

# Clarinet, Bassoon and Tuba–Euphonium Ensembles Concert

November 10, 2022

7:30pm

All Faiths Chapel, Kansas State University

## PROGRAM

Pictures at an Exhibition .....Modeste Mussorgsky/Ravel  
(1839-1881)  
Arr. Charles Hower

Promenade

I. The Gnome

Promenade

II. The Old Castle

Promenade

III. Tuleries

IV. Cattle

Promenade

V. Ballet of the Unhatched Chicks

VI. Rich and Poor

VII. The Market at Limonges

VIII. The Catacombs

With the Dead in a Dead Language

IX. The Hut of Baba-Yaga

X. The Great Gate of Kiev

**KANSAS STATE**  
UNIVERSITY

School of Music,  
Theatre, and Dance

**KSU Clarinet Ensemble**  
**Dr. Amy Guffey, Director**

E-flat Clarinet: Betty Withers

B-flat Clarinet: Angel Amaro, Taton Bennett, Corrine Bergstrom,  
Nathaniel Chaput, Audrey Farrell, Erin Flax, Sabrina Gary,  
Sarah Jane Kelley, Bre Ledbetter, Abbigail Rakes,  
Shelby Stolzenburg, Alexis Sutton, Alexis White

Alto Clarinet: Olivia Bazanos

Bass Clarinet: Mark Ahlman and Kellen Broekelmann

**KSU Bassoon Ensemble**  
**Dr. Susan Maxwell, Director**

Josh Brandt, Rachel Woodbury, Ethan Karnes, Cassidy Schmidt, Kiri Baker,  
Sarah Keary, Hannah Sullivan - Contrabassoon

**KSU Tuba-Euphonium Ensemble**  
**Dr. Steve Maxwell, Director**

Euphonium: Michael Walker, Drake Thompson, Sydney Smith, Trey Switzer, Austin Perr,  
Thomas Keller, Stazzi Simmons, Kanden Williams

Tuba: Chris Hovis, Charles Kelly, Brendan Lyhane, Lloyd Dodson III, Chase Keesling, Isaiah  
Zinkin, Olivia Franco

## Pictures at an Exhibition

Work composed: 1874/1922

## Modest Mussorgsky/Arr. Maurice Ravel

Program Notes from Oregon Symphony

Modest Mussorgsky's most popular composition owes its reputation to its orchestrator, Maurice Ravel. Before Ravel arranged this obscure piano suite for orchestra in 1922, it was virtually unknown outside piano circles.

Pictures at an Exhibition is Mussorgsky's musical portrayal of a memorial exhibit of artwork by Victor Hartmann, an artist, designer, architect, and close friend. In the spring of 1874, Russian critic Vladimir Stasov organized an exhibition of Hartmann's work in St. Petersburg, which Mussorgsky attended. By June 22 of that year, Mussorgsky transformed ten of Hartmann's works into music as a further tribute to his friend. Mussorgsky also inserted his own presence into Pictures via the Promenade, which recurs periodically throughout.

The *Promenade's* irregular rhythm portrays Mussorgsky, a man of considerable size, ambling through the exhibit, sometimes pausing before a particular picture that caught his interest. It leads directly to the first picture, *Gnomus* (Gnome), Hartmann's design for a nutcracker. Unlike the princely nutcracker of Tchaikovsky, however, Hartmann's nutcracker is a macabre, wizened creature. The return of the Promenade, in shortened form, brings us to *The Old Castle*, which Stasov says depicts a troubadour singing and strumming a guitar in front of a medieval castle. Ravel's mournful saxophone sounds the troubadour's song. The *Promenade* returns with the majestic brasses and winds of the opening, but stops abruptly in front of the next picture, Tuileries (Dispute between children at play). Here in the famous Tuileries Gardens in Paris, children attended by nannies sing out the universal childhood taunt, "Nyah-nyah."

*Bydlo* (Cattle) portrays plodding oxen drawing a heavy cart. A brief *Promenade* leads us to the oddly named *Ballet of the Chicks in Their Shells*. Hartmann's costume designs for a ballet called Trilby inspired this whimsical music, in which child dancers wear egg costumes with their legs sticking out. In "*Samuel*" *Goldenberg and "Schmuyle*," Mussorgsky combined two of Hartmann's pictures of Jews in the Sandomierz ghetto of Poland. Samuel Goldenberg is a rich, self-important man (represented by measured phrases of the strings), while Schmuyle, (characterized by insistent bleatings of a muted trumpet) is portrayed as a whining, cowering beggar. However, Mussorgsky's title suggests the two men are really the same person (Samuel is the Germanized form of the Yiddish Schmuyle), and the movement has been generally viewed as an anti-Semitic stereotype. In *Limoges – The Market (The Big News)*, market-women share the latest gossip. Abruptly we are plunged into the *Catacombs: Roman sepulcher*. This watercolor shows Hartmann and several others inspecting the Parisian catacombs by lantern light, which illuminates a cage full of skulls. Mussorgsky wrote of this piece, "The creative genius of Hartmann leads me to the skulls and invokes them; the skulls begin to glow." *Con mortuis in lingua morta (With the dead in a dead language)* follows, a mournful, eerie reworking of the Promenade. The ominous music of *The Hut on Fowls' Legs* depicts the witch Baba Yaga of Russian folklore, whose house stood on chicken's feet. In the final movement, Ravel and Mussorgsky capture the grandeur of *The Great Gate of Kiev*, Hartmann's design for the reconstruction of the ancient stone gates of Kiev. Although the actual gates were never built, *The Great Gate of Kiev* stands as a permanent musical tribute to the city and its rich history.

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