



Department of Music
University of Alberta

In Recital

GRANT MAXWELL, pianist

Tuesday, March 7, 1989 at 8:00 p.m.

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|---|--------------------------|
| Ballade, Op. 46 (1977) | Samuel Barber |
| Nocturne, Op. 33: Homage to John Field (1959) | (1910-1981) |
| Sonata in C Major, K. 330 (1781-82) | Wolfgang Amadeus Mozart |
| Allegro moderato | (1756-1791) |
| Andante cantabile | |
| Allegretto | |
| Etude in C Major, Op. 10, No. 1 (1829) | Frédéric François Chopin |
| Etude in E-Flat Minor, Op. 10, No. 6 (1829) | (1810-1849) |
| Etude in C Minor, Op. 10, No. 12 (1831) | |
| Klavierstücke, Op. 119 (1893) | Johannes Brahms |
| Intermezzo in B Minor | (1833-1897) |
| Intermezzo in E Minor | |
| Intermezzo in C Major | |
| Rhapsodie in E-Flat Major | |

INTERMISSION

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|---|----------------------------|
| Pictures at an Exhibition, Op. 11 (1874) | Modest Petrovich Musorgsky |
| --Promenade | (1839-1881) |
| The Gnome | |
| --[Promenade] | |
| The Old Castle | |
| --[Promenade] | |
| Tuileries: Children Quarrelling after Play | |
| Bydlo | |
| --[Promenade] | |
| Ballet of the Unhatched Chicks in their Shells | |
| Two Polish Jews: the Rich Samuel Goldenberg and the Poor Schmuyle | |
| --Promenade | |
| Limoges: The Market Place (The Great News!) | |
| Catacombs (A Roman Sepulchre); "With the dead in a dead language" | |
| The Hut on Hen's Legs (Baba-Yaga) | |
| The Great Bogatyr Gate (at Kiev, the Ancient Capital) | |

This recital is presented in partial fulfillment of the requirements for the Doctor of Music degree for Mr. Maxwell.

Convocation Hall, Old Arts Building

Program Notes

Pictures at an Exhibition, Op. 11 (1874)

Modest Musorgsky

After the unexpected death at 39 of the Russian architect, artist and stage designer Victor Hartmann (1834-1873), a memorial exhibition of his work was organized in St. Petersburg by the critic Vladimir Stassov (at whose *dacha* Musorgsky and Hartmann had met three years before). It was the exhibition that prompted Musorgsky, just 35, to write his *Pictures at an Exhibition* as a personal tribute to a deeply valued friend. The original title given to the piano cycle was *Hartmann*. Written between the 2nd and 22nd of June, 1874, the 10 musical pictures that emerged are preceded and linked by a changing *Promenade*, which Musorgsky described as reflecting his own "physiognomy" as he wandered in the art gallery. (The only surviving Hartmann pictures have been reproduced herewith.)

--*Promenade (in a Russian manner)*

No. 1: *Gnomus*. This sketch of a carved, wooden Christmas-tree nutcracker depicts a dwarf hobbling on crooked legs; shells are broken between the jaws of a wizened and comical face.

--[Promenade]

No. 2: *Il vecchio castello*. Before a moonlit, medieval Italian castle, a troubador is singing of his unrequited love to the accompaniment of a lute.

--[Promenade]

No. 3: *Tuileries: Children Quarrelling after Play* depicts an avenue in Paris' Tuileries Gardens, with many children fighting after their games while governesses look on.

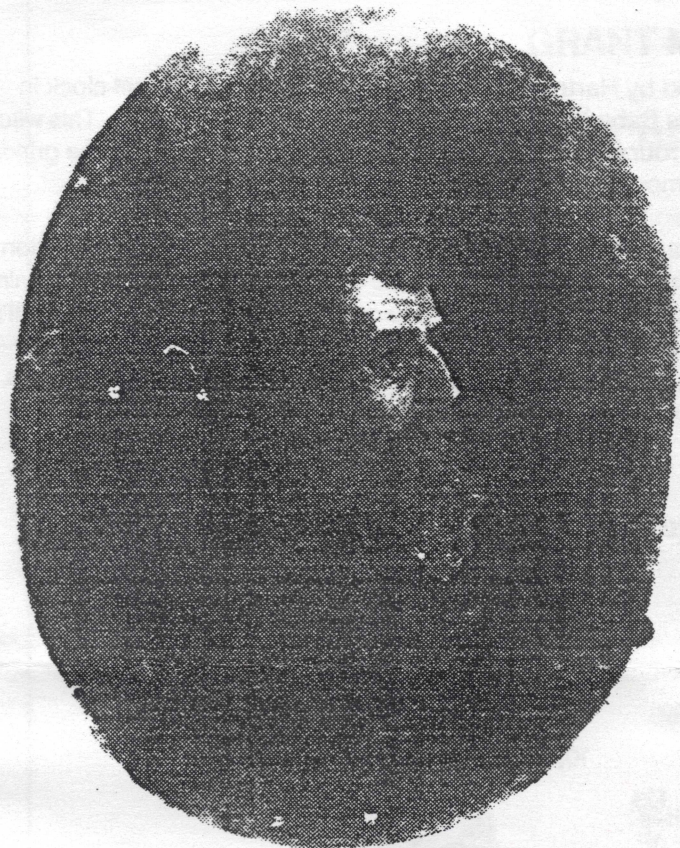
No. 4: *Bydło* represents a Polish farm cart on enormous wheels, drawn by oxen down a muddy country road and driven by a peasant farmer singing a folk song.

--[Promenade]

No. 5: *Ballet of the Unhatched Chicks in their Shells* is a costume-plate for the performance of a picturesque scene from the ballet *Trilbi*, in which children danced as canary chicks in their shells.



No. 6: *Two Polish Jews: the Rich Samuel Goldenberg and the Poor Schmuyle* is a musical caricature depicting the pompous pronouncements of the rich man and the wheedling, nervous, fast-talking of the beggar. An argument ensues.



Samuel Goldenberg



Schmuyle

--Promenade (in a Russian manner)

No. 7: *Limoges: The Market Place (The Great News!)*. French women are arguing furiously in the market square in Limoges, France. In the original manuscript, Musorgsky made two attempts to suggest--in prose--the conversation set forth in the music:

a) "The great news!: Monsieur de Puissanceout has just recovered his cow, The Fugitive. 'Yes, Maam, that was yesterday.--No, Maam, it was the day before yesterday.--Oh, Maam, the beast roamed all over the neighborhood.--Oh, no Maam, the beast never got loose at all,' etc."

b) "The great news!: Monsieur de Puissanceout has just recovered his cow, The Fugitive. But the good gossips of Limoges are not in complete accord on this subject, because Mmn. de Remboursac has just acquired a fine new set of false teeth, while Monsieur de Panta-Pantaléon's nose, which gets in his way, remains the color of a peony."

No. 8: *Catacombae (Sepulcrum romanum)* is Hartmann's painting of himself and a fellow architect examining the ancient catacombs of Paris by the light of a lantern.

Musorgsky follows this with *Con mortuis in lingua mortua*, a melancholy metamorphosis of the *Promenade* theme. He provides an explanatory footnote: "A Latin text: 'with the dead in a dead language.' Well may it be in Latin! The creative spirit of the departed Hartmann leads me to the skulls, calls me close to them and the skulls glow softly from within."

No. 9: *The Hut on Hen's Legs (Baba-Yaga)* was inspired by Hartmann's design of a bronze and enamel clock in the form of Baba-Yaga's hut. The music depicts Baba-Yaga herself and her ride through the air. This witch of Russian folklore inhabits a hut supported on four chicken-feet--and eats human bones, which she grinds up with a mortar and pestle; she also uses the mortar to fly.

No. 10: *The Great Bogatyr Gate (at Kiev, the Ancient Capital)* is a triumphant portrayal of Hartmann's competition design for a projected but never built city gate in the old Russian massive style--with a chapel and adjoining bell-tower crowned by a Slavonic helmet-like cupola. It was intended to commemorate Czar Alexander II's miraculous escape from assassination. On the arch is an inscription in Old Slavonic: "Blessed he that comes in the name of the Lord." The music depicts a ceremonial procession, with the chanting of monks, the clanging of bells and the *Promenade* theme.

