



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

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Piano recording count: 302
Arranged performance count: 472
Arrangement count: 242

Arrangement List Reorganized

Greetings again from Indiana, where your IKVA president has had this new newsletter in the works for some weeks now. Despite (or perhaps, because of) my not doing a newsletter for a while, I have been quite busy with *Pictures*-related activity, including browsing on the internet to find new arrangements and recordings of the work. You will see quite an expansion of the lists, and a complete reorganization of the arrangements list. It finally dawned on me that my division into conducted and non-conducted arrangements was quite arbitrary, and I realized it made much more sense to group the arrangements by instrumentation, and then by arranger. So, at some considerable time expenditure, I've gone through the two arrangement lists, combining them in this fashion. I have left all the solo piano versions on their own list, despite the fact that a few of them are also arranged to one degree or another. Most notable of these piano arrangements is the version by Vladimir Horowitz, a stunning new recording of which by Japanese pianist Akira Eguchi is reviewed in this issue.

You will note that we have passed some milestones in the holdings at the IKVA Archive: The 300 mark was recently passed in different piano recordings, while the total number of distinct performances in recorded form has passed the 750 mark. I am now summarizing these figures under the masthead of each newsletter so that members of IKVA may easily keep track of the numbers. Also included in this information is a count on the number of arrangements of which I am aware. Many of these have never been recorded, and since I am also collecting sheet music copies of all of these, perhaps some day I can have some of these unrecorded versions put into recorded format for our members and any others who might be interested.

I am no longer going to publish lists of our duplicates, but I am continuing to expand our duplicate LP and CD holdings, so if there is any version or recording that you would like to acquire, please let me know and I'll see if we have a copy for sale. Otherwise, I will make for \$10.00 (postpaid) a copy of any recording in our archive that is out of print (I do not want to hurt the royalties of those who made recordings that are still available by selling copies of those recordings).

In other news, it is worth noting that our Asian Vice-President and brilliant composer, Julian Yu, is currently preparing a new version of *The Great Gate of Kiev*. In a phone conversation that I had with the composer a couple months ago, I ascertained that this new version will diverge more from the Mussorgsky score than did his original version, and that it will contain quotes from all the other movements throughout. This sounds like a fascinating idea, to say the least, and we can hope that Julian will see this new version recorded in the very near future. His arrangement has also recently received its USA premiere in Pennsylvania.

Another version that I am greatly looking forward to is one by Dr. George Galanis, who is, like Yu, an Australian composer. The Galanis orchestration will utilize the largest forces I am aware of to date as it includes piano, orchestra, organ and choir! We will review it as soon as the review copy is received. Dr. Galanis is planning to send us an article about his orchestration along with the recording.

Another interesting version to point out is an arrangement for vocal quintet and guitar. This is worth mentioning primarily on the grounds of its unusual instrumentation, but not so much for the success of the version, which is minimal. The guitar, for instance, is given little to do except act as a kind of drone throughout *Bydlo*. Certainly, though, the effect that is produced by these forces is quite different from any other version I've heard. Only 2 movements have been arranged.

Interesting "Pictures" website of the month

A new feature that we will be carrying in our newsletters is the web address of a site that features "Pictures" in some respect. As you might imagine, I have come across quite a few during the many hours that I've spent looking for new recordings or arrangements of "Pictures." This month's site is appropriately included, as it offers for free downloading the Vladimir Horowitz arrangement of the work. I do this in conjunction with a review of that version.

http://vkgfx.com/scores/horowitz/horowitz_mussorgsky_pictures.pdf

The following are two of the review copies we have received of *Pictures* since our last newsletter. More reviews will follow in the next newsletter.

Endeavor Classics END 1022: Mussorgsky-Trio Solisti: Pictures at an Exhibition; Ravel: Piano Trio in A Minor. Trio Solisti (Maria Bachmann, violin; Alexis Pia Gerlach, cello; Jon Klibonoff, piano)

This new recording from Endeavor Classics has much to recommend it in every way. The arrangement of the Mussorgsky is a cooperative effort by all three members of the trio, but seems to be based upon an earlier arrangement by the pianist for piano trio and clarinet. Good use is made of the additional colors made possible by the addition of the string instruments.

This is actually the third recording of a version for piano trio. Earlier efforts, each worthwhile, include those by the Shostakovich Trio in an arrangement by its pianist, Grigory Gruzman and by the Bekova Sisters in another cooperative arrangement by the three of them. In comparing these three arrangements, there are pronounced differences. For example, each arrangement gives the string players quite different things to do in *Gnomus*: Where one uses pizzicati, another uses tremolo *sul ponticello* effects and the third glissandi. In the concluding flourish of this movement, Trio Solisti gives it to the strings with a final punctuation added by the piano; the Bekovas give the figure to all three performers and the Shostakovich Trio gives it to the pianist, with the strings adding the final punch.

As effectively as they are done, what all of the piano trio arrangements do, though, is to remind the listener that the work was originally written for solo piano. Some of the string additions in each version do sound like "add-ons," something that is not the case in the full orchestrations, where the original piano is (usually) not present at all. In the more climatic portions, three instruments cannot make an effect like a full orchestra, and the volume

of sound produced is not much more than can be produced by the solo piano. This is not to say that much of the arrangement, particularly the Trio Solisti version at hand, is not extremely effective. I thought that most of the movements, especially including *Ballet of Chicks; Limoges* and *Catacombs* were very convincing in the piano trio version.

The performance level of this work and of the Ravel by Trio Solisti is extremely high. Indeed, these three performers are each major artists in their own right, and each concertizes on his or her own. I would, in fact, like to hear Kliftonoff perform the original version of *Pictures* some time. The Ravel *Piano Trio* is not bettered on any recording known to me than what one hears here. These performers play with commitment—a musicality and passion—that is seldom found any more. I don't hesitate, therefore, in giving this CD an unqualified recommendation, either for the Mussorgsky, or the Ravel. The coupling shows imagination, given that Ravel is the arrangement by far the most often heard of *Pictures*.

NYS Classics NYS 80206 Akira Eguchi: Mussorgsky-Horowitz: Pictures at an Exhibition; Rachmaninoff: 3 Preludes; Moment Musical; Rachmaninoff-Eguchi: Rhapsody on a Theme of Paganini (Variation 18); Prokofiev-Eguchi: March; The Montegues and the Capulets from "Romeo & Juliet"

If *Pictures at an Exhibition*, as Mussorgsky wrote it, is difficult enough to (usually) weed out incompetent pianists from tackling it, the version by Horowitz does so even to a greater extent, given that Horowitz compounded the difficulties in the score by adding octave doublings, extra lines and the like. Thus it was no surprise to this reviewer that Akira Eguchi, a pianist previously unfamiliar to him, should turn out to be a phenomenon.

Eguchi's pianism is, in a word, breath-taking. I'm not just referring to his technique, either, which obviously is displayed to good effect in a work of this sort, but also to his musicianship in the slower, more introspective portions of the work. Indeed, I prefer his performance of the Horowitz arrangement to that of Horowitz himself, who occasionally lets interest flag (such as in the chorale sections of "Great Gate"). Naturally, the sound is a great improvement, too, from the dim-sounding Horowitz recordings (he recorded it twice, once in a live performance from Carnegie Hall). The other selections on this CD will also not disappoint the lover of the great tradition of Russian romantic piano writing. Highly recommended.

IKVA Pictures at an Exhibition want list

(I will pay a generous above-market price for anything on this list that you can supply, but please check with me before sending anything, as a few of these are possibly coming to me already.)

Piano versions

1. Aegerter, Pierre	Mixtur VG 30179 or Gallo 30176	LP
2. Dolny, Janusz	Turicaphon LP 30-613	LP
3. Ejiri, Nami	Real Sound (RS) 145	CD
4. Lane, Piers	EMI CMS7 64802-2	CD
5. Li Jian	Prime RM 322	CD
6. Lyras, Panayis	Priceless XY 2223	CT
7. Mazzola, Patrizio	Magnon PN 1001	LP
8. Richter, Sviatoslav	Fonit Cetra/Dino Classics 9075-037	CD
9. Stroesel	TGH 91.047B	CD

Arrangements

			arranger
10. Schlaefli, Johannes	Derecha 3901	CD	Ashkenazy
11. Unknown performers	TSC CD-0029	CD	Awano
12. Walbank, Jeremy	Phoenix DGS 1034	45	Camilleri
13. Shindo, Jun	Crown CRCI-35021	CD	Hindsley
14. Sutherland, Ronald	Mark Custom 2167-8-MCD	CD	Leidzen
15. Tazawa, Haruo	Kosei KOCD-4557	CD	Nishikata
16. Celibidache, Sergiu	Great Artists GA 4 24	CDR	Ravel
17. Cluytens, Andre	Altus ALT 003	CDR	Ravel
18. Del Mar, Norman	EMI CDCFP 4554	CD	Ravel
19. Gabrion, Charles	Silver Crest NMC-1974-11	LP	Ravel
20. Rattle, Simon/BPO	EMI 5574242	CD	Ravel
21. Saito, Hideo	Tokyo FM TFMC 0004	CDR	Ravel
22. Pittel, Harvey	Mark 2280-MCD	CD	Schmidt
23. Unknown performers	Lynx 4511	CD	Shinoda
24. Unknown performers	Unknown label KICC-344	CD?	Sugahara
25. Roost, Jan van der	De Haske DHR 11.006-3	CD	Takahashi
26. Bonner, Alan	Mark Custom 2109-MCD	CD	Unknown
27. Unknown performers	Pretto ID-2846	CD	Unknown
28. 14 Berliner Flötisten	Labium LA 75101	CD	Unknown
29. Grimper-Jenny, Madeleine/Feybli, Walter	Turicaphon 21,283	LP	
30. Unknown performers	Toshiba EMI TOCZ-9260	CD	Unknown
31. Wood, Henry	Columbia L 1341-2	78	Wood
32. Banks, Eric	Toshiba EMI TOCE-7450	CD	Wright
33. Unknown performers	Unknown label LMCD-1596	CD	Yodo