obscure. The notion that he conceived the work in

<sup>1</sup>Recent printings of the Ravel study score show  $g\sharp$  in the piano "original". Lamm, of course, gives  $g^b$ .

two large parts, each beginning with a ceremonious promenade is plausible only in the sense that Promenade V stands just past the midpoint. Many factors weigh against that notion: the two hypothetical parts are not so designated, the ending of "Goldenberg" is in no way analogous to that of "Great Gate", and it does not gel with the ostensible program (the promenades depict Mussorgsky's stroll through the exhibition).

Whatever the case, all but three arrangers see fit to cut Promenade V, including Ravel, and no one seems to miss it there. Tushmalov, the very first arranger, used this promenade instead of Promenade I at the beginning of his suite, indicating a distinct preference. More than likely he felt the ending of Promenade I was too abrupt, opting instead for the rhythmic augmentation at the end of V.

The three orchestrations are straightforward, varying only slightly according to the inclinations of their makers. Funtek is the squarest, more often than not writing for block masses. Tushmalov separates choirs more conscientiously, adding cymbal and bass drum punctuation near the end. Cailliet follows his rather overzealous example in Promenade I, with less drastic and less frequent color changes.

#### LIMOGES

There is a conflict of desirable ends in this intricate piece. Its very complexity cries out for clarification and cleanliness, but its subject matter calls for depiction of hustle and bustle above all. Haggling women in a busy marketplace, after

all, do not suggest the most sedate of scenes. Instrumentally, the line between these ends can be drawn with surprising ease. Disciples of the latter (hustle-bustle) school--Wood, Funtek, Ravel, and Cailliet--rely on strings to a great extent, using winds for reinforcement, color, and short interjections. Those of the former (clarity) bent--Tushmalov and, to a lesser extent, Goehr--give the thematic material to the winds, using strings generally for repeated notes and short motives. Tushmalov was so intent on refining the texture that he rewrote the entire middle section (see p. 40), and quite skillfully.

An interesting variety of solutions and non-solutions is found at 64 + 4, the original of which is given below:



Ex. 29. Mussorgsky: 64 + 4

Beats 3 and 4, l.h., represent an easy piano syncopation which does not translate well to the orchestra medium. Wood and Funtek, nonetheless, give it as is, the former to horns, violins, and violas; the latter to bassoon and 2 muted trumpets. Tushmalov neatly avoids the problem by moving the notes one 16th to the left, i.e., on the beats. Goehr cleverly changes articulation, yielding perhaps the neatest of all solutions:



Ex. 30. Goehr: 64 + 4 (winds only)

Ravel is altogether more sophisticated, perhaps too much so for ideal clarity:



Ex. 31. Ravel: 64 + 4 (strings and winds only)

The 2-measure transition just before 69 has also been treated surprisingly differently. Tushmalov's revision has led him to start the passage on g (rather than d), and he consequently begins

the descending chromatic scale on the downbeat, cutting the instrumentation from octave strings and woodwinds to upper strings (repeated notes) and clarinets (scale). Wood scores both measures for woodwinds alone, adding a trumpet to the scale. Fun-tek is extremely effective here, with his screaming trill, machine gun trumpets, and conscientious attention to Mussorgsky's starting the l.h. scale on c#, not d--the only version to make this point.

Ravel uses the high trill and also manages to insert a premonition of "Baba-Yaga" into the oboe, clarinet, and bassoon parts, and his trumpets give added intensity to the 2nd measure:

The image shows a page of musical notation for Ravel's 'Le Tombeau des Rois'. It contains two systems of staves. The first system has 10 staves, and the second system has 8 staves. The notation is dense, with many notes and rests, and includes dynamic markings like 'ff' and 'f'. The page number '96' is in the top right corner.

Ex. 32 Ravel: 69 - 2, 1



Cailliet uses the full ensemble in the 1st measure, but, like Wood, restricts the 2nd to the winds. Goehr's 2nd measure is similar to Tushmalov's described above, but his 1st measure is unique in its choir change on each beat:

The musical score for Goehr's 69-2 is presented in a vertical layout. It features the following parts from top to bottom: 2 Ob., 2 Cl., 1 B., H. I, H. II, 2 Tr., 1 Tbn., S.D., Cym., Vn. I, Vn. II, Va., and Vc. The notation shows a complex rhythmic pattern with many beamed notes, indicating a fast tempo and a 'choir change on each beat' as described in the text.

Ex. 33 Goehr: 69 - 2

# CATACOMBS

The problem here is how best to achieve the dramatic measure-to-measure dynamic contrasts while maintaining the essential monumentality of the piece. Ravel's familiar solution is to maintain the awesome character by abandoning strings entirely, except for basses, and using soft or muted horns to contrast with *ff* trombones. Cannily, he saves *ff* trumpets for the climax at 74. Funtek similarly uses brass only (including also bassoons, bass clarinet, and tam-tam) but deals with the contrasts by merely writing dynamic indications rather than changing instruments or choirs--a distinctly less imaginative idea.

Tushmalov and Wood are similar here, using the full ensemble in much the same way that Funtek uses brass. Both make effective use of timpani all the way to 73 + 4; Wood specifies "pedal timpani" and uses them, along with organ pedal, to double the bass line. But neither is especially convincing with regard to contrast.

In that respect the most satisfactory version is Cailliet's, which employs motionless strings in contrast to heavy brass in the *ff* measures. The only danger in this solution is its predictability once the pattern is set, assuming the music is familiar. And whether monumentality is retained is a matter of taste; many may feel that the strings add a needed element of still repose.

This leaves Stokowski, whose several brilliant ideas (e.g., long glissandos to string harmonics and a truly awesome *ffff*

chord at 75 - 2 from which "Mortuis" magically emerges) are severely compromised by changes in rhythm and dynamics that border on the outrageous. The dramatic power can hardly be gainsaid, but the rewriting must be heard to be believed.

A fascinating textual problem is found in the short passage at 74 - 4 that sounds to at least one listener like a quotation from the Brahms c-minor symphony. The question involves the pedal A which is kept for all 4 measures despite an obvious resolution to g-minor after 2 measures. Tushmalov and Stokowski change the A to G at that moment; the others respect the A.<sup>2</sup> Lamm keeps A, but deletes the tie from the previous measure. With all respect, I would not be at all surprised if Mussorgsky intended G all along and wrote it sloppily.

Likewise the familiar f# at 72 + 4 is given by Wood and Stokowski as f# and e#, respectively. We, of course, are accustomed to this Persichettian dissonance, but in truth one would be hard put to find a comparable sonority in Mussorgsky's output, much less in this work. The e# is defensible harmonically in every way; the f# is not, except as a rare upper pedal. In messy manuscript naturals look like sharps, e's on ledger lines look like f's. Who's to know?

#### MORTUIS

In this movement alone Mussorgsky's dynamic range is limited

<sup>2</sup>There is a story, most probably true, that some conductor changed Ravel's A to G on the rental score, and when Toscanini saw it he angrily defaced the score with "But why? Idiot!!"

to pp or less--"perdendosi" is indicated a full 6 measures before the end. Oddly, none of the arrangers respects this dynamic consistently; each relies on sparseness and, in most cases, simplicity to set the literally cryptic mood.

As has been twice previously mentioned, Stokowski captures the haunting atmosphere most vividly by his exclusive use, until 77, of strings con sordini, tremolo rapido, sul ponticello. The pp remains virtually undisturbed here, but Stokowski's love of rich sonority proves too strong at 77, where the pp gives way to mf "dolcissimo" and some lush orchestration.

The others, while handling this second half more respectfully, seem comparatively pale in the first. Most use winds for the skeletal promenade theme in the 2nd measure; Wood, however, opens with 3 solo violas and harp, only later (at 76) switching to English horn and 2 French horns. Tushmalov, Wood, and Ravel don't even bother to mark pp; one p suffices. Funtek, uniquely, doubles winds with celesta at both places. The tremolo r.h., by the way, is given to violins in each case.

The second half is most marvelously treated by Ravel, who uses judicious string divisi, tremolo harmonics, very unusual wind voicing, and subtle echoing of the harp by the lower cellos:

Ex. 34. Ravel: 77 - 1 to 77 + 5

The others, with one exception, seem to have experienced a strange common fascination for muted trumpets and (in Wood, Funtek, and Goehr) trombones here. These seem curiously out of place in music of such quiet serenity unless used with the greatest care, as in Ravel's one-trumpet echo at 78 + 3. The one ex-

ception is Tushmalov, who differs in yet another way: he is the only one not to use harp for the ascending l.h. quarter-note triplets in 3 places after 77. They are given to pizzicato cellos; the harp plays a 7- or 8-note chord on every downbeat from 77 to the end.

#### BABA-YAGA

The first part of this fierce piece finds the arrangers in general unanimity. The main differences, usually, have as much to do with size of forces than conception of sound. Wood, Funtek, and Stokowski, for instance, unleash some fairly awesome forces and thereby swamp Tushmalov and the somewhat more valiant Goehr. Ravel and Cailliet occupy a middle ground in terms of sheer mass, but heard individually they do not suffer in comparison.

The exceptions to this unanimity, though moderate in number, are often fascinating. Tushmalov often fails to take adequate advantage of the resources available to him, and his version sounds downright tame. The passage at 84 is a good example: the horn bouchés and trumpet mutes are good ideas, but the support of pizzicato strings and a few staccato winds--no percussion--conveys nothing of the ferocity of the passage:



Pic.  
 Fl.  
 O.  
 Cl.  
 B.  
 a2. bouchés.  
 f H.  
 a2. bouchés.  
 f  
 Tpt. in B.  
 a2. con sordini.  
 pizz.  
 pizz.  
 pizz.

Ex. 35. Tushmalov: 84 to 85

Tushmalov, incidentally, is also the only arranger not to use trumpets at 83.

83 is conceived more elaborately by Wood than by any of the others: wind trills, harp glissandos, and Petrushka-like trombone scales add to the wild exhilaration:

Pic.  
2 Fl.  
2 Ob.  
E. h.  
2 Cl.  
B. Cl.  
2 B.  
C. B.  
4 H.  
3 Tr.  
3 T.  
Tuba  
Harp  
Vn. I  
Vn. II  
Va.  
Vc.  
Cb.

Ex. 36. Wood: 83  
to 83 + 5  
(percussion  
omitted)

At 84 Stokowski obtains a blood-curdling effect with glissandos in the horns (all 8) and trumpets. The effect is made possible by his dropping the sustained  $f\sharp$  an octave in each case:

3  
Horn in F  
4 senza cord.  
T. in C

Ex. 37. Stokowski: 84 to 85 (horn, trumpet only)

Stokowski also shifts choirs far more frequently than the others, a trait so far more attributable to Cailliet. The following page is typical of his treatment of the entire section:

Ex. 38. Stokowski: 80 + 4 to 81 + 4

The several solutions for the middle section, starting at 90, are at great variance:

l.h. theme

Tushmalov	2 bassoons
Wood	2 bassoons, contrabassoon, tuba, harp, cello & bass pizz.
Funtek	2 trombones
Ravel	bassoon, bass pizz.
Cailliet	bassoon, bass pizz. (?)
Stokowski	English horn, 3 clarinets, bass clarinet, 2 bassoons, contrabassoon
Goehr	bass clarinet, bassoon, harp, viola & cello tremolo sul ponticello

r.h. accompaniment

Tushmalov	viola; sustained 2 flutes
Wood	I, II violin, viola; sustained 2 horns con sord.
Funtek	I, II violin; sustained 2 clarinets
Ravel	2 flutes, alternating
Cailliet	violin
Stokowski	I. II violin
Goehr	flute; later I, II violin

Not only are the orchestrations vastly different, they also reflect equally divergent mood conceptions. Tushmalov and Ravel conceive a mysterious, sneaky atmosphere, and the sparse texture and bassoon timbre are ideal. Wood and Stokowski are by comparison violent and distorted in the manner of "Gnomus". Stokowski abets his conception with extreme dynamic levels and, somewhat later, brilliant instrumental effects: muted trumpet tremolos, horn fluttertongue, marimbaphone, cymbal with metal beater. It is an amazingly vivid and gripping orchestration. Unfortunately, the liberties Stokowski takes with Mussorgsky's original may, to many, exceed the bounds of good taste, however ephemeral they may be. And even if the changes in dynamics and colors are forgiven in the name of poetic license, the cuts--a few measures here, a chunk there--sorely try one's magnanimous inclinations.



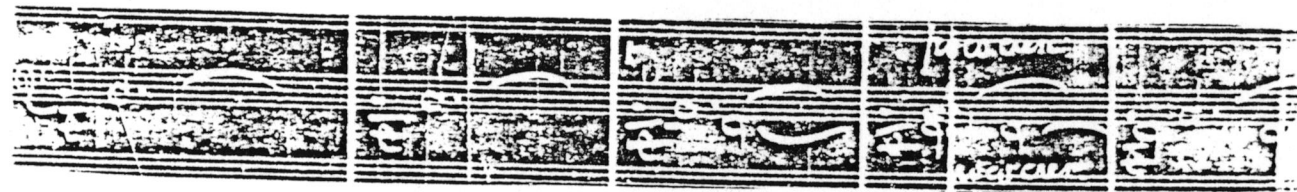
One interesting addition to the end of this middle section is perpetrated by Cailliet. Beginning at 93 + 4 he adds the following timpani part:



Ex. 39. Cailliet: 94 - 4 to 94 (timpani only)

Authority? none whatsoever. Effectiveness? unexpected, but obviously clever--and it fits.

As has been noted, Wood cuts the entire reprise of the first part, for which he substitutes the following passage for mushroom bells:



Ex. 40. Wood: transition to "Great Gate"

# GREAT GATE

A dangerous pitfall in massive pieces like "Great Gate" is failing to gauge one's climaxes by using too much strength too soon. A strong temptation is to use the full ensemble at the very beginning, especially after the huge buildup from "Baba-Yaga". But the opening theme recurs three times in succession in the opening passage, not to consider even grander passages and climaxes later. The conscientious transcriber must therefore make careful decisions regarding changes in orchestration or else run the risk of bombast and boredom.

Of the eight versions only the two earliest, Tushmalov and Wood, fail to make any differentiation in the three statements (103, 104 - 4, 105) and suffer the consequences. Three of the others start with smaller groups (Ravel with brass, bassoons, and timpani; Goehr with organ; C-B-S with strings, winds, 2 horns, and timpani) and use their full ensembles at 105. Funtek and Stokowski, perhaps even more cunningly, do add or change instruments but save their full ensembles for later. Cailliet avoids the problem by cutting from 105 to 107.

The two quiet chorale passages (at 106 and 109) have engendered a variety of instrumental renderings:

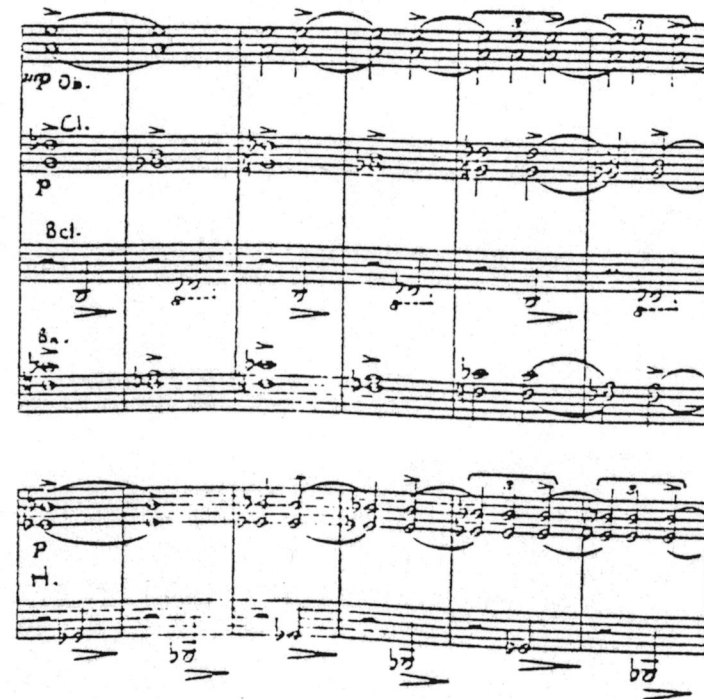
	106	109
Tushmalov	2 cl, 2 bsn	*2 tpt, 2 tbn
Wood	organ	*3 tpt, 3 tbn, euph, tuba
Funtek	str (no cb)	same
Ravel	2 cl, 2 bsn	same; later add 3 fl, bcl
Cailliet	(cut)	E.h., cl, bsn (?); later add tpt (sord)
Stokowski	vla & vc (div), cb	*4 fl, E <sup>b</sup> cl, 2 cl, bcl, bsn
Goehr	ob, 2 cl, bsn	(cut)
C-B-S	ob, 2 cl, bsn	*ob, 2 cl, bsn, 2 tpt, 2 tbn

As can be seen, Funtek is the only one to use the exact same orchestration both times. He and Ravel are the only two to retain Mussorgsky's "senza espressione" indication. The asterisks denote the presence of a forte marking (or above), quite the contrary to Mussorgsky's "p senza espressione". As to effectiveness, the most immediately striking are Wood's organ, which certainly creates an ecclesiastical mood, and the glowing, burnished low strings of Stokowski.

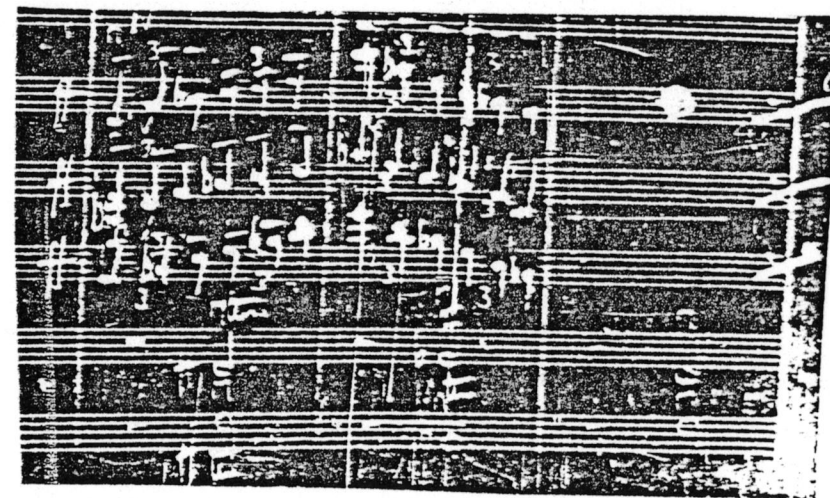
The r.h. from 110 + 5 to 114 and a good portion of the remainder of "Great Gate" are among the few places in the suite that demand fairly extensive rewriting from an orchestrator. Tushmalov and Goehr get around much of the problem by simply assigning it to the pianoforte (Funtek and C-B-S, however, take no such advantage of the instrument). Otherwise, the passage has elicited two types of solutions, one which maintains the original rhythmic values despite figuration changes, the other which provides its own new rhythmic structure.

Adherents of the original rhythm are Funtek, Ravel, Goehr, and C-B-S, although Funtek and Goehr do continue quarter-note triplets along with the 8ths at 111. The chief figuration change takes the form of either repeating the 4-note chord in quarter-note triplets (Funtek) or undulating in close intervals, harmonizing the isolated f's (the others). In all cases but for Goehr's pianoforte, the melodic range of the 8ths at 111 is tightly compressed.

As may be deduced, Tushmalov, Wood, and Stokowski change the rhythms, with interesting results:

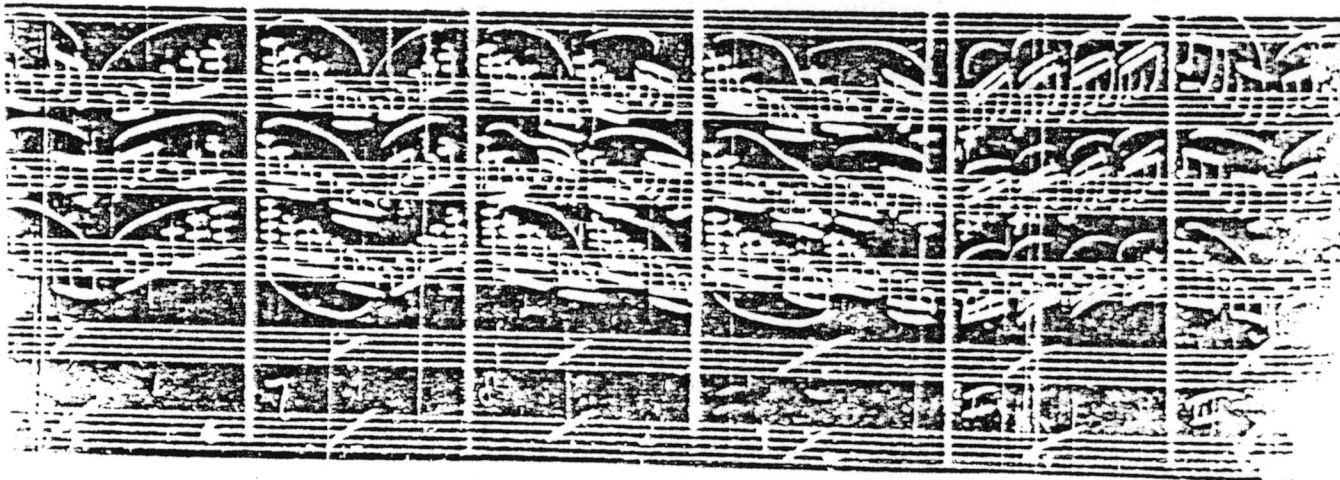
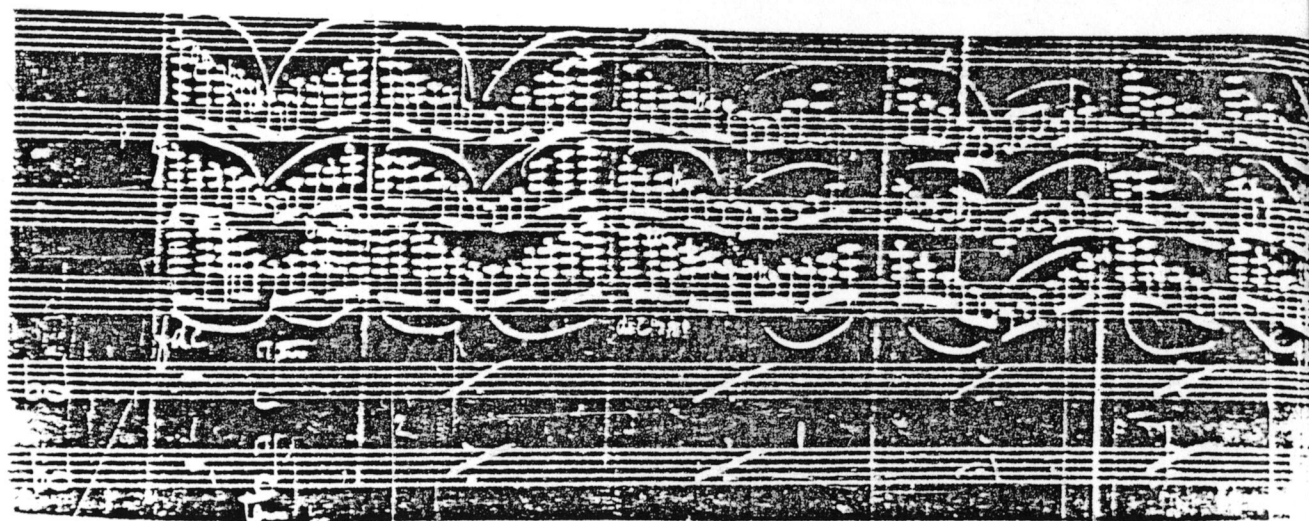


Ex. 41. Tushmalov: 110 + 5 to 111 + 3 (winds only)



Ex. 42. Wood: 110 + 5 to 113 - 1 (2 m. added before 111)  
(strings only)  
Cont'd. on following page





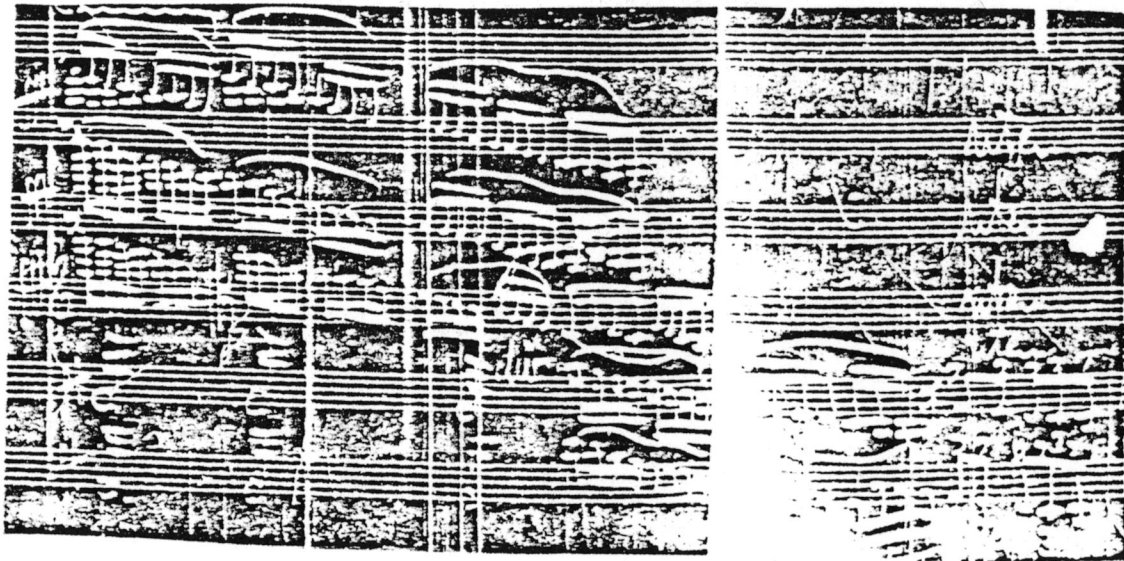
Ex. 43. Stokowski: 110 to 111 (strings only)

Tushmalov, it seems, is hampered by comparatively little rhythmic activity, Wood by unidiomatic string writing. Stokowski's clever *augenmusik*, though surely lost on listeners, has the strong sense of a rhythmic crescendo behind it. (Cailliet's version of this passage has not been considered; the old recording itself is of inconclusive help.)

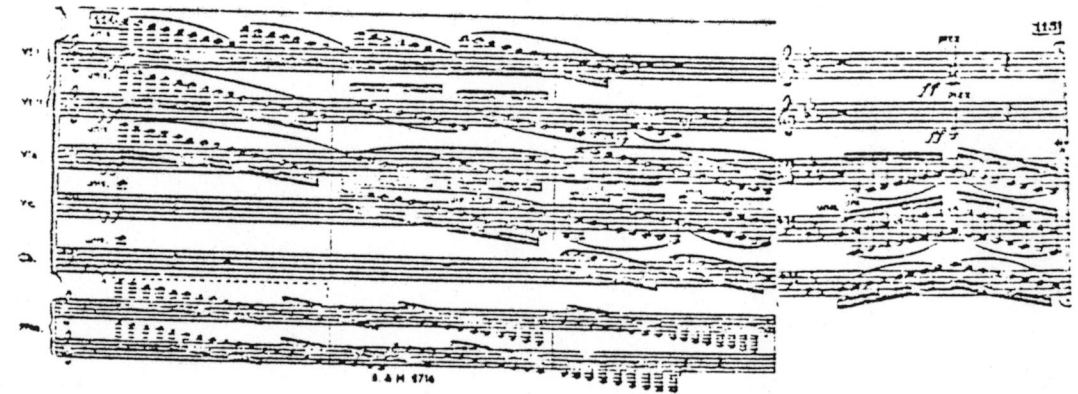
It is also instructive to compare the five different solutions for the 6-octave scale at 114. Funtek, seemingly at a loss for a solution, simply cuts it out, replacing it with a 4-measure continuation of the immediately preceding pattern. C-B-S cuts it entirely, for reasons of difficulty and range for school (or "amateur") orchestras. Tushmalov, Ravel, and Stokowski lengthen the run from 3 to 4 measures. The string parts of each are shown below:



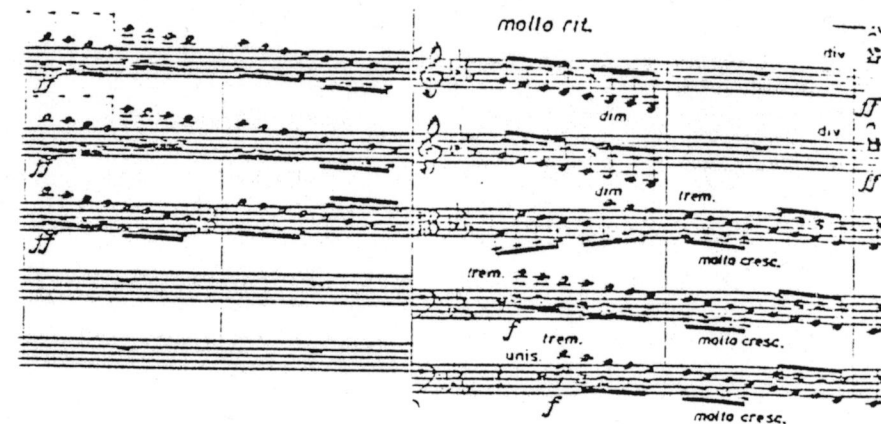
Ex. 44. Tushmalov: 114 to 115 (strings only)



Ex. 45. Wood: 114 to 115 (strings only)



Ex. 46. Ravel: 114 to 115 (strings only) (with Mussorgsky)



Ex. 47. Stokowski: 114 to 115 (strings only)



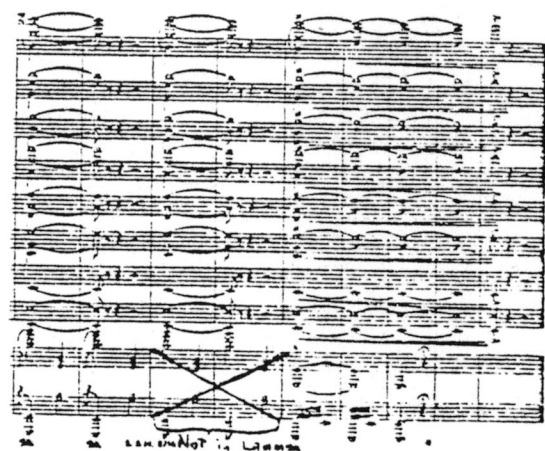
Ex. 48. Goehr: 114 to 115 (strings only)



Ravel keeps to the original notes most closely, except for his addition of an extra measure. Goehr retains the notes in the top part, but constructs a first inversion triad, open position, on every note. Tushmalov, Wood, and Stokowski are of like mind in winding the scale down to the tonic E<sup>b</sup> at 115--a logical idea: Mussorgsky's (and Ravel's) C at the end of the scale seems somewhat unsatisfying.

It may be of incidental interest that the only arranger not to "round out" the theme at 116 - 2, 1 (and two corresponding places soon thereafter) is Tushmalov. His tutti drops out after the downbeat, allowing 2 trumpets and 2 trombones to play the rising triplets unaccompanied. The result, though letter-accurate, is unfulfilling if not downright incorrect: even pianists sustain the sonority via pedal.

Despite the superior effectiveness of Ravel's, Cailliet's, and Stokowski's endings, they stray further from the original than the others. Tushmalov and Funtek come closest. Ravel's ending is given here along with the original:



Ex. 49. Ravel: 122 to end (strings only) (with Mussorgsky)

It should be noted well that Lamm gives--and Tushmalov and Funtek observe--only two of the four measures after 122.

## VI. CONCLUSIONS

If the above analyses and examples carry any weight whatsoever, it should be obvious that each version has its assets and liabilities, and that to use the word "definitive" in connection with Ravel's or any other transcription betrays a narrow, dogmatic, and uninformed viewpoint, as likely as not mixed generously with hero-worship.

That said, it would probably--though not certainly--be a consensus that, taken as a whole, Ravel satisfies with generally greater consistency than the others. He shows no severe lapses of judgment, despite instances of non-authenticity more numerous than most writers allow. Other versions may surpass his at a few places or even in a few movements, but Ravel is never far down the effectiveness scale. Often he is at the top of it, and his version is enhanced immeasurably by a number of truly brilliant places.

But does this warrant the total--or very, very near-total--usurpation of the Pictures market by this one admittedly fine, time- and consumer-tested product? I think not. The Fourth may be Brahms' greatest symphony, but do we simply overlook the others? There may be a slight flaw in the analogy, but I nonetheless believe it has a certain validity.

In our establishment there seems to be a stigma surrounding the performance of unfamiliar music, including but by no means

limited to contemporary music. That is why there are so many stultifyingly unimaginative, warhorse-laden programs perpetrated by orchestras, boards of directors, and conductors at all levels. Familiar music is comfortable, heartwarming, secure. Unfamiliar music may be "pretty", but it is strange, too long, not as memorable, probably not as good in the first place. Why take a chance on Gade when Mendelssohn's around? Why go to the trouble? There's no performing tradition, the conductor has to learn it, the orchestra has to learn it, there's no opportunity to "make a statement" about it as Reiner, Karajan, and Abbado have made their statements.

There are overriding reasons, of course, to perform unusual repertory in spite of these and other handicaps. Stokowski and many others have made reputations doing it. But in the case of a non-Ravel Pictures these risks do not apply. The music, given an audience of any experience at all, is not unfamiliar, just differently clothed. A new outfit can make anyone more exciting or mysterious. In the case of Pictures an entire wardrobe is available, and the classy French look is just one sample.

Tushmalov may falter towards the end, but his clarity in "Chicks" and "Limoges" is refreshing. Wood has many original and effective ideas, and C-major is not such a bad key for a splashy "Great Gate". Funtek is comparatively sober and thick, but conscientious, complete, and massive. Cailliet is skillful and imaginative, if a bit odd. The old wizard Stokowski, despite his liberties and excesses, takes the prize for gripping picto-

rialism. Goehr's craft is consistently impressive--if only he hadn't pulled the boner of displacing "Limoges"! C-B-S is not without felicitous touches, and it is within the grasp of almost any school orchestra. What possible secrets to Leonardi and Sevitzy hold?

It is hoped that the information contained herein is of value to each reader, conductor or otherwise, in terms of satisfying possible curiosity about these orchestrations, and that it awakens even more curiosity about one or more of them. Personally, I will be happy to supply to anyone what information or materials I can to bring about further performances of these other versions. In this way new light, new viewpoints, new emphases can be shed on this work of uneven but indisputable genius, and more listeners may grow to appreciate it in more of its innumerable aspects.

# SELECTED BIBLIOGRAPHY

## REFERENCE WORKS

- ASCAP Symphonic Catalog. 2nd ed. New York: ASCAP, 1959.
- ASCAP Symphonic Catalog. 3rd ed. New York: R. R. Bowker Co., 1977.
- Blom, Eric (ed.). Grove's Dictionary of Music and Musicians.
- Mussorgsky, Modest. Complete Works. Vol. XVII: Tableaux d'une Exposition. Paul Lamm, ed. New York: Edwin F. Kalmus, n.d.
- Slonimsky, Nicolas (rev.). Baker's Biographical Dictionary of Musicians. 6th ed. New York: Schirmer Books, 1978.
- The Lynn Farnol Group, Inc. (ed.). The ASCAP Biographical Dictionary. 1966 ed. New York: ASCAP, 1966.

## BOOKS

### Orchestration

- Berlioz, Hector. Treatise on Instrumentation. Enlarged and revised by Richard Strauss; translated by Theodore Front. New York: Edwin F. Kalmus, 1948.
- Carse, Adam. Musical Wind Instruments. New York: Da Capo Press, 1965.
- Gevaert, F.-A. Cours Methodique d'Orchestration. Paris: Henry Lemoine & Cie., n. d.
- Kennan, Kent W. The Technique of Orchestration. 2nd ed. Englewood Cliffs, NJ: Prentice-Hall, Inc., 1952.
- Piston, Walter. Orchestration. New York: W. W. Norton & Co., 1955.
- Rimsky-Korsakow, Nicolas. Principles of Orchestration. Edited by Maximilian Steinberg; translated by Edward Agate. New York: Edwin F. Kalmus, n. d.

Biography

Calvocoressi, M. D. Musorgsky: The Russian Musical Nationalist. Translated by A. Eaglefield Hull. New York: E. P. Dutton & Co, 1919.

Seroff, Victor J. Modeste Moussorgsky. New York: Funk & Wagnall's, 1968.

\_\_\_\_\_. Ravel. New York: Henry Holt & Co., 1953.

Stuckenschmidt, H. H. Maurice Ravel. Translated by Samuel R. Rosenbaum. Philadelphia: Chilton Book Co., 1968.

Repertory reference

Ferguson, Donald N. Masterworks of the Orchestral Repertoire. Minneapolis: University of Minnesota Press, 1954.

Frankenstein, Alfred. A Modern Guide to Symphonic Music. New York: Meridith Press, 1966.

Newmarch, Rosa. The Concert-Goer's Library of Descriptive Notes. Complete ed. London: Oxford University Press, 1936.

Record reviews

Carter, Edith (ed.). Records in Review. 1976 ed. Great Barrington, MA: Wyeth Press, 1976.

Kolodin, Irving. The New Guide to Recorded Music. Garden City, NY: Doubleday & Co., 1950.

Other

Barzun, Jacques (ed.). Pleasures of Music. New York: Viking Press, 1960.

helsingin kaupungin orkesterin amerikan kiertue. Helsinki: Helsingin kaupungin hankintatoimisto, 1968.

Ringbom, Nils-Eric. The Helsinki Philharmonic Orchestra. New York: Dunetz and Lovett, 1968.

Slonimsky, Nicolas. Music Since 1900. 4th ed. New York: Charles Scribner's Sons, 1971.

## ARTICLES AND PERIODICALS

Cohn, Arthur. "Mussorgsky (hyphen) Stokowski", American Record Guide, March, 1966, pp. 604-5.

Greenfield, Edward. "Debussy...", The Gramophone, September, 1966, pp. 155-6.

Kolodin, Irving. "Everybody's 'Pictures'", Stereo Review, March, 1975, pp. 124-5.

Lyons, James. "MODESTE MUSSORGSKY: Pictures...", Boston Symphony Orchestra Programs, 1969-70, p. 297.

Stevens, Denis. "Mussorgsky...", High Fidelity, April, 1966, pp. 102-3.

## RECORDINGS

Ravel orchestration (currently available)

Ansermet, Ernest. L'Orchestre de la Suisse Romande. London STS-15475.

Baudo, Serge. Orchestre de Paris. Angel S-36683.

Bernstein, Leonard. New York Philharmonic. Columbia MS-6080.

De Waart, Edo. Rotterdam Philharmonic. Philips 6500882.

Dorati, Antal. Minneapolis Symphony. Mercury 75025.

Frémaux, Louis. Tokyo Metropolitan Symphony. Denon 7072.

Golschmann, Vladimir. Vienna State Opera Orchestra. Vanguard S-210.

Giulini, Carlo Maria. Chicago Symphony. Deutsche Grammophon 2530783.

Haitink, Bernard. Concertgebouw Orchestra. Philips Festivo 6570176.

Karajan, Herbert von. Berlin Philharmonic. Deutsche Grammophon 139010.

Karajan, Herbert von. Philharmonia Orchestra. Angel S-35430.

Leibowitz, René. Royal Philharmonic. Quintessence 7059.

Maazel, Lorin. Philharmonia Orchestra. Angel S-36132.

Maazel, Lorin. New Philharmonia Orchestra. London 21079.

Maazel, Lorin. Cleveland Orchestra. Telarc-Deutsche Grammophon 10042.



Ravel orchestration, cont'd.

Mackerras, Charles. New Philharmonia Orchestra.  
Vanguard 71188 or 10116.  
Mehta, Zubin. Los Angeles Philharmonic.  
London 6559.  
Muti, Riccardo. Philadelphia Orchestra.  
Angel S-37539 or SS-45004.  
Ormandy, Eugene. Philadelphia Orchestra.  
Columbia MS-7148, M-30448, or M-31826.  
Ormandy, Eugene. Philadelphia Orchestra.  
RCA ARL1-0451.  
Ozawa, Seiji. Chicago Symphony.  
RCA LSC-2977.  
Richter, G. London Symphony.  
CMS/Sum. 1021.  
Sargent, Malcolm. London Symphony.  
Everest 3053.  
Schipper, Thomas. New York Philharmonic.  
Odyssey 32160376.  
Slatkin, Leonard. St. Louis Symphony.  
Turnabout 34633.  
Szell, George. Cleveland Orchestra.  
Odyssey Y-32223.  
Vandernoot, Andre. Conservatoire Orchestra.  
Westminster 8215.  
Wallenstein, Alfred. Virtuoso Symphony of London.  
Audio Fidelity 50004.

Other orchestrations

Cailliet: Ormandy, Eugene. Philadelphia Orchestra.  
RCA M-442 (78 r.p.m.)  
Stokowski: Stokowski, Leopold. New Philharmonia Orchestra.  
London 21110.  
Stokowski, Leopold. All-American Symphony.  
Columbia M-511 (78 r.p.m.)  
Stokowski, Leopold. Philadelphia Orchestra.  
RCA M-706 (78 r.p.m.)  
Tushmalov: Andrae, Marc. Munich Philharmonic.  
BASF BC-22128.

APPENDIX

## SOURCES' ADDRESSES

Belwin-Mills Publishing Corp. (Mussorgsky Complete Works.  
25 Deshon Dr. Vol. XVII: Pictures at an  
Melville, NY 11747 Exhibition, ed. Paul Lamm)

Boosey & Hawkes, Inc. (Goehr, Ravel)  
30 W. 57th St.  
New York, NY 10019

Broude Brothers, Ltd. (Tushmalov, C-B-S)  
56 W. 45th St.  
New York, NY 10036

Finnish Music Information Centre (Funtek)  
Runeberginkatu 15A  
SF-00100  
Helsinki 10  
FINLAND

Edwin F. Kalmus, Inc. (Tushmalov)  
P. O. Box 1007  
Opa-Locka, FL 33054

Luck's Music Library (Tushmalov)  
15701 E. Warren  
Detroit, MI 48224

Oxford University Press (C-B-S)  
200 Madison Ave.  
New York, NY 10016

C. F. Peters Corp. (Stokowski)  
373 Park Ave. South  
New York, NY 10016

The Philadelphia Orchestra Association (Cailliet)  
230 S. 15th St.  
Philadelphia, PA 19102

Royal Academy of Music (Wood)  
Marylebone Road  
London NW1 5HT  
ENGLAND

Jason Klein  
Department of Music  
University of Utah  
Salt Lake City, UT 84112