



Newsletter of the
International
Kartinki s Vystavki
(Pictures at an Exhibition)

Association

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IKVA Welcomes Its First Members

Shortly after the formation of IKVA last month, the association received its first members, and we are grateful to several people who have helped spread the word about the existence of IKVA. Further publicity will soon be forthcoming, as several record dealers have agreed to publicize IKVA in their upcoming catalogues. So we will expect our membership to grow substantially beyond the handful that we have at this early date in our existence.

IKVA extends profound thanks to two of its members for contributions to the organization. The first “thank you” goes to Julian Yu for designing our new logo (which is to be seen at the top of this newsletter). Julian is quite an enthusiast of *Pictures*, having done his own very successful arrangement (see our previous newsletter for a review). Thanks must also go to Makoto Tabata in Japan for beginning to design a website for IKVA. Check out the preliminary site at <http://scratchpad.wikia.com/wiki/IKVA>. The site will be user-emendable, along the lines of the Wikipedia Encyclopedia, so that visitors to the site worldwide will be able to add arrangements and recordings of *Pictures* that aren’t known to others. Of course, since anyone can add anything, I will likely not update my official listing of recordings and arrangements unless and until I can verify the information that comes in on the website. As the number of distinct performances of this work has now exceeded 640 in number, I strongly suspect that if all recordings were known, the number would exceed 1000. There are so many private issues, university issues, and the like floating around out there that it is likely impossible to ever find them all. One of the purposes of IKVA is to make an attempt in this direction, and as our membership grows, the task will become ever easier.

In this issue, we are also pleased to introduce Ray Kickbush, IKVA’s vice-president. I have known Ray for many years, and when I was still in the record business (operating as *Ars Antiqua*), I would look for recordings

of *Pictures* for both of us, finding hundreds as I traveled around the world. My travels are the source of many of the recordings of *Pictures* that exist in IKVA's archive, and my contacts in countries to which I never traveled provided quite a few more. Naturally, I also had first choice of all the records that came through my hands (a total of more than 1.2 million during the 27 years I was the largest classical LP dealer in the world), and so I had a chance to pick up many rare items this way. Ray's article and bio will be found later on in this issue.

You will also note that this issue contains a list of a few duplicate recordings of *Pictures* that have come through my hands. I am offering these for sale, first come, first served, herein. I am not trying to make money with these, and in fact would vastly prefer to trade them for recordings that we do not have in the IKVA archive. Any monies from sales will go exclusively to purchasing other recordings that we do not own. As I am still the buying agent for my friend and colleague in Toronto, Peter Fulop (Mikrokosmos Mail Order Co.), I still handle a certain quantity of records, and consequently will keep my eyes open for other recordings of *Pictures* as I go through collections. Beyond offering copies of existing recordings of *Pictures* to our members, we also hope eventually to issue our own releases on our own label. We will specialize in two categories: Rare recordings of the work by noteworthy artists, and secondly, unusual, especially previously-unrecorded arrangements of the work. As a composer, I even hope to do my own arrangement some day.

Where to find currently available recordings of *Pictures* at an Exhibition:

1. <http://www.arkivmusic.com/classical/main.jsp> Arkiv Music has fast and friendly service. In addition, they have a site which allows one to see all the different recordings of *Pictures* that they have in stock (there are about 170) at any given time. I believe that they will ship anywhere in the world.
2. <http://www.hmv.co.jp/search/index.asp?target=CLASSIC&genre=700&keyword=Mussorgsky+Pictures+> The best Japanese mail-order for finding CDs is probably the HMV shop. Their service is also very quick—I have already ordered two items from them, and both arrived within about a week. Shipping is rather expensive from Japan to the US, so it is best to combine orders.
3. <http://www.jpc.de/jpcng/home/home/> JPC is one of the best and largest European mail-order services. They have more than 500 CDs that pull up if one enters "Mussorgsky". Of course, not all contain *Pictures*, but many of them do, including a brand new recording—soon to be issued—of a version for bassoon ensemble (yes, I've ordered it!)

Where to find out-of-print recordings of *Pictures* at an Exhibition:

1. <http://www.mikrokosmos.com/> mikro@interlog.com After the retirement of yours truly (Ars Antiqua), Mikrokosmos became the world's largest dealer of classical LPs. In fact, he is now larger than we ever were, since we effectively merged our businesses. Péter Fülöp's monthly catalogues run to about 4000 items each, with many rarities offered. He has just bought a large collection that contains several rare recordings of *Pictures* as well as many other rarities.
2. <http://www.parnassusrecords.com/> Leslie Gerber and his company, Parnassus Records, have been around just about longer than anyone else. Leslie alternates CD catalogues one month, and LP catalogues the next, giving the collector the chance to find rare material on each format. For out-of-print CDs, he is the best source I know of.
3. lbrs@sbcglobal.net Larry Bright has been putting out LP lists a few times a year since about 1969, so one will sometimes encounter very rare material on his lists. His specialty is 20th-century music, but he always also has a good piano section, as well as chamber music, violin, audiophile, etc.
4. larhold@bway.net Larry Holdridge has also been selling records for many years. He is probably the best source (specializing in 78s) for the few 78rpm recordings of *Pictures*.
5. <http://www.norpete.com/> norpete@aol.com Norbeck, Peters & Ford has been offering hard-to-find CDs from all over the globe for many years. They also offer a good selection of rare 78s. Their catalogues appear several times a year, but one may always order from their website as well.
6. <http://www.78rpm.com/> nauck@78rpm.com Nauck's Vintage Records handles only 78s, but all genres, so you will have to plow through a lot of non-classical records to find the classical items on his lists (they *are* organized, so this isn't difficult!). He also comes up with some exceedingly rare items.

Meet IKVA's Vice President, Judge Raymond D. Kickbush

During the 150th Anniversary year of the birth of Mussorgsky (1989), my interests in *Pictures at an Exhibition* culminated in the preparation and writing of a *Pictures at an Exhibition* version for mixed chorus and solo soprano. (interestingly, the work was dedicated to "The People of the United States of America and the People of the Union of the Soviet Socialist Republics") In my "Thoughts and Reflections" of the effort I wrote:

Of all the orchestrations and of all the musical versions to my knowledge there is no choral version. Why? Why not? There should be! The most universal, versatile and adaptable musical mode is the human voice and its ability to "make music." Everyone possesses this mode -- the voice. Its capabilities are endless. What better use than to apply the voice through a choral version of Mussorgsky and *Pictures at an Exhibition*?

The work is there! All the movements—all unperformed—all un-recorded. Perhaps someday it will be.

Thus the above describes a small portion of my interest in *Pictures at an Exhibition* and I am excited that Dave Canfield has formed IKVA. To introduce myself as Vice President of the organization, twenty years were spent as a Circuit Court Judge in Valparaiso, Indiana. Having "retired" in 1996, the last ten years have been as a Senior Judge doing various assignments and projects for the Indiana Supreme Court. Personally, retirement consists of my wife of 49 years, five children and ten grandchildren along with a lot of travel.

Dave Canfield undoubtedly has the largest collection of *Pictures at an Exhibition* recordings in the world. My collection of "many hundreds" was donated to the "William and Gayle Cook Music Library at Indiana University in Bloomington, Indiana to forever preserve and make them available for listening purposes to those who have the interest. I still have many duplicates of LPs and CDs so if any member cannot locate a particular recording contact me and I can look for it.

Ray Kickbush

Recordings of *Pictures at an Exhibition* for sale

As IKVA acquires duplicate recordings of *Pictures*, we will offer them for sale to our members at reasonable prices. All monies received will go towards expanding the archive of IKVA. Prices for each item are indicated in US dollars. IKVA can accept payment by Mastercard, Visa, Paypal or money order in US dollars. **We will always prefer to exchange any items on this list for recordings of performances and arrangements that are not in our archive!** Postage will be charged at our cost: Please inquire for a quote for your shipment. We ship US mail, anywhere in the world. All items are as new, unless indicated. We have only one copy of each item, so the first person to order a given item will get it! Your satisfaction is guaranteed on all purchases, of course. As each item is sold, it shall be deleted from this list, so you may ask for an updated list at any time. New items will also be added as they are received.

Performer(s)	Arrangement	Label	Format	Price
1. Claudio Abbado/London SO	Ravel	Deutsche Grammophon 2532 057	LP	\$10
2. Viktor Eresko	piano	Melodiya D 29285	10" LP	\$10
(Note: This is an incomplete performance, with spoken commentary in Russian)				
3. Anatoly Poletaev	bayan	Melodiya CM 03547	LP	\$10
(Great Gate movement only)				
4. Ernest Bour/SWF SO	Ravel	Classical Creations INT 820.554	CD	\$12
5. Artur Rodzinski/New York PO	Ravel	Lys 176	CD	\$15

Featured recording of the month:

Mussorgsky: Pictures at an Exhibition
Allen Krantz: Without Borders
Harold Triggs: Six Surrealist Afterludes

Clipper Erickson, piano
Direct-to-Tape DTR 2003
Available from:

<http://www.arkivmusic.com/classical/main.jsp>

In my survey of some of the recordings of *Pictures* that reside in IKVA's archive, I will concentrate in the piano performances on those recordings that I consider to be at the highest level. These recordings will be ones that I have given a "1" rating to in the pianists' listing. I have yet to hear many of the performances, so there will be some pleasant discoveries awaiting me. One of my recent discoveries was the performance under review in this issue.

The name of the pianist Clipper Erickson was previously unknown to me, but on the basis of his playing on this one CD, I have to say that he is certainly a force to be reckoned with. His playing is powerful, dynamic, sensitive and brilliant. He has a strong musical personality which comes through very well, not only in the Mussorgsky, but in the other pieces on the CD. I have seldom heard the second promenade and "The Old Castle" that immediately follows played so sensitively and phrased so beautifully.

Erickson attracted attention at an early age. At 19, he won the first prize at the Young Musicians Foundation Competition in Los Angeles. He continued to win top prizes at the Busoni Competition in Italy and the Willaim Kapell Competition in 1986, and was a semifinalist at the Tchaikovsky Competition the same year. So clearly others have taken notice of this young artist. His pedigree is certainly distinguished, too. He can count such luminaries as John Ogdon, Jerome Lowenthal and Artur Balsam as his former teachers. This performance will certainly take a position of prominence among the totality of recordings of this piece, even given the stiff competition. Erickson unquestionably plays the work better than many pianists who are much better known, and this performance could well suffice as one's only performance, if one desired to own only one recording of the piano version.