

MUSSORGSKY'S *PICTURES AT AN EXHIBITION*:  
AN ANALYTICAL AND PERFORMANCE STUDY

D.M.A. Document

Presented in Partial Fulfillment of the  
Requirements for the Degree Doctor of Musical Arts  
in the Graduate School of  
The Ohio State University  
by  
Chen-Tien Lee, B.M., M.M.

\* \* \* \* \*

The Ohio State University  
1993


Document Committee:

Professor Jerry Lowder

Professor Lora Gingerich

Professor Donald Gren

Approved by:

  
Document Advisor  
School of Music

Copyright by  
Chen-Tien LEE

©

1993

**Dedicated to  
My Parents**

## ACKNOWLEDGEMENTS

I would like to express my sincerest gratitude to Dr. Jerry Lowder for his guidance and support of this document. Without his valuable suggestions and advice, this document would not have been possible. In addition, I would like to thank the members of my Graduate Committee for their constant support: Dr. Lora Gingerich, Dr. Donald Gren, and Dr. Rosemary Platt. Sincere appreciation is expressed to my piano instructor, Mr. André La Plante, for his guidance of my performance of *Pictures at an Exhibition*. I am also grateful to Olga Velichkina for her input of Russian folk song which provided valuable information for this document.

## VITA

December 9, 1953 ..... Born-Taipei, Taiwan

1976 ..... B.M., Tunghai University,  
Taichung, Taiwan

1979 ..... M.M., Arizona State University  
Tempe, Arizona

1981-1986 ..... Lecturer in Piano  
Tunghai University

1989-1992 ..... Teaching Associate,  
The Ohio State University,  
Columbus, Ohio

1990-Present ..... Adjunct Lecturer in Piano  
Capital University/Community  
Music School, Columbus, Ohio

## FIELD OF STUDY

Major Field: Music  
Studies in piano performance

## TABLE OF CONTENTS

	Page
DEDICATION .....	ii
ACKNOWLEDGEMENTS .....	iii
VITA .....	iv
LIST OF TABLES .....	viii
LIST OF FIGURES .....	ix
INTRODUCTION .....	1
CHAPTER	
I. BIOGRAPHY .....	4
A. Biography of Modest Mussorgsky .....	4
B. Biography of Victor Hartmann .....	15
II. BACKGROUND OF <i>PICTURES AT AN EXHIBITION</i> .....	17
III. ANALYSIS OF THE SUITE .....	21
<i>Promenade I</i> .....	21
<i>Gnomus</i> .....	29
<i>Promenade II</i> .....	35
<i>II Vecchio Castello</i> .....	36
<i>Promenade III</i> .....	41

<i>Tuileries</i> .....	42
<i>Bydlo</i> .....	47
<i>Promenade IV</i> .....	51
<i>Ballet of the Chicks in Their Shells</i> .....	52
<i>Samuel Goldenberg and Schmuyle</i> .....	56
<i>Promenade V</i> .....	60
<i>Limoges, The Market Place</i> .....	62
<i>Catacombae, Sepulcrum Romanum</i> .....	68
<i>Con Mortuis in Lingua Mortua</i> .....	70
<i>The Hut on Fowel's Legs</i> .....	74
<i>The Great Gate of Kiev</i> .....	81

#### IV. PERFORMANCE PROBLEMS

<i>Promenade I</i> .....	86
<i>Gnomus</i> .....	88
<i>Il Vecchio Castello</i> .....	90
<i>Tuileries</i> .....	90
<i>Bydlo</i> .....	92
<i>Ballet of the Chicks in Their Shells</i> .....	92
<i>Samuel Goldenberg and Schmuyle</i> .....	93
<i>Limoges, The Market Place</i> .....	94
<i>Catacombae, Sepulcrum Romanum</i> .....	95
<i>Con Mortuis in Lingua Mortua</i> .....	95
<i>The Hut on Fowl's Legs</i> .....	95

<i>The Great Gate of Kiev</i> .....	96
CONCLUSIONS .....	98
BIBLIOGRAPHY .....	102
APPENDIX.....	106



## LIST OF TABLES

Table	Page
1. <i>Promenade I</i> diagram .....	21
2. <i>Gnomus</i> diagram .....	29
3. <i>Il Vecchio Castello</i> diagram .....	36
4. <i>Tuileries</i> diagram .....	42
5. <i>Bydlo</i> diagram .....	47
6. <i>Ballet of The Chicks in Their Shell</i> diagram .....	52
7. <i>Samuel Goldenberg and Schmuyle</i> diagram .....	56
8. <i>Limoges, The Market Place</i> diagram .....	62
9. <i>Catacombae, Sepulcrum Romanum</i> diagram .....	68
<i>Con Motuis in Lingua Mortua</i> diagram .....	68
10. <i>The Hut on Fowl's Leg</i> diagram .....	74
11. <i>The Great Gate of Kiev</i> diagram .....	81

## LIST OF FIGURES

Figure	Page
1. <i>From the Dark Forest</i> , mm. 1-20 .....	22
2. <i>From the Dark Forest</i> , stresses of syllables .....	23
3. <i>Promenade I</i> , theme A, mm. 1-4 .....	24
4. <i>From the Dark Forest</i> , mm. 1-12 .....	25
5. <i>Promenade I</i> , mm. 14-16 .....	26
6. <i>Promenade I</i> , mm. 1-4 .....	27
7. <i>Promenade I</i> , mm. 9-13 .....	28
8. <i>Promenade I</i> , mm. 17-20 .....	28
9. <i>Gnomus</i> , theme A, mm. 1-10 .....	30
10. <i>Gnomus</i> , theme B, mm. 19-22 .....	30
11. <i>Gnomus</i> , mm. 95-99 .....	31
12. <i>Gnomus</i> , theme C, mm. 47-51 .....	32
13. <i>Gnomus</i> , theme D, mm. 60-65 .....	32
14. <i>Gnomus</i> , mm. 25-27 .....	33
15. <i>Il Vecchio Castello</i> , theme A, 8-12 .....	37
16. <i>Il Vecchio Castello</i> , theme C, 51-54 .....	38
17. <i>Il Vecchio Castello</i> , theme B, mm. 33-37 .....	38
18. <i>Il Vecchio Castello</i> , theme C, mm. 64-68 .....	39

19. <i>Il Vecchio Castello</i> , mm. 29-34 .....	40
20. <i>Tuileries</i> , theme A, mm. 1-2 .....	43
21. <i>Tuileries</i> , theme A, mm. 5-6 .....	43
22. <i>Tuileries</i> , theme A, m. 8 .....	43
23. <i>Tuileries</i> , theme B, mm. 14-17 .....	44
24. <i>Tuileries</i> , theme A, mm. 11-13 .....	45
25. <i>Tuileries</i> , theme A, mm. 27-30 .....	45
26. <i>Bydlo</i> , theme A, mm. 1-4 .....	48
27. <i>Bydlo</i> , theme B, mm. 21-24 .....	48
28. <i>Bydlo</i> , theme B, mm. 59-64 .....	49
29. <i>Bydlo</i> , theme B, mm. 30-32 .....	49
30. <i>Bydlo</i> , chromatic shift, D#ø7 to D#7, mm. 34-35 .....	50
31. <i>Ballet of the Chicks</i> ..., theme A, mm. 1-4 .....	53
32. <i>Ballet of the Chicks</i> ..., theme B, mm. 23-26 .....	53
33. <i>Ballet of the Chicks</i> ..., theme C, mm. 31-34 .....	55
34. <i>Samuel Goldenberg</i> ..., theme A, mm. 1-4 .....	57
35. <i>Samuel Goldenberg</i> ..., theme A, B <sup>b</sup> harmonic scale .....	57
36. <i>Samuel Goldenberg</i> ..., theme B, mm. 9-10 .....	58
37. <i>Samuel Goldenberg</i> ..., D <sup>b</sup> Phrygian modal scale .....	58
38. <i>Samuel Goldenberg</i> ..., theme C, mm. 15-19 .....	59
39. <i>Promenade I</i> , mm. 12-14 .....	60
40. <i>Promenade V</i> , mm. 12-15 .....	60

41. <i>Promenade I</i> , mm. 16-18 .....	61
42. <i>Promenade V</i> , mm. 17-18 .....	61
43. <i>Limoges</i> ..., theme A, m. 1 .....	64
44. <i>Limoges</i> ..., theme B, m. 12 .....	64
45. <i>Limoges</i> ..., theme A, Eb maj. authentic cadence, mm. 3-4 .....	65
46. <i>Limoges</i> ..., theme B, D maj. authentic cadence, mm. 13-14 .....	65
47. <i>Limoges</i> ..., theme B, D maj. authentic cadence, mm. 24-25 .....	66
48. <i>Limoges</i> ..., French augmented 6th chords, mm. 22-23 .....	66
49. <i>Catacombae</i> ..., theme A, mm. 1-11 .....	69
50. <i>Catacombae</i> ..., theme C, mm. 23-30 .....	70
51. <i>Con Mortuis in Lingua Mortua</i> , theme A, mm. 1-4 .....	71
52. <i>Con Mortuis in Lingua Mortua</i> , theme B, mm. 6-9 .....	72
53. <i>Con Mortuis in Lingua Mortua</i> , final cadence, mm. 19-21....	72
54. <i>The Hut</i> ..., Introduction, mm. 1-8 .....	75
55. <i>The Hut</i> ..., Introduction, mm. 15-16 .....	75
56. <i>The Hut</i> ..., theme A, mm. 23-26 .....	76
57. <i>The Hut</i> ..., theme B, mm. 52-57 .....	77
58. <i>The Hut</i> ..., theme B, mm. 33-36 .....	78
59. <i>The Hut</i> ..., theme C1, mm. 58-60 .....	78
60. <i>The Hut</i> ..., theme C2, mm. 65-67 .....	79

61. <i>The Hut ...</i> , theme C3, mm. 75-76 .....	79
62. <i>The Hut ...</i> , theme D, mm. 104-105 .....	80
63. <i>The Great Gate of Kiev</i> , theme A, mm. 1-8 .....	82
64. <i>The Great Gate of Kiev</i> , theme B, mm. 31-38 .....	83
65. <i>As Your Are Baptized in Christ</i> .....	83
66. <i>The Great Gate of Kiev</i> , theme C, mm. 80-83 .....	83
67. <i>The Great Gate of Kiev</i> , theme D, mm. 96-101 .....	84
68. <i>The Great Gate of Kiev</i> , the basic scale of theme B .....	85
69. <i>Promenade I</i> , practice device, m. 18 .....	86
70. <i>Promenade I</i> , practice device, mm. 12-13 .....	87
71. <i>Promenade I</i> , practice device, mm. 12-13 .....	88
72. <i>Gnomus</i> , fast and separate attack, m. 1 .....	88
73. <i>Gnomus</i> , fingering for mm. 86-86 .....	89
74. <i>Gnomus</i> , practice device, mm. 95-99 .....	89
75. <i>Tuileries</i> , fingering and pedaling for m. 2 .....	91
76. <i>Tuileries</i> , fingering and pedaling for mm. 5-6 .....	91
77. <i>Tuileries</i> , fingering and pedaling for m. 8 .....	92
78. <i>Ballet of the Chicks ...</i> , fingering for mm. 23-26 .....	93
79. <i>Samuel Goldenberg ...</i> , fingering for mm. 9-12 .....	94
80. <i>Limoges ...</i> , fingering for mm. 1-2 .....	94
81. <i>The Hut ...</i> , practice device, mm. 65-71 .....	96
82. <i>The Great Gate of Kiev</i> , practice device, mm. 47-50 .....	97

## **INTRODUCTION**

### **Introduction**

Among the piano works of Modest Mussorgsky, the suite "Pictures at an Exhibition," written in 1874, is of particular importance. It was composed after Mussorgsky saw the paintings and drawings of his friend Victor Hartmann. The composer put into music the various impressions he received from Hartmann's pictures. This piano suite represents one of numerous masterpieces among Russian piano works of the nineteenth century.

### **Purpose**

The purpose of this document is two-fold: first, to present an analysis of the piano suite "Pictures at an Exhibition," and second, to suggest several technical solutions to problems I encountered while preparing the work for public performance. The suite contains an introduction and 10 different character pieces which are connected by four interludes. In the analysis, I will relate the music to the pictures, clarifying both subtle and obvious connections

between the music and the pictorial image. The goal of my analysis is to perform the work with more accurate interpretation and understanding. The suite requires highly demanding pianistic technique due to its dramatic and expressive contrasts in several sections. I plan to provide suggestions for performance of these sections in Chapter Four.

### **Significance**

“Pictures at an Exhibition” has been discussed in numerous biographies of Modest Mussorgsky, emphasizing primarily the historical background of the work. Discussion of the analytical aspects of the work is very limited: Lehmann (1963) provides interesting insights on the typical structural elements of Russian folk song which influenced the introduction (Promenade) and the four interludes. Hubsch (1978) relates pictorial images of the paintings to the music through analysis. His writing provides interesting observations, but I feel there needs to be more detailed musical analysis of each piece in order to provide more convincing evidence for its relationship to the corresponding picture. Klein (1980) compares the piano score of Mussorgsky to 10 orchestrated versions by other composers. Since the composition is among one of the

major significant works of the piano repertoire, it is unfortunate that so little attention has been devoted to it.

## **Organization**

The document is organized into four chapters.

Chapter one introduces Mussorgsky's personal background and his achievements in composition, and Hartmann's personal background and his significance as an architect, painter, and stage designer.

Chapter two contains the compositional backgrounds of "Pictures at an Exhibition," including the original piano version of Mussorgsky, and the orchestrated version by Ravel.

Chapter three will discuss sections from the suite, including the literary references of the "Pictures," analysis of the music in terms of structural, melodic, harmonic, and rhythmic characteristics.

Chapter four will discuss some of the technical problems which I encountered with the suite during preparation for public performance.



## **CHAPTER I**

### **A. Biography of Modest Mussorgsky**

Modest Mussorgsky was born on March 21, 1839 (March 9 on the old Russian calendar) in the village of Karevo, Russia. The Mussorgsky family was closely involved with the military. Modest's grandfather, Alexi Mussorgsky, was an officer in the Preobrajensky Guard which was founded by Peter the Great and gave many privileges to its members. Alexi married one of his serfs, Irena Egorovna. Their only son, Peter, due to the circumstances of his birth, was banned from the army. He entered instead civil service in the senate. Peter Mussorgsky became a well-respected senator whose name was posthumously entered in the register of nobility. He retired in 1822 and settled in Karevo. A few years later, he married Julia Tchirkova, the daughter of a wealthy land owner. They had four sons, and only two survived their infancies. Filaret, the third son, was born in 1837, and Modest, the youngest, was born in 1839.

Modest Mussorgsky's childhood was spent in Karevo, a village

located 300 miles south of St. Petersburg. The region had pictorial scenery and was covered with forests, lakes, and plains. At that time, Mussorgsky's estate covered over 40 square miles. The spacious surroundings along with the influence of Russian history and legends, stimulated his mind and imagination (Calvocoressi, 1974, p. 2). From his youth, he showed great interest in the life of peasants. "[He] always regarded everything of folk and peasants nature with a special affection (Orlova, 1983, p. 50). In a letter written to his friend Vladimir Nikolsky in June 28th, 1870, he mentioned his lasting impressions of folk song: "It was not in vain ... that in my childhood I loved to listen to peasants and allowed myself to be enticed by their songs" (Orlova, 1983, p. 205).

Mussorgsky's father was a music lover who encouraged Modest's early interest in piano playing. His mother, who was inclined toward poetry and music, became his first piano teacher. Under her amateur instruction, the gifted young man at age seven could play some of the less technically demanding pieces of Liszt. He also gave a performance of John Field's concerto which was held at his house (Seroff, 1968, p. 7).

In 1849, he left home and entered the Peter and Paul School in St. Petersburg. His father arranged for him to study with Anton

Herke, a pupil of Hensel, a brilliant virtuoso who was sought after in St. Petersburg as both a performer and a teacher. Mussorgsky was exposed to a great deal of German music, including the compositions of Schumann. However, according to his brother Filaret, “nothing about music theory, not even the most elementary principle [was taught] (Calvocoressi, 1956, p. 15).

Despite his great potential of becoming a virtuoso pianist, Mussorgsky had to yield to the family tradition of entering the military service (Seroff, 1968, p. 8). In 1852, he entered the Cadet School of the Imperial Guard. According to Semyonov-Tashanskii, “the teaching program was well organized according to the standards of the time” (Orlova, 1991, p. 151), and the highly qualified teachers were able to stimulate the students’ interests and their yearning for knowledge. However, “the curriculum apparently included no physical training and the pupils, outside school hours, used to indulge in reckless dissipation” (Calvocoressi, 1956, p. 16). This led to his dipsomania, from which he suffered in later years. Mussorgsky was good at academic work; he excelled in history, literature, German, and French and was most interested in his study of music. He survived by “pounding on Mazurkas, Polkas, and Waltzes on the piano for his comrades’ night-long dancing”

(Seroff, 1968, p. 10). It led him not only to improvise but also to his first attempt in composition. His first piece, *Cadets Polka*, was published in 1852 with the help of Herke and its debut was paid for by his father.

In 1856, after four years at the Cadet School of the Imperial Guard, he graduated with the rank of lieutenant and was admitted into the Preobrazhensky Regiment. At the same time, he was introduced to the circle of Alexander Dargomyjaky. This introduction became the turning point of his musical life. He began to have contact with music lovers and composers who held high artistic goals: Mily Balakirev, Cesar Cui, and the brothers Stassov - Vladimir and Dimitri. Under their influences, he began to think of developing himself in the area of composition (Calvocoressi, 1956, p. 20).

The musical environment around 1860 in St. Petersburg was never more than a musical colony of Western Europe. There was an almost complete domination of public interest in Italian opera. The first important Russian operas were composed by Glinka: *A Life for the Tsar* (1836), and *Ruslan and Ludmilla* (1842). Although they were acknowledged by the Western critics for originality and distinct national character, they suffered adverse criticism in their

native land. Further, the music education environment was in poor condition. There were no schools (the Petersburg and Moscow Conservatories were founded in 1862 and 1864 respectively), and adequate music reference books were not even available. Therefore the young musicians had to pool their knowledge in order to survive the circumstances (Calvocoressi, 1956, p. 20).

At this time, Dargomyjsky was one of the few Russian composers of any significance (Glinka had died in 1857); his house became the meeting place of musicians who were interested in advocating Russian music. They excluded Italian music because according to Dargomyjsky,

most of [the] music lovers and press scribbles do not find inspiration in me. In their routine interests they expect only sweet little melodies. I have no desire to lower music for their entertainment ... I want music to express the spoken word ... I want truth in music (Seroff, 1968, p. 15).

The term "truth" was used by Glinka and Dargomyjsky, and later by Mussorgsky, to mean "realism" in music. Mussorgsky became a frequent visitor in the circle. Through them he became acquainted with Mily Balakirev and decided to study composition with him.

Balakirev was a self-taught musician. He educated himself through studying the scores in the library of his patron Ullbishev and gained practical experience by conducting the orchestral rehearsals held in Ullbishev's estate. He became one of the prominent figures in Russian national music. Mussorgsky started his study with Balakirev in 1857. According to Mussorgsky, "[the study] covered the entire history of the development of musical art - with examples, exacting and systematic analysis of all the foremost musical works in chronological order" (Orlova, 1991, p. 161). They included works by Bach, Handel, Haydn, Mozart, Beethoven, Schubert, Schumann, Berlioz, Liszt, Glinka, and Dargomyjsky. Mussorgsky became a member of "Moguchaya Kuchak" ("Mighty Five"), a group of Russian composers: Mily Balakirev, Alexander Borodin, Cesar Cui, Modest Mussorgsky, and Nicolas Rimsky-Korsakov. These men sought to find the identity of Russian national music in order to free it from the domination of Western European music.

In 1858, he resigned from his army commission in order to devote his full-time energies to music. In the following year, he took a trip to Moscow which made an immense impression on him. In a letter written to Balakirev, he mentioned the following: "Moscow in general transported me to another world, an ancient world, ... It

had an inexplicable pleasant effect on me. You know, I have been a cosmopolitan, but now there's been some sort of regeneration. Everything Russian is becoming dear to me" (Orlova, 1983, p. 75).

In 1860, through the initiative of Dimitri Stassov, Mussorgsky made his public debut as a composer. His short symphonic piece, *Scherzo in B-Flat major*, was conducted by Anton Rubinstein at the Russian Music Society. It was praised by the critic at the St. Petersburg Musical and Theatrical Messenger: "It shows that this young musician, just entering the field of composition, has a strong talent" (Orlova, 1983, p. 81).

In 1861, the abolishment of serfdom was announced. This event greatly affected him and his family since their financial income came solely from crops produced on their land. Therefore, in 1863, Mussorgsky had to return to the country to deal with matters of the estate. After his return, he became one of six young men living in a community, and they named their group "Commune." Shortly after this, Mussorgsky took office work in the Ministry of Communication as a clerk. "The members of the 'Commune' were intelligent and educated. Besides working for the government, they were also interested in the pursuit of art and science" (Leyda & Bertensson, 1947, p. 57). They often discussed subjects such as art,

philosophy, and literature. This period lasted for three years and the experience accumulated for Mussorgsky material and sources on which he lived and worked with for all his remaining years. He also acknowledged his "intimate contact with musicians, Russian scholars and writers who stimulated and broadened his mental spectrum" (Orlova, 1983, p. 81).

In April, 1867, Mussorgsky was dismissed from his government post due to the recognition of the department. Afterwards, he returned to his brother's country house in Minkino and started composing the orchestral piece *St. John's Night on the Bare Mountain*. The piece was based on Gogol's tale *St. John's Night* which Mussorgsky had heard in 1858. The piece was never performed during his lifetime due to its originality in harmony and orchestration which was not accepted by the conventional musical grammar of the time (Calvocoressi, 1974, p. 21). "It was not revealed until 1933, when Nikolai Malko gave performances of it in many countries, [and it] proved to be not only satisfying but brilliant from the orchestral point of view" (Calvocoressi, 1956, p. 74).

In 1868, Mussorgsky entered civil service again and became the assistant head clerk at the Forestry Department in the Ministry of Imperial Domain. In the meantime, he was greatly impressed by



Dargomyjsky's opera *Stone Guest*, which conformed to his ideal that "Music [should] express exactly what words expressed-plain truth without the slightest concession to operatic usage or reigning fashion" (Calvocoressi, 1974, p. 27). He set to work on the opera *The Marriage* from Gogol's comedy in a similar fashion. A private performance of Act I of *The Marriage* took place at Cui's house. However, Mussorgsky did not receive much positive response from his musical comrades except Stassov and Dargomyjsky, so he did not continue the work.

In the same year, Mussorgsky also started to work on the opera *Boris Godunov*. He owed this opportunity to two persons: Lyudmila Shestakova, and Vladimir Nikolsky. Shestakova (Glinka's sister) provided him with a volume of Pushkin's work which included the dramatic play *Boris Godunov*. Nikolsky, a professor of Russian history, supplied him with additional historical material (Calvocoressi, 1956, p. 66). He worked continuously in great earnest. In July, 1870, he submitted the composition to the committee of Imperial Theaters, but it was rejected.

Obviously, the judges, apart from being startled by the unusual character of the music, were put off by the very idea of an opera consisting almost entirely of dialogue and choruses, and lacking all the traditional features of the genre: no parts for a prima donna and first tenor, none of any importance for a female voice at all, no love interest, no dancing - nothing but grimness and gloom except for the one scene of comedy at the inn (Calvocoressi, 1974, p. 37).

He revised the work, and accepted advice from his friends in order to placate the censor. However, the second edition was also rejected. Not in the least discouraged, Mussorgsky, with the help of his friend, managed the production of three scenes from *Boris Godunov* at Maryinsky Theater in February, 1873. The performance was well received by critics and audiences. According to Cui "the success was enormous and complete; never within my memory had such ovations been given to a composer at the Maryinsky" (Calvocoressi, 1974, p. 42).

From 1874 to 1881, the remaining seven years of his life, he worked on two operas which he did not complete, *Khovanshchina* and *Sorochintsky Fair* ; the piano suite *Pictures at an Exhibition*; and the song cycle: *Sunless*, and *Song and Dance of the Death*. In a letter to Stasov written on December 25, 1876, he stated:

Now I want to make a 'Prognostication', and this is what it is: a true-to life, non-classical melody. Having working with natural human speech, I have evolved a melody created from this speech: I have achieved the embodiment of recitative in melody ... I would like to call it intelligible/justifiable melody I am happy with the results; suddenly, unexpectedly and unpredictably, that which is antithetical to classical melody ... will be sung, and it will be understood immediately by one and all (Orlova, 1983, p. 515).

The statement expressed Mussorgsky's artistic goal which he had tried to pursue his whole life.

He died from a stroke and epilepsy in St. Petersburg on March 16, 1881.

## **B. Biography of Victor Hartmann**

Victor Hartmann was born on May 5, 1834 (April 23 on the old Russian Calendar) in St. Petersburg. Both of his parents died before he was four years old. He was adopted by an aunt, Luisa Ivanova Gemilian, wife of the famous architect, A. P. Gemilian, in St. Petersburg. In 1852, he entered the Academy of Fine Art, and studied painting and architecture while living with the Gemilians.

In 1862, he graduated from the Academy of Fine Art. His design for a public library earned him the large gold medal. After that, he worked for his uncle as his chief assistant and gained practical training to become an architect. Hartmann was also engaged in designing the architectural portion of the Russian Military Monument. In addition, he worked as a wood engraver and prepared illustrations for books issued by the St. Petersburg publisher, Hohenfelder.

In 1864, he went abroad for nearly five years with his new wife, Adel. They traveled to many places, including Italy, Germany, France, England, and Poland. He spent a long time in France. It was in Paris, where "he watched children squabbling in Tuileries gardens and visited the Catacombs, ... [and] ... Limoges" (Brown, 1982, p. 230).

In 1869, he entered a competition for designing a gateway to be erected at Kiev. The competition was held in commemoration of "the event of April": on April 4, 1866, the Tzar Alexander II escaped assassination in Kiev (Brown, 1982, p. 231). Hartmann considered the design one of his finest works. It has been reproduced more than any other of his designs, and it inspired Mussorgsky to write *The Great Gate of Kiev*. However, the competition was canceled and *The Great Gate of Kiev* remained merely a design.

In 1869, he was invited to join the preparations for the All-Russian Exhibition of Art and Industry which was to be held the following year. It was while working for the exhibition that he made his acquaintance with the art and music critic, Vladimir Stasov. Through Stasov, he was introduced to the circle of Balakirev and became a good friend of Mussorgsky. His connection with this musical circle led to the scenic design for Glinka's opera *Ruslan and Ludmilla* in 1873. Hartmann died in Karevo from an aneurysm at the age of 31.

## CHAPTER II

### **Background of *Pictures at an Exhibition***

*Pictures at an Exhibition* was composed by Mussorgsky in 1874 after he saw the memorial exhibition of painter and architect Victor Hartmann, who died on July 23, 1873. In a letter of Stassov, Mussorgsky mentioned his mourning of the loss of this friend:

At first, I didn't want to write to you anything, dear, because of our deep mourning ... but I couldn't stand it ... When a mother loses one of her beloved children, then she somewhat alleviates her sorrow with those who have survived for the present (Orlova, 1983, p. 330).

The memorial Exhibition for Hartmann's was initiated by Stassov and held on February 12, 1874 in the rooms of the St. Petersburg Architectural Association. Stassov's review, published in the St. Petersburg Vedomosti, states:

One half of these drawings show nothing typical of an architect. They are all lively, elegant sketches by a genre-painter, the majority depicting scenes, characters and figures of everyday life, captured in the middle of everything going on around them: on streets and in churches, in Parisian Catacombs and Polish monasteries, in Roman alley and in villages around Limoges (Orlova, 1983, p. 387).

Mussorgsky started composing the suite *Pictures at an Exhibition* on June 12, 1874, shortly after Hartmann's memorial exhibition. The composition was finished on June 22, 1874. It contains a Prelude, 10 different character pieces, and four interludes. The 10 character pieces are as follows:

1. *Gnomus*
2. *Il Vecchio Castello*
3. *Tuileries*
4. *Bydlo*
5. *Ballet of the Chicks in Their Shells*
6. *Samuel Goldenberg and Schmuyle*
7. *Limoges, the Market Place*
8. *Catacombae, Sepulcrum Romanum  
Con Motuis in Lingua Mortua*
9. *The Hut on Fowl's Leg (Baba Yaga)*
10. *The Great Gate of Kiev*

The four interludes are derived from the theme or the Prelude. According to Stasov, they do not relate to Hartmann's pictures, but rather portray Mussorgsky himself walking through the gallery (Orlova, 1983, p. 416).

The work, reminiscent of Hartmann, was dedicated to Stasov. The first edition of the work was not published until 1886, five years after Mussorgsky's death, and it contained descriptions of the pictures by Stasov. These descriptions provided valuable information, since many of the pictures were either sold or returned to their owners after Hartmann's memorial exhibition. In addition, the artistic world gradually lost interest in Hartmann after his death, and nothing of his has been exhibited since 1874 (Frankenstein, 1939, p. 271).

*Pictures at an Exhibition* is unique in its programmatic concepts and its contrasting mood and color. The work's chief weakness, according to Klein "seems to be the limitations of the piano in projecting the all-important coloristic effect" (Klein, 1980, p. 1). Therefore, many orchestrated versions were composed after Mussorgsky's original work. Among them was the orchestrated



version by Maurice Ravel in 1922 which helped the original work gain wide-spread popularity.

## CHAPTER III

### ANALYSIS OF THE SUITE

Table 1

#### *Promenade I* Diagram

<u>Measure</u>	1 - 4	5 - 8	9 - 13	14 - 17	18 - 21
<u>Theme</u>	A	A'	B	trans.	C
<u>Key</u>	B <sup>b</sup> Maj.	B <sup>b</sup> Maj.	D <sup>b</sup> Maj.	F Maj.	B <sup>b</sup> Maj.

Measure 22 - 24

Theme A

Key B<sup>b</sup> Maj.

#### *Promenade*

According to Hubsch, Mussorgsky did not quote an existing Russian folk song but rather composed an original work clearly

influenced by Russian folk song in terms of melody, rhythm, and structure (Hubsch, 1978, p. 12).

Mussorgsky uses elements of Russian folk song in the *Promenade I*. In order to unveil these elements, a Russian folk song, *From the Dark Forest*, (Figs. 1, 2, & 4). It is a wedding song from the Novgorod province, which is located near Karevo, Mussorgsky's home town.



Figure 1: *From the Dark Forest*, mm. 1-20

Из-за лесу, лесу тёмного,	Её стали гуси щипати.
Из-за лесу, лесу тёмного,	А лебедка стала кланкати:
Из-за сада зелёного,	— Не щипайте, гуси серыя,
Из-за сада зелёного,	Не сама я к вам залётала —
Вылетало стадо гусей, <sup>2</sup>	Занесло меня погодою,
А второе лебединое.	Что погодою-невзгодою.
Отставала лебедушка	Завезли меня добры кони.
Прочь от стада лебединого.	Что добры кони Васильевы.
Приставала лебедушка	Что Васнлья-то Петровича.*
Что ко стаду ко серым гусям.	

Figure 2: *From the Dark Forest*, stresses of syllables

Translation of *From the Dark Forest*.

From the dark forest  
 From the green garden  
 A flock of geese was flying  
 And another flock were swans.  
 One swan flew behind and  
 Away from the flock of swans.  
 She joined the flock of geese;  
 The geese started to pinch her  
 And she started to shout (cry)  
 Don't pinch me !  
 I did not fly to your flock by myself,  
 That's the storm that brought me  
 The bad storm  
 and the good horses drove me,  
 These good horses were that of Vasil,  
 Vasil Petrovich. (this is the name of a groom)

This text was translated during Autumn quarter, 1992, at The Ohio State University by Olga Velichkina, a Russian ethnic musicologist.

## Melody

The thematic material of Russian folk song, according to Velichkina, usually consists of only a few notes from a scale, using intervals which are predominantly major 2nds, minor 3rds, and perfect 4ths, found in most Russian folk songs as shown in Fig. 1 (Velichkina, Oct. 16, 1992). Similar features are found in Theme A of *Promenade I* which utilizes five notes (G, F, Bb, C, D), and the intervals of the major 2nd, minor 3rd, and perfect 4th (See Fig. 3).



Figure 3: *Promenade I* , theme A mm. 1-4

## Harmony

Two essential harmonic features of Russian folk song are: (1) alternation of solo voice (lead singer) or unison with the choir. (2) heterophony, defined as when "the lead singer and support singers sing essentially the same melody, but the supporting voices [improvise] and constantly deviate from the main melody and change

it at will" (Brown,1982, p.104) (See Fig. 4). The feature of heterophony does not occur in *Promenade I*, as it is basically homophonic. The main melody is supported by chords built of thirds. However, theme A presents the alternation of voices where the solo voice (mm. 1-2) is joined and supported by chords (mm. 3-4).

solo voice:



heterophony:



Figure 4: *From the Dark Forest*, mm. 1-12

## Rhythm

The rhythm of Russian folk song does not present a regular beat. According to Velichkina, "the poetic lines are different in length, no rhyme is presented... the rhythm fluctuates due to stresses on certain syllables" as shown in Figs. 1 & 2. (Velichkina, Oct. 16, 1992). In *Promenade I*, the rhythmic meter alternates

Page 26 does not exist.

4), b, b' (mm. 9-10 vs. mm. 12-13), m. 11 is the beginning of a repeat of b, and c, c' (mm. 17-18 vs. mm. 19-20). The structure of *Promenade I* is thus characterized by a sectional form with repeated thematic figures.



Figure 6: *Promenade I*, mm. 1-4





Figure 7: *Promenade I*, mm. 9-13



Figure 8: *Promenade I*, mm. 17-20

Table 2  
***Gnomus* Diagram**

<u>Measure</u>	1 - 18	19 - 28	29 - 37	38 - 44	45 - 46
<u>Theme</u>	A	B	A	C	trans.
<u>Key</u>	vague	E <sup>b</sup> min.	vague	vague	vague
<u>Measure</u>	47 - 53	54 - 59	60 - 71	72 - 93	94 - 99
<u>Theme</u>	C'	trans.	D	B'	A'
<u>Key</u>	vague	vague	vague	E <sup>b</sup> min.	E <sup>b</sup> min.

### ***Gnomus***

According to Stasov, the drawing corresponding to this piece depicts a little dwarf walking awkwardly with a crooked leg (Frankenstein, 1936, p. 282). The halting movement of the distorted dwarf is described in the melody by the use of wide leaps, frequent jumps and trills, and in the rhythm by changes of meters.

## Melody

Theme A and theme B (See Figures 9 & 10) utilize an E-flat harmonic minor scale with a raised fourth degree, A-natural, which conforms with the scale used in mm. 95-99 as shown in Fig. 11.



Figure 9: *Gnomus*, theme A, mm. 1-10



Figure 10: *Gnomus*, theme B, mm. 19-22



Figure 11: *Gnomus* , mm. 95-99

In theme A (See Fig. 9), the melody contains wide leaps of a minor 6th (m. 1) and jumps of two octaves (m. 10). In theme B (See Fig. 10), the bass contains leaps of an augmented 4th and minor 7th. The interval of an augmented 4th ( $E^b$ -A) is further emphasized in the theme (mm. 72- 86) by the chromatic scale which ascends and descends within the interval of the augmented 4th. Theme C shown in Fig. 12 also has leaps of more than an octave (m. 51). Theme D shown in Fig. 13 is based on two descending chromatic scales, however, the passage for the right hand is interrupted by frequent leaps, then transferred to the passage for the left hand in the succeeding measures (mm. 60-71).



Figure 12: *Gnomus*, theme C, mm. 47-51



Figure 13: *Gnomus*, theme D, mm. 60-65

## Harmony

The key signature of *Gnomus* and the ending  $E^b$  chord suggests the key of  $E^b$  minor. In theme A shown in Fig. 9, the three-note groups  $C^b$ - $E^b$ -D and  $C^b$ - $B^b$ -D contain the same intervals of a descending minor 6th and a descending minor 2nd, and end on D, the leading tone of the  $E^b$  minor scale. It is emphasized twice repeatedly without resolving to  $E^b$  in mm. 1- 6. An enharmonic spelling of D,

$E^b$ , is heard in m. 7, and leads through  $D^b$  and  $C^b$  to  $B^b$  (mm. 7-9).  $B^b$  becomes the dominant of  $E^b$  minor when the first  $E^b$  minor chord is announced in theme B (m. 19).

In mm. 25-27 of theme B as shown in Fig. 14, the syncopated chords in m. 25 contain an  $A^{o7}$  chord, which delays its resolution to  $B^b$  until m. 27. In m. 26, the  $C^b$  major chord is not a functional harmony; it only interrupts the resolution of the  $A^{o7}$  chord.



Figure 14: *Gnomus*, mm. 25-27

Themes C and D do not use clear cadences which help to define a clear tonal center. However,  $E^b$ , the lowest note of the passage, is emphasized as tonic through repetition, as shown in Figs. 12 & 13.

## **Rhythm**

The rhythm is unstable, containing changes of meters from 3/4 to 4/4, fermatas (m. 2, m. 10, m. 18) and *accelerando* (mm. 72-92), which suggest the unpredictable movement of the dwarf.

***Promenade II***

The main theme A of the *Promenade I* is transposed down one whole step. Theme A is first heard in a single voice in the bass (mm. 1-8) and then is transposed into a chordal setting (mm. 9-11).

*Promenade II* is the preparation for the following *II Vecchio Castello*. In *Promenade II*, the interval of a perfect 5th, A<sup>b</sup>-E<sup>b</sup> (mm. 9-10), in the bass forecasts the pedal point in the following *II Vecchio Castello*, which contains an enharmonic spelling of the same perfect 5th, G<sup>#</sup>-D<sup>#</sup>.



Table 3

***II Vecchio Castello Diagram***

<u>Measure</u>	1 - 8	8 - 15	16 - 18	19 - 28	29 - 37
<u>Theme</u>	intro.	A	interlude	A'	B
<u>Key</u>	G# min.	G# min.	G# min.	G# min.	G# min.
.					
<u>Measure</u>	38 - 46	47 - 50	51 - 69	70 - 87	88 - 95
<u>Theme</u>	B'	interlude	C	C	B''
<u>Key</u>	G# min.	G# min.	G# min.	G# min.	G# min.
.					
<u>Measure</u>	96 - 100	101 - 107			
<u>Theme</u>	A	coda			
<u>Key</u>	G# min.	G# min.			

***II Vecchio Castello***

According to Stasov, Hartmann's painting corresponding to this piece depicts an old castle in Italy with figures of troubadours singing to the accompaniment of a lute (Frankenstein, 1939, p. 282). The singing of the troubadour is expressed by theme A, a lyrical melodic line. The accompaniment of the lute is represented by the

constant rhythmic figures of a quarter note followed by an eighth note in the bass.

## Melody

Theme C is derived from theme A thematically and from theme B harmonically. The harmonic derivation of theme C will be discussed in the following paragraph. Theme A (See Fig. 15) depicts the singing of the troubadour. The single voice is a simple melody which contains a few leaps within the range of a perfect 5th (mm. 33-37). Theme C (See Fig. 16) is derived from theme A: the initial two measures are maintained (mm. 8-9 vs. mm. 51-52), as well as the perfect 4th (m.10) inverted to a perfect 5th, G<sup>#</sup>-D<sup>#</sup> in m. 53, A<sup>#</sup>-E<sup>#</sup> in m. 56, and C<sup>#</sup>-G<sup>#</sup> in m. 58.



Figure 15: *Il Vecchio...*, theme A, mm. 8-12



Figure 16: *Il Vecchio...*, theme C, mm. 51-54

## Harmony

The key signature for *Il Vecchio Castello* and the constant G# pedal point suggests the key of G# minor. Theme C is derived from theme B harmonically. As shown in Fig. 17 and Fig. 18, the melodic line and harmonic progression of mm. 33-37 in theme B recurs at mm. 64-68 in theme C.



Figure 17: *Il Vecchio...*, theme B, mm. 33-37



Figure 18: *Il Vecchio...*, theme C, mm. 64-68

There are unexpected changes of harmony in mm. 29-34 (See Fig. 19). The normal progression of the Neapolitan chord to a dominant chord, A major chord to D<sup>#</sup> major chord, is repeated for two measures (mm. 29-30). In mm. 31-32 an unexpected progression to D major occurs. The progression from A major can be understood as V-I in D major. The unexpected change of harmony depicts the improvised singing of the troubadour.



Figure 19: *Il Vecchio...*, mm. 29-34

## Rhythm

The rhythm in 6/8 meter is steady and contains predominant rhythmic motives of quarter notes and eighth notes in the bass, as shown in Figs.15, 16, 17, & 18 is suggesting the image of the troubadour playing his lute.

***Promenade III***

Theme A from *Promenade I* is transposed up a half-step in *Promenade III* . The key signature of five sharps suggests the key of B major which prepares the first chord in B major for the following piece *Tuileris*.

Table 4  
***Tulleries* Diagram**

<u>Theme</u>	A	B	trans.	A'
<u>Measure</u>	1-13	14-17	18-22	23-30
<u>Key</u>	B maj.	C <sup>#</sup> maj.	vague	B maj.

### ***Tulleries***

According to Stassov, the painting corresponding to this piece describes “dispute of the children after play, a walk in the garden of Tuileries with a group of children and nurses” (Frankenstein, 1939, p. 282). Theme A shown in Figs. 20, 21, & 22 depict the quarreling of the children. Theme B shown in Fig. 23 depicts the calming of the nurse.

### **Melody**

In theme A, the main motives a 1, a 2, and a 3 are repeated in m. 1, m. 3, and m. 8 respectively, and contain increasing intervals of m3, P4, and D5 in the top voice (See Figs. 20, 21, & 22). These intervals then decrease in theme A' as the motives return in reverse order as a 3, a 2, and a 1 from mm. 23-30.



Figure 20: *Tuileries*, theme A, mm. 1-2

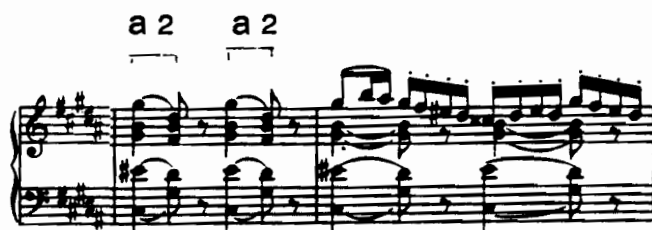


Figure 21: *Tuileries*, theme A, mm. 5-6



Figure 22: *Tuileries*, theme A, m. 8



The expansion and contraction of these intervals depict the intensifying or calming of the quarreling of the children.

In theme B, the main motive, beginning with minor seconds, depicts the calming influence of the nurses (See Fig. 23).



Figure 23: *Tuileries*, theme B, mm. 14-17

## Harmony

The key signature of *Tuileries* and its ending chord suggest the key of B major. In theme A, motives a 1, a 2, and a 3 (as shown in Figs. 20, 21, & 22) contain the chords of B -E<sup>#</sup>ø<sup>7</sup>, C<sup>#</sup>7-G<sup>#</sup>m7 and A<sup>7</sup>-D<sup>#</sup>ø<sup>7</sup> respectively. The chords are juxtaposed and do not create a coherent harmonic progression. However, the tonal center of B major is emphasized by the repetition of a B major chord,

especially at the end of theme A at mm. 11-13, and A' at mm. 27-30 as shown in Fig. 24, and 25.



Figure 24: *Tuileries*, theme A, mm. 11-13



Figure 25: *Tuileries*, theme A, mm. 27-30

In theme B, the consistent use of seven sharps (F<sup>#</sup>, C<sup>#</sup>, G<sup>#</sup>, D<sup>#</sup>, A<sup>#</sup>, E<sup>#</sup>, B<sup>#</sup>) and the authentic cadence (V-I) in mm. 16-17 as shown in Fig. 23 suggest the key of C sharp major. However, the added 6ths,

A<sup>#</sup> with tonic at m. 17 and E<sup>#</sup> with dominant and tonic at mm. 16-17, as shown in Fig. 2, obfuscates the usual authoritative ending effect of an authentic cadence, which might indicate the unsuccessful calming effort of the nurses, as theme A returns and the dispute continues.

### **Rhythm**

The idea of capricious children's play is conveyed in theme A (See Fig. 20, 21, & 22) by the occurrence of the rhythmic motive of a quarter note, eighth-note figure followed by a series of 16th notes.

Table 5

**Bydlo Diagram**

<u>Theme</u>	A	B	A'	coda
<u>Measure</u>	1-20	21-38	39-55	56-64
<u>Key</u>	G <sup>#</sup> min.	G <sup>#</sup> min.	G <sup>#</sup> min.	G <sup>#</sup> min.

**Bydlo**

According to Stasov, the drawing corresponding to this piece describes "A Polish wagon on enormous wheels, ... drawn by oxen" (Frankenstein, 1939, p. 282). The monotonous rolling of the wheels is expressed in the rhythm by the unchanging eighth note chordal bass throughout the whole piece.

**Melody**

The rolling wheel of the wagon is depicted by the repetitive chordal bass. In theme A (See Fig. 26), the bass contains intervals of major or minor 3rds in the outer voices from mm. 1-20. In theme B (See Fig. 27), the bass outlines perfect 4ths (with adjacent major or minor 2nds in between), from mm. 21-26. The enlargement of the intervals in the bass corresponds to the dynamic marking *poco a*

poco crescendo. It may describe the different road conditions, smooth or hilly, on which the wagon was rolled.



Figure 26: *Bydlo*, theme A, mm. 1-4



Figure 27: *Bydlo*, theme B, mm. 21-24

In m.59 as shown in Fig. 28, the dynamic markings of *diminuendo* and *ritard* depict the gradual disappearance of the wagon.



Near the end of theme B, there is a chromatic shift of chords from  $D^{\#}\emptyset^7$  (m. 34) to  $D^{\#}$  dominant 7th (m. 35) in which the  $F^{\#}$  becomes  $F^{\times}$  and A becomes  $A^{\#}$  (See Fig. 30). This effectively prepares for the return of theme A in  $G^{\#}$  minor.



Figure 30: *Bydlo* , chromatic shift,  $D^{\#}\emptyset^7$  to  $D^{\#}7$  (mm. 34-35)

## Rhythm

The rhythm is steady in 2/4 meter with an unchanging eighth-note bass throughout the whole piece.

***Promenade IV***

Theme A from *Promenade I* is transposed to the key of D minor which contains both B<sup>b</sup> and C<sup>#</sup>. The theme first occurs in chords (mm. 1-4) and then is stated in octaves (mm. 5-8). The 16th-note rhythmic figure (m. 9) is the rhythmic diminution of the following piece, *Ballet of the Chicks in Their Shells*, Theme A, mm. 1-4.



Table 6

***Ballet of the Chicks in Their Shells* Diagram**

<u>Theme</u>	A	A'	trans.	B	C
<u>Measure</u>	1 - 8	9 - 16	17 - 22	23 - 30	31 - 38
<u>Key</u>	F maj.	F maj.	vague	F maj.	F maj.

<u>Theme</u>	coda
<u>Measure</u>	39 - 42
<u>Key</u>	F maj.

***Ballet of the Chicks in Their Shells***

According to Stasov, Hartmann's picture was a costume plate for the ballet Trilbi, consisting of "canary-chicks, enclosed in eggs as in suits of armor. Instead of a head dress, canary heads, [were] put on like helmets, down to the neck" (Frankenstein, 1939, p. 283). The delicate chirpings of the little chicks are described in the melody by the use of intervals of major or minor seconds.

## Melody

The intervals of major or minor 2nds occur in theme A, as shown in Fig. 31, created by the use of grace notes in the upper voice. These intervals are also found in theme B (See Fig. 32), in the long trills of the upper voice. Theme C is derived from theme A harmonically and from theme B rhythmically. This derivation will be discussed in the following paragraphs.

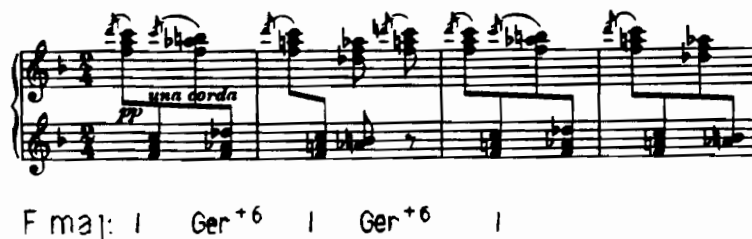


Figure 31: *Ballet of the Chicks* ..., theme A, mm. 1-4



Figure 32: *Ballet of the Chicks*..., theme B, mm. 23-26

## Harmony

The key signature of *Ballet of the Chick...*, and its final chord suggest the key of F major. In theme A, as shown in Fig. 31, the thematic motive fluctuates between the chords F and Ger<sup>+</sup> 6. The Ger<sup>+</sup> 6 chord in m. 1 contains B in the upper voice, and D<sup>b</sup> in the lower voice, and the interval of an augmented 6th resolves outwardly to C in m. 2. In m. 2, the Ger+6 contains B in the lower voice and D<sup>b</sup> in the upper voice, creating the interval of a diminished 3rd which resolves inwardly to C in m. 3. C is the 5th of the tonic chord of F major. The juxtaposed chords of theme A in Fig. 31 do not create a clear cadence in F, however the key of F major is defined by the repetition of F major chords. A similar condition also occurs in theme B as shown in Fig. 32, where the chords F- G<sup>#</sup> 7 are juxtaposed ( except B<sup>0</sup> in m. 25) and do not create coherent harmonic progressions. Therefore, the key of F major in theme B is emphasized by the repetitions of F major chords and the prolonged half note F in the bass.

Theme C is derived from theme A harmonically. The chord progressions of theme A (mm. 1-2) and theme C (mm. 31-35) are similar (See Figs. 31 & 33).



Figure 33: *Ballet of the Chicks...*, theme C, mm. 31-34.

The only exception is that the tonic chord of F major (I), (F-A-C) in m. 1 becomes a minor tonic chord (i), (F-A<sup>b</sup>-C) in m. 31.

### Rhythm

Theme B and theme C carry a similar rhythmic pattern in the lower voice, and the steady quarter-note bass is maintained in both themes.

Table 7

***Samuel Goldenberg and Schmuyle* Diagram**

<u>Theme</u>	A	B	trans.	C
<u>Measure</u>	1 - 8	9 - 12	13 - 14	15 - 21
<u>Key</u>	B <sup>b</sup> min.	D <sup>b</sup> Phrygian	vague	vague

<u>Theme</u>	coda
<u>Measure</u>	22 - 25
<u>Key</u>	B <sup>b</sup> min.

***Samuel Goldenberg and Schmuyle***

The two drawings which inspired Mussorgsky's piece, entitled *Two Polish Jews, One Rich, the Other Poor*, were in the catalog of Hartmann's memorial exhibition, and Mussorgsky was listed as their owner. According to Hubsch, Mussorgsky intended to characterize in the rhythm the speech of the two Polish Jews: the rich one in theme A by the clear accentuation which is emphasized by rests, and the poor one in theme B by the repetitive triplet in 16th notes (Hubsch, 1978, p. 28).

## Melody

Theme A occurs in octaves and is based on the B<sup>b</sup> harmonic minor scale with an occasional raised fourth degree, E (See Fig. 34 & 35). Theme B is based on the D<sup>b</sup> Phrygian modal scale (See Fig. 36 & 37). Theme C contains modifications of theme A in the lower voice and theme B in the upper voice, which will be discussed in the next paragraph.



Figure 34: *Samuel Goldenberg...*, theme A, mm. 1-4

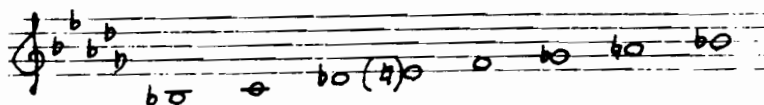


Figure 35: *Samuel Goldenberg ...*, theme A, B<sup>b</sup> harmonic minor scale



Figure 36: *Samuel Goldenberg...*, theme B, mm. 9-10

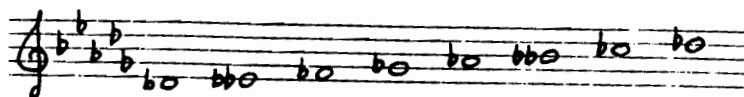


Figure 37: *Samuel Goldenberg...*, theme B, D<sup>b</sup> Phrygian modal scale

### Harmony

Theme C is derived from modifications of themes A and B. Four notes (D<sup>b</sup>-B<sup>bb</sup>-A<sup>b</sup>-G<sup>b</sup>) from theme B are heard in the upper voice while a simplified version of theme A occurs in the lower voice and is linearly juxtaposed with the melody in octaves from theme B in the upper voice (See Figs. 34, 36, & 38). There is no harmonic coherence between the two voices and the tonal center thus becomes vague.



Figure 38: *Samuel Goldenberg ...*, theme C, mm. 15-19

## Rhythm

The rhythmic figures of theme A and theme B are modified and recur in theme C. Theme A, the sforzando at the second beat (mm. 1-2) is switched to the third beat in theme C (m. 15) due to rhythmic augmentation; theme B, the 16th-note triplet at the first half of the beat (m. 9) is changed to the second half of the beat in theme C (m. 15).



### ***Promenade V***

*Promenade V* is the recurrence of *Promenade I* with a modification of the rhythmic pulse due to insertions and omissions of rhythmic beats. For example, in *Promenade V* an extra measure is inserted between measures 13 and 14 of the original *Promenade I* (See Figs. 39, & 40). Three beats are omitted from measure 17 of *Promenade I* when it recurs as *Promenade V* (See Figs. 41, & 42).



Figure 39: *Promenade I*, mm.12-14



\*\* an extra measure

Figure 40: *Promenade V*, mm.12-15



\* \* \*

three omitted beats in *Promenade V*

Figure 41: *Promenade I*, mm. 16-18



Figure 42: *Promenade V*, mm. 17-18

Table 8

***Limoges, The Market place Diagram***

<u>Theme</u>	A	B	trans.	A'
<u>Measure</u>	1-11	12-25	26	27-36
<u>Key</u>	E <sup>b</sup> maj.	D maj.	D maj.	E <sup>b</sup> maj.

<u>Theme</u>	coda
<u>Measure</u>	37-40
<u>Key</u>	E <sup>b</sup> maj.

***Limoges, The Market Place***

According to Frankenstein, Mussorgsky made two attempts to capture in prose the conversation of the Limoges market women.

The first notation reads:

Great news! Monsieur de Panta Pantaleon has just recovered his cow, the Fugitive.

'Yes ma'am, that was yesterday.'

'No ma'am, that was day before yesterday.'

'Oh, yes, ma'am, the beast roamed all over the neighborhood.'

'Oh, no, ma'am, the beast never got loose at all.'

Dissatisfied with this, Mussorgsky made a second attempt:

Great news! Monsieur de Pussangeout has just recovered his cow, the Fugitive. But the good gossips of Limoges are not totally agreed about this because Mme. de Remboursac has just acquired a beautiful new set of false teeth whereas Monsieur de Panta-Pantaleon's nose, which is in his way, remains always the color peony (Frankenstein, 1939, p. 286).

The conversation of the Limoges Market women is characterized in the melody by the repetitions of the thematic motives, and in the rhythm by the repeated and percussive 16th-note figures which dominate themes A, B, and C.

### **Melody**

Theme A and Theme B are characterized by the repetitions of the thematic motives (See Figs. 43 & 44).



Figure 43: *Limoges* , theme A, m. 1



Figure 44: *Limoges* ,theme B, m. 12

## Harmony

In theme A, the key of E<sup>b</sup> major is established by the repetition of the E<sup>b</sup> major chord as tonic (m.1, m. 4) and by the authentic cadence (V<sup>7</sup>-I) in mm. 3-4 (See Fig. 45).


$$E^b \text{ maj: } \quad V_7 \quad I$$

Figure 45: *Limoges...*,theme A, Eb major authentic cadence mm.  
3 - 4

Theme B, the key of D major is established by the repeated D-major chord as tonic (m.12) and by the authentic cadence (V-I or V7-I) occurs in mm.13-14 and mm. 24-26 (See Fig. 46 & 47).



D maj: V I

Figure 46: *Limoges...*, theme B, D major authentic cadence mm.  
13-14

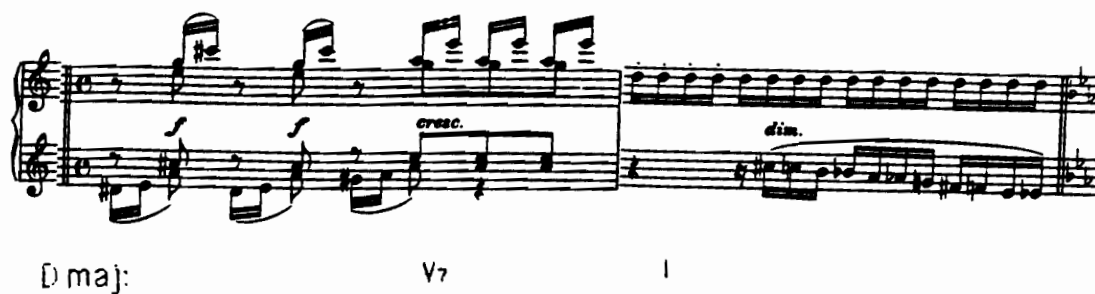


Figure 47: *Limoges...*, theme B, D major authentic cadence mm. 24-25

Theme B also contains a series of  $\text{Fr.}^{+6}$  chords, which occur in m. 12, m. 14 and mm. 20-23 (See Fig. 48).



Figure 48: *Limoges...*,  $\text{Fr.}^{+6}$  chords, mm. 22-23

As shown in Fig. 48 above, the  $\text{Fr.}^{+6}$  chord contains  $G^\#$  and  $B^b$ . The  $B^b$

which is placed above G<sup>#</sup> creates the interval of a diminished 3rd, which resolves inwardly to A, the dominant. In m. 22, the Fr.<sup>+6</sup> chord alternates with an E7 v<sub>7</sub>/v chord and is therefore not resolved until the first A<sub>7</sub> chord is heard in m. 23.

### **Rhythm**

The rhythm is dominated by the occurrence of 16th-note figures (mm. 1-36), which reinforces the percussive rhythmic features of this piece.



Table 9

***Catacombae , Sepulcrum Romanum* Diagram**

<u>Theme</u>	A	B	C
<u>Measure</u>	1 - 11	12 - 22	23 - 30
<u>Key</u>	F# center	vague	F#center

***Con Motuis in Lingua Mortua* Diagram**

<u>Theme</u>	A	B	coda
<u>Measure</u>	1 - 6	7 - 11	12 - 21
<u>Key</u>	B min.	B min.	B min.

***Catacombae, Sepulcrum Romanum***

"Hartmann's picture represented the artist himself looking at the catacombs in Paris by the light of a lantern" (Frankenstein, 1939, p. 286). The stifling feeling of the Catacombs is described in the harmony by the adjacent chords whose inner voices change in a stepwise motion, and in the rhythm by the use of fermatas in several sections which prolongs the rhythmic pulse.

## Melody

Themes A, B, and C contain predominantly one chord per measure. The features of these chords are to be discussed in the following paragraph.

## Harmony

In this piece, the inner and outer voices of the adjacent chords proceed mainly in stepwise motion. In theme A and theme C, the chords function predominantly as a display of different tonal color instead of establishing any particular harmonic direction (See Fig. 49 & 50).



Figure 49: *Catacombae*, theme A, mm. 1-11



Figure 50: *Catacombae*, theme C, mm. 23-30

However, theme A and theme C, as shown in Figs. 49 & 50, contain a prolonged F<sup>#</sup>-pedal in the soprano (mm. 4-11) and in the bass (mm. 25-30) respectively and thus create a tonal center of F<sup>#</sup>. This F<sup>#</sup> pedal extends to the top voice of the next piece *Con Mortuis in Lingua Mortua*, mm. 1-4 (See Fig. 51).

### Rhythm

The rhythmic meter of 3/4 is obscured at the beginning of each theme (mm. 1-3, mm. 12-14, mm. 23-24) by the use of fermatas.

### *Con Mortuis in Lingua Mortua*

Mussorgsky translates this Latin title as “with the dead in a dead language.” Regarding this piece, he states “The creative spirit of the departed Hartmann leads me toward the skulls and address [to] them - a pale light radiates from [the] interior of the skull”

(Frankenstein, 1939, p. 286). The pale light just mentioned is described in this piece by the long, sustaining trills in the upper voice.

## Melody

Theme A and theme B, as shown in Figs. 51, & 52 in the lower voice are derived from *Promenade I* but are in a minor key. They occur in the settings of chords and octaves.



Figure 51: *Con Mortuis in Lingua Mortua* , theme A, mm. 1-4



Figure 52: *Con Mortuis in Lingua Mortua* , theme B, mm. 6-9

### Harmony

In theme A and theme B as shown in Figs. 51 & 52, the key signature of two sharps and the occurrence of an A<sup>#</sup> suggest the key of B minor. However, in the coda, the raised 3rd degree of the scale, D<sup>#</sup>, results in a tonic chord of B-major. It occurs in measures 16, 18, and in the final cadence (mm. 19-21) as shown in Fig. 53.



Figure 53: *Con Mortuis in Lingua Mortua*, final cadence mm. 19-21

**Rhythm**

The rhythm is steady in 6/4 meter with fermatas at the cadences which reflect the tranquility of the piece.

Table 10

***The Hut on Fowl's Leg Diagram***

<u>Theme</u>	Intro.	A	B	C
<u>Measure</u>	1-16	17-32	33-57	58-94
<u>Key</u>	G center	G center	C maj.	G/Ab
<u>Theme</u>	D	D'	Intro.	A
<u>Measure</u>	95-107	108-122	123-132	133-144
<u>Key</u>	vague	vague	G center	G center
<u>Theme</u>	B	C	coda	
<u>Measure</u>	145-169	170-208	209-211	
<u>Key</u>	C maj.	G/Ab	G/Ab	

***The Hut on Fowl's Leg***

According to Stasov, Baba Yaga is a witch who lives in a hut supported on four chicken feet.. She eats human bones which she grinds up with mortar and pestle; she also uses the mortar to fly through the air (Frankenstein, 1939, p. 283). Baba Yaga and her ride through the air is described in theme B by the wide leaps in both

voices which will be discussed in the following paragraph.

## Melody

In the introduction, the note G is emphasized through the main interval of a minor second, constructed as follows: F<sup>#</sup>-G (m.1-3), and A<sup>b</sup>-G (m. 5-8) as shown in Fig. 54, and repetition of G (mm. 15-16) as shown in Fig. 55.



Figure 54: *The Hut...*, Introduction, mm. 1-8



Figure 55: *The Hut...*, Introduction, mm. 15-16



Theme A further emphasizes G through the ascending chromatic line of perfect fourths, G-C, A<sup>b</sup>-D<sup>b</sup>, A-D, B<sup>b</sup>-E<sup>b</sup>. G is emphasized since it is the lowest note of this line, as shown in Fig. 56.



Figure 56: *The Hut...*, theme A, mm. 23-26

Theme B contains the maximal tonal range of this piece, where the highest note G-7 (m. 57) and the lowest note E-1 (m. 52) occupy a tonal range of more than six octaves within six measures (See Fig. 57 ).



Figure 57 : *The Hut...*, theme B, mm. 52-57

Theme C is based on the chords Gm-A<sup>b</sup>m, Gm, and G-A<sup>b</sup> to be discussed in the following paragraph.

### Harmony

The tonal center of C major is established through emphasizing G and C, G as dominant and C as tonic (See Figs. 54, 55, 56, & 58). In mm. 1-16, as shown in Figs. 54 & 55, G is emphasized through its lower chromatic neighbor, F<sup>#</sup>-G (mm. 1-3), its upper chromatic neighbor, A<sup>b</sup>-G (mm. 5-8), and repetition, G-G (mm. 15-16). In mm. 17-32, as shown in Fig. 56, G continues to be emphasized as the lowest note of an ascending chromatic line of perfect fourths. When the C major chord arrives in m. 33, as shown in Fig. 58, the key of C major is established by G being the dominant and C being the tonic.



Figure 58: *The Hut...*, theme B, mm. 33-36

Theme C can be divided into three sections, C1( mm. 58-64), C2 (mm. 65-74) and C3 (mm.75-94) which are based on the chords Gm-A<sup>b</sup>m, Gm, and G-A<sup>b</sup> respectively, as shown in Figs. 59, 60, & 61.



Figure 59: *The Hut...*, theme C1, mm. 58-60



Figure 60: *The Hut...*, theme C2, mm. 65-67



Figure 61: *The Hut...*, theme C3, mm. 75-76

In C1, as shown in Fig. 59, the octaves are derived from g minor and A<sup>b</sup> minor chords where B in m. 59 is an enharmonic respelling of C<sup>b</sup>. In C2, as shown in Fig. 60, the octaves are based on the notes of a G minor chord, G, B<sup>b</sup>, and D (E<sup>b</sup> and F<sup>#</sup> being the neighboring tone). In C3, as shown in Fig. 61, the octaves are based on the notes of a G major chord, G, B, and D, and an A<sup>b</sup> major chord, A<sup>b</sup>, C, and E<sup>b</sup>.

Theme D contains 16th-note triplets and a series of major or minor 3rds which are placed in a primarily chromatic line as shown in Fig. 62.



Figure 62: *The Hut...*, theme D, mm. 104-105

## Rhythm

The rhythm is basically steady in 2/4 meter. The exception occurs in theme D, where the meter fluctuates between 4/4 and 2/4.

Table 11

***The Great Gate of Kiev* diagram**

<u>Theme</u>	A	B	A'	B'
<u>Measure</u>	1-29	30-46	47-63	64-79
<u>Key</u>	E <sup>b</sup> maj.	vague	E <sup>b</sup> maj.	vague
<u>Theme</u>	C	trans.	D	coda
<u>Measure</u>	80-92	93-95	96-109	110-112
<u>Key</u>	E <sup>b</sup> maj.	E <sup>b</sup> maj.	E <sup>b</sup> maj.	E <sup>b</sup> maj.

***The Great Gate of Kiev***

This piece which corresponds to Hartmann's design "The Great Gate of Kiev," suggested a ceremonial procession, with chanting of priests and the clanging of bells described in the music of themes A, B, and C respectively.

**Melody**

Theme A, the ceremonial procession, occurs as a succession of chords (See Fig. 63). This theme undergoes three modifications: it first occurs in the upper voice (mm. 1-29) then divides between the

lower and upper voices (mm. 47-63); finally, it is greatly extended by added chords (mm. 113-160). Some scholars believe that theme B, the chanting of priests, is derived from a motive of a Russian liturgical melody *As You Are Baptized in Christ* (Orlova, 1983, p. 419; Hubsch, 1978, p. 37). Both melodies are stepwise and both contain a motive of a half-step followed by a whole step (See Figs. 64, & 65). Theme C, the clanging of bells is depicted by the persistent bass notes A<sup>b</sup>-C<sup>b</sup> (mm. 80-83) as shown in Fig. 66. In Theme D, shown in Fig. 67, the theme of *Promenade I* recurs in the upper voice.



Figure 63: *The Great Gate of Kiev*, Theme A, mm. 1-8



Figure 64: *The Great Gate of Kiev*, theme B, mm. 31-38



Figure 65: *As You Are Baptized in Christ*



Figure 66: *The Great Gate of Kiev*, theme C, mm.80-83





Figure 67: *The Great Gate of Kiev*, theme D, mm. 96-101

### Harmony

In theme A and theme D, the key signature of three flats suggests the key of E<sup>b</sup>major. In theme B, the chordal melody is based on the scale as shown in Fig. 68, but the melodic and harmonic elements of the scale do not reinforce any key center. E<sup>b</sup> is the first pitch in the scale, but that does not imply that E<sup>b</sup> is the tonic. In theme C, the harmony contains a juxtaposition of the chords of F<sup>ø7</sup> and F<sup>b</sup> M7 (mm. 80-91).

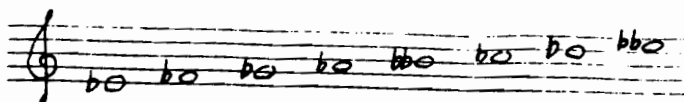


Figure 68: *The Great Gate of Kiev*, the basic scale of theme B

### Rhythm

The rhythmic acceleration in the upper voice (mm. 80-112) prepares the returns of theme A. This acceleration is created by an increasing number of notes per measure, from one whole-note (mm.80-83), to two quarter-note triplets (mm. 84-87), to eight eighth-notes (mm. 88-109), and finally to 16 sixteenth notes (mm. 110-112).

## CHAPTER IV

### PERFORMANCE PROBLEMS

In *Promenade I*, a sonorous tone quality with legato phrasing is most desirable. However, it is easy for this passage to sound harsh due to the full, thick chords. Harshness of tone is often caused by the pianist's stiff wrist. In order to alleviate this technical problem, I produced the tone with firm finger tips and a flexible wrist. I also used the following device to practice measure 18 and similar passages (See Fig. 69).



Figure 69: *Promenade I*, practice device, m. 18

The primary chordal setting of this piece results in the problem of a

melody within the chordal setting, I used the following devices for the top notes of mm.12-13 and similar passages:

1. Practice the top notes of the chord as a single legato line, using the indicated fingering (See Fig. 70);
2. After the legato line has been produced, use only the fifth finger and try to produce the same kind of legato effect (See Fig. 71);
3. Finally, play the chord as written.

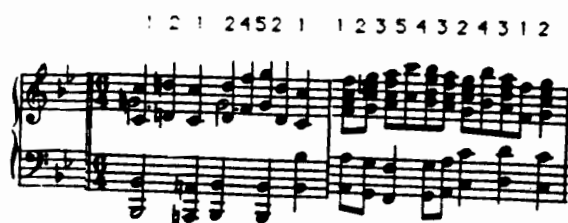


Fig. 70: *Promenade I*, practice device, mm.12-13

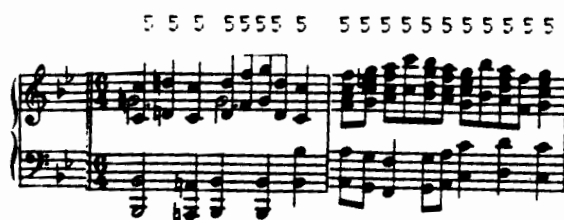


Fig. 71: *Promenade I*, practice device, mm.12-13

In *Gnomus*, the drastic contrast of dynamics depicts the unpredictable movement of the dwarf. In m. 1 and m. 4, the same melodic sequence is marked "fortissimo" and "piano" respectively. In these two measures, I utilized two different types of touch. In m. 1, I used a fast and separate attack for every note (See Fig. 72), however, in m. 4, I applied a legato touch.



Fig. 72: *Gnomus*, fast and separate attack, m.1

Measures 85-87 pose a technical problem for tonal and rhythmic clarity due to the occurrence of a long trill followed by a series of

16th notes. I executed the following fingering in which the 16th-notes are divided between both hands (See Fig. 73). In mm. 95-99, the eighth notes proceed in a fast and continuous manner in contrary motion for five measures. In order to attain tonal clarity and velocity, I added a crescendo which connected the last two notes of each measure with the first note of each succeeding measure (See Fig. 74).



Figure 73: *Gnomus*, fingerings for mm. 86-87



Fig. 74: *Gnomus*, practice device, mm. 95-99

In *Vecchio Castello* , the technical problem of tonal balance is the main concern. In mm.1-7, both the melody and accompaniment are expected to be played by the left hand alone. To alleviate the problem, I started this section by using both my left hand (accompaniment) and right hand (melody) for the passage, in order to acquire a proper tonal balance. Afterwards, I used the left hand alone and tried to maintain the same kind of tonal balance. In mm. 29-46, the melody is found in the top voice and is played by the fifth finger. The technical problem here is again one of tonal balance because this melody is expected to be heard over the rest of the chord. In order to acquire this tonal balance, I rotated my hand slightly in a clock-wise direction and had the fifth finger of the right hand become the focus point while playing the rest of the chord.

In *Tuileries* , the technical problem is one of tonal clarity due to the combination of large-interval chords and 16th-note figures (mm.1-13). In order to play the wide intervals, I used the pedaling and fingering shown in Figs 75, 76, & 77. I also played the initial bass notes of m. 5, and m. 8 slightly ahead of the regular down beat to accommodate the big stretch.



Figure 75: *Tuileries*, fingering and pedaling for m. 2



Figure 76: *Tuileries*, fingering and pedaling for mm. 5-6



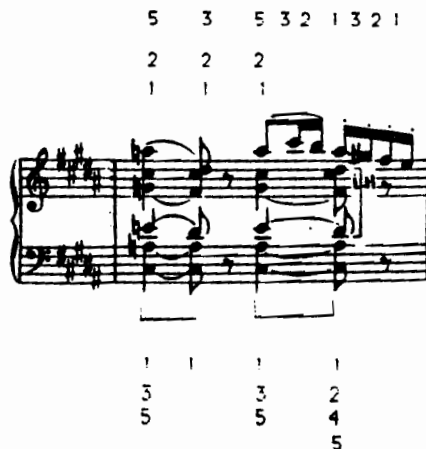


Figure 77: *Tuileries*, fingering and pedaling for m. 8

In *Bydlo*, the technical problem lies in creating a tonal balance between the two hands. The challenge first occurs in mm. 1-20, where the right-hand melody is set against the chordal accompaniment played by the left hand. The same challenge recurs in mm. 21-38, but both the melody (R.H.) and accompaniment (L.H.) are in chords. I employed the single line or the top note of the chord (R.H.) and balanced it over the bass note of the accompaniment (L.H.), adding later all pitches as notated.

In *Ballet of the Chick in Their Shells*, the main technical problem is acquiring evenness and lightness of touch. In mm. 1-22, the rhythmic unevenness is due to the occurrence of grace notes before each chord in the upper voice. In order to solve this problem, I began playing the grace note and the chord simultaneously and then

played the grace note slightly ahead of the main chord. In mm. 23-30, rhythmic unevenness can be caused by the long trills in the upper voice. To eliminate this technical problem I used the fingering shown in Figure 78. For lightness of touch, I maintained a flexible wrist with minimal movement and kept my hand very close to the keyboard.

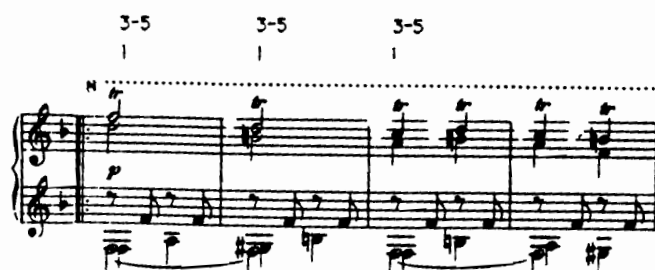


Figure 78: *Ballet of the Chicks...*, fingering for mm. 23-26

In *Samuel Goldenberg and Schmuyle*, the occurrence of grace notes and fast repeated notes in the upper voice (mm. 9-12) created the technical problem of tonal clarity. I practiced the passage without the grace notes in order to acquire an accurate sense of rhythm. Afterwards, I applied the following fingering for this section (See Fig. 79).



In *Catacome / Sepulcrum Romanum* , it is difficult to maintain a moving melodic line due to the chordal setting of this piece and its big leaps (mm. 1-3, mm. 13-15, and mm. 22-24). In order to play this passage I used the damper pedal for every measure to help connect the melodic line. I also listened very carefully to balancing the moving voices, e.g., mm. 4-11, upper voice: B-A#-B-C#-D-B-C vs. lower voice in octave: D-C#-B-B<sup>b</sup>-A-G-F#.

In *Con Mortuis in Lingua Mortua* , one must achieve tonal balance between the upper voice in tremolo and the lower voice in chords. I kept firm finger tips and a flexible wrist for the tremolo, while balancing it under the top note of the chords.

In *The Hut on Fowl's Legs (Baba Yaga)*, it is necessary to maintain a long melodic line in a passage which is filled with chords, octaves, and big leaps. I utilized crescendos through the final three chords of each group of octaves in mm. 65-71 as shown in Fig. 81. This prevented me from starting too loudly at the beginning of each group.



Figure 81: *The Hut...*, practice device, mm. 65-71

In *The Great Gate of Kiev*, the main technical problem is acquiring a sonorous tone quality while maintaining a long melodic line. This is again due to the texture of this piece being mainly chordal and filled with octaves and big leaps. For a sonorous tone quality, I applied a lot of arm weight while maintaining firm finger tips with a flexible wrist. In order to create a long melodic line (mm. 47-63), I used a crescendo at the end of every measure of the accompaniment in octaves in order to give full support to the theme in chords (See Fig. 82).



Figure 82: *The Great Gate of Kiev*, practice device, mm. 47-50

## CONCLUSIONS

*Pictures at an Exhibition* was composed after Mussorgsky saw the memorial exhibition of Hartmann which took place in St. Petersburg in 1874 for the architect and painter who died in the previous year. The piece contains a prelude and 10 pictures which are connected by four interludes, derived thematically from the prelude. In the prelude, Mussorgsky composed an original work which utilized the characteristics of Russian folk song in terms of melody, rhythm, and structure. In the 10 pictures, Mussorgsky depicts in music the various impressions which he received from Hartmann's paintings.

According to Calvocoressi, "Mussorgsky's melody usually proceeds in undulations rather than prolonged motion in one direction" (Calvocoressi, 1974, p. 191). In the 10 pictures, except *Il Vecchio Castello*, *Bydlo*, and *The Great Gate of Kiev*, the melodies mainly comprised of short motives.

Mussorgsky tends to use chords for their value per se rather than as part of a harmonic scheme (Calvocoressi, 1974, p. 189).

Coherent harmonic progressions are lacking in *Gnomus*, *Tuilleries*, *Ballet of the Chicks...*, *Catacombae...*, and *The Hut...* The key center is then defined by repeatedly emphasizing a particular chord or a note rather than by a clear cadence. Additional examples of the composer's use of colorful harmonies include the use of unexpected chord progressions (*Il Vecchio Castello* ), chromatic shift of harmony (*Bydlo* ), and bitonality (*Samuel Goldenberg and Schmuyle* ).

Hubsch suggests that the suite starts with *Promenade I* in the dominant, B<sup>b</sup>, and ends with *The Great Gate of Kiev* in the tonic, E<sup>b</sup> major (Hubsch, 1978, p. 12). The other keys Mussorgsky uses may be related to E<sup>b</sup> major as follows:



	<u>Key</u>	<u>Function</u>
<i>Gnomus</i>	E <sup>b</sup> min.	i
<i>Promenade II</i>	A <sup>b</sup> maj.	IV
<i>Il Vecchio...</i>	G <sup>#</sup> min.	iv
<i>Promenade III</i>	B maj.	bVI
<i>Tuileries</i>	B maj.	bVI
<i>Bydlo</i>	G <sup>#</sup> min.	iv
<i>Promenade IV</i>	D min.	Vii
<i>Ballet of the...</i>	F maj.	II
<i>Samuel ...</i>	B <sup>b</sup> /D <sup>b</sup> Phrygian	N.A.
<i>Promenade V</i>	B <sup>b</sup> maj.	V
<i>Limoges...</i>	E <sup>b</sup> maj.	I
<i>Catacombae.../</i>		
<i>Con Mortuis...</i>	B <sup>b</sup> min.	V
<i>The Hut...</i>	C maj.	VI

(G<sup>#</sup> is the enharmonic respelling of A<sup>b</sup>)

According to Hubsch, Mussorgsky is interested in depicting human speech with rhythm. In *Samuel Goldenberg and Schmuyle* and *Limoge, the Market Place* he uses repeated figures to characterize the particular speech of characters in each corresponding picture (See Chapter III for examples of these rhythmic patterns).

The performance problems of the suite are due to the large stretched chords, dramatic contrast, fast repeated notes, and wide tonal range found in several sections. In *The Hut on Fowl's Legs*, and *The Great Gate of Kiev*, the tonal range covers more than six octaves within a duration of less than five measures. The piece as a

whole poses tremendous technical challenges to the performer in terms of physical strength and tonal accuracy.

## BIBLIOGRAPHY

- Abraham, G. (1936). *Studies in Russian music*. Freeport, New York: Books For Libraries Press, Inc..
- Bakst, J. (1977). *A history of Russian music*. West Port, CT: Greenwood Press, Publishers.
- Brown, M. (1982). *Musorgsky in memoriam 1881-1981*. Ann Arbor, MI: UMI Research Press.
- Calvocoressi, M., & Abraham, G. (1934). *Master of Russian music*. New York: Alfred A. Knopf, Inc..
- Calvocoressi, M. (1956). *Modest Mussorgsky*. Salisbury Square, London: Rockliff Publishing Corporation.
- Calvocoressi, M. (1974). *Mussorgsky*. London: J. D. Dent and Sons, Ltd..
- Fox, A. (1974). *Evolution of style in the songs of Modest Mussorgsky*. Unpublished doctoral dissertation, The Florida State University.
- Frankenstein, A. (1939, July). Victor Hartmann and Modest Musorgsky. *The Musical Quarterly*, 268-291.
- Hubsch, L. (1978). *Modest Mussorgsky: Bilder einer Ausstellung*. München: W. Fink.

- Joselson, T. (1979, March). Master class: "Pictures at an Exhibition," part I. *Contemporary Keyboard*, 72.
- Joselson, T. (1979, April). Master class: "Pictures at an Exhibition," part II. *Contemporary Keyboard*, 72.
- Joselson, T. (1979, May). Master class: "Pictures at an Exhibition," part III. *Contemporary Keyboard*, 67.
- Joselson, T. (1979, June). Master class: "Pictures at an Exhibition," part IV. *Contemporary Keyboard*, 72.
- Joselson, T. (1979, July). Master class: "Pictures at an Exhibition," part V. *Contemporary Keyboard*, 87.
- Kirby, F. E. (1966). *A short history of keyboard music*. New York: Macmillan Publishing Co.
- Klein, J. (1980). *Mussorgsky's "Pictures at an Exhibition": A comparative analysis of several orchestrations*. Unpublished doctoral dissertation, Stanford University.
- La Plante, A. (1990). Notes from private instruction at the Ohio State University, Columbus, OH.
- Lehmann, D. (1963). Charakter und Bedeutung der Promenaden in Mussorgskis Bilder Einer Ausstellung. *Studia Musicologica*, 4, 235-255.
- Leyda, J. & Bertensson, S. (1947). *The Musorgsky reader: a life of Modest Petrovich Musorgsky in letters and documents*. New York: W.W. Norton and Company.
- Longyear, R. (1969). *Nineteenth century romanticism in music*. Englewood Cliffs, NJ: Prentice-Hall.
- Mussorgskij, M. (1983). *Bilder einer Ausstellung*. Wiesbaden, Germany: Brietkopf & Hartel.

- Ohlsson, G. (1974, December). "The Great Gate of Kiev," a performance lesson. *Clavier*, 23-30.
- Orlova, A. (1983). *Musorgsky's days and works: a biography in documents*. Ann Arbor, MI: UMI Research Press.
- Orlova, A. (1991). *Musorgsky remembered*. Bloomington, IN: Indiana University Press.
- Persichetti, V. (1961). *Harmony: creative aspects and practice*. New York: W.W. Norton and Company Inc..
- Piston, W. (1962). *Harmony*. New York: W.W. Norton and Company Inc.
- Riesemann, O. (1929). *Mussorgsky*. Translated by Paul England. New York: Alfred A. Knopf, Inc.
- Seroff, V. (1970). *The mighty five: the cradle of Russian national music*. Freeport, New York: Books for Libraries Press.
- Seroff, V. (1986). *Modest Moussorgsky*. New York: Funk and Wagnalls.
- Seroff, V. (1953). *Maurice Ravel*. New York: Henry Holt and Company.
- Swan, A. (1943, October). The nature of the Russian folk song. *Musical Quarterly*, 498-516.
- Swan, A. (1973). *Russian music and its sources in chant and folk song*. New York: W. W. Norton and Company, Inc..
- Tcherepnin, A. (1966). *Anthology of Russian music*. Bonn: Edition M. P. Belaieff.
- Velichkina, O. (Oct. 16, 1992). Interview discussing of Russian folk song. The Ohio State University, Columbus, OH.

Zeltlin, M. (1976). *The five: the evolution of the Russian school of music*. Westport, CT: Greenwood Press.

Zhekulina, V. (1979). *Traditsionny Fol'klor Novgorodskoi Oblasti*. Leningrad: Nauka.

**APPENDIX**  
**Recital Programs**

# GRADUATE STUDENT RECITAL SERIES

COLLEGE OF THE ARTS

SCHOOL OF MUSIC

THE OHIO STATE UNIVERSITY

FRIDAY, JUNE 3, 1988

8:00 P.M.

WEIGEL AUDITORIUM

CHEN-TIEN LEE, PIANO

*This recital is presented in partial fulfillment for the  
degree Doctor of Musical Arts for Ms. Lee*

## Program

Adagio in B minor, K. 540

W. Mozart

Sonata, Op. 101 in A Major

L. V. Beethoven

*Allegretto, ma non troppo**Vivace alla Marcia*

*Adagio, ma non troppo, con Affetto/Tempo del  
Primo pezzo/Allegro*

Hungarian Rhapsody, No. 12

F. Liszt

## INTERMISSION

Sonata, Op. 26

S. Barber

*Allgro energico**Allegroi vivace e leggero**Adagio mesto**Fuga*



# GRADUATE STUDENT RECITAL SERIES

COLLEGE OF THE ARTS  
THE OHIO STATE UNIVERSITY

SCHOOL OF MUSIC

Thursday, MAY 11, 1989

8:00 P.M.

WEIGEL AUDITORIUM

WEI-MING HWANG, VIOLIN

JOHN EITZEN, VIOLONCELLO

CHEN-TIEN LEE, PIANO

*This recital is presented in partial fulfillment for the  
degree Doctor of Musical Arts for Ms. Lee*

## Program

Sonata in C Major, Op. 102, No. 1

Beethoven

*Andante. Vivace  
Adagio. Anadante  
Allegro vivace*

Sonatensatz

Brahms

## INTERMISSION

Trio in D minor, Op. 49

Mendelssohn

*Molto Allegro agitato  
Andante con moto tranquillo  
Scherzo  
Finale*

# GRADUATE STUDENT RECITAL SERIES

COLLEGE OF THE ARTS  
THE OHIO STATE UNIVERSITY

SCHOOL OF MUSIC

WEDNESDAY, MARCH 3, 1991

8:00 P.M.

WEIGEL AUDITORIUM

CHEN-TIEN LEE, Piano

*This recital is presented in partial for the degree  
Doctor of Musical Arts for Ms. Lee*

## Program

Fantasy in C minor, K. 475

W. A. Mozart

Sonata in C minor, K. 457

W. A. Mozart

*Allegro*

*Adagio*

*Molto allegro*

Sonata, Op. 1

A. Berg

## INTERMISSION

Pictures at an Exhibition

M. Mussorgsky

*Promenade*

*Gnomus*

*Promenade*

*Il Vecchio Castello*

*Promenade*

*Tuileries*

*Bydlo*

*Promenade*

*Ballet of the Chicks in Their Shells*

*Samuel Goldenberg and Schmuyle*

*Promenade*

*Limoges, The Market Place*

*Catacombs*

*Con mortuis in Lingua Mortua*

*The Hut on Fowl's Legs (Baba-Yaga)*

*The Great gate of Kiev*

# **GRADUATE STUDENT RECITAL SERIES**

COLLEGE OF THE ARTS  
THE OHIO STATE UNIVERSITY

SCHOOL OF MUSIC

TUESDAY, MAY 12, 1992

8:00 P.M.

WEIGEL AUDITORIUM

CHEN-TIEN LEE, PIANO  
WEI-MING HWANG, VIOLIN

*This recital is in partial fulfillment for the degree  
Doctor of Musical Arts for Ms. Lee*

## **Program**

Sonata in E minor, K. 304

W. A. Mozart

*Allegro*

*Tempo di Minuetto*

Suite Italienne

I. Strvinsky

*Introduzione*

*Serenata*

*Tarantella*

*Gavotta con due variazioni*

*Variazione 1*

*Variazione 2*

*Scherzino*

*Minuetto e Finale*

## **INTERMISSION**

Sonata in A Major

C. Frank

*Allegretto Moderato*

*Allegro*

*Recitative-Fantasia. Moderato*

*Allegretto poco mosso*