CORRECTING THE RECORD: A COMPARISON OF VLADIMIR ASHKENAZY’S URTEXT-BASED EDITION OF PICTURES AT AN EXHIBITION WITH ORCHESTRATION BY RAVEL AND STOKOWSKI

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Modest Mussorgsky (1839-1881) never published his piano suite, *Pictures at an Exhibition*. The first publication of the *Pictures* was Nikolai Rimsky-Korsakov’s (1844-1908) piano edition in 1886, five years after Mussorgsky’s death. Among several piano editions of *Pictures*, Manfred Schandert’s urtext piano edition of 1984 has shed new light on the piano suite. The urtext edition is based on a facsimile of Mussorgsky’s autograph, and Schandert’s authoritative urtext contains all of Mussorgsky’s musical indications that previous editions neglected to include. Previous orchestrations based on less comprehensive editions include well-known orchestrations by Maurice Ravel (1875-1937) and Leopold Stokowski (1882-1977). Vladimir Ashkenazy (b. 1937), on the other hand, derived his orchestration directly from the Schandert edition.

In this study I argue that Ashkenazy offers “corrections” to his predecessors, Ravel and Stokowski, whose orchestrations differ—at times radically—from Mussorgsky’s autograph. This dissertation thus explores the significant features of Ashkenazy’s orchestration in relation to the urtext edition by comparing it to the orchestrations of Ravel and Stokowski.

In an age of attempts to present “authentic” versions of past music, Ashkenazy’s orchestration provides an authenticity that other orchestrations lack. Ashkenazy’s orchestration of *Pictures at an Exhibition* provides conductors an alternative performance option that is both effective and more closely related to Mussorgsky’s autograph.
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CHAPTER I

INTRODUCTION

Modest Mussorgsky (1839-1881) never published his piano suite, *Pictures at an Exhibition*. The first publication of *Pictures* was Nikolai Rimsky-Korsakov’s (1844-1908) piano edition in 1886, five years after Mussorgsky’s death.¹

Among several piano editions of *Pictures*, Manfred Schandert’s urtext piano edition of 1984 has shed new light on Mussorgsky’s piano suite *Pictures at an Exhibition*.² The urtext edition is based on a facsimile of Mussorgsky’s autograph.³ Schandert’s authoritative urtext contains all of Mussorgsky’s musical indications that previous editions neglected to include. Previous orchestrations based on less comprehensive editions include well-known orchestrations by Maurice Ravel (1875-1937) and Leopold Stokowski (1882-1977).⁴ Vladimir Ashkenazy (b. 1937), on the other hand, derived his orchestration directly from the Schandert urtext.⁵

In the “Critical Notes,” Schandert claims that his edition corrects wrong notes, rhythms, different dynamics and musical indications by consulting Mussorgsky’s autograph.⁶ Indeed, as a collaborator for the piano edition, Ashkenazy provides his own reading for the piano suite in the

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⁶ Mussorgsky, ed. Schandert, Critical Notes, 16.
section “Suggestions for Performance” in the Schandert edition.\(^7\)

Ashkenazy has a clearer artistic approach than his predecessors because he had access to Schandert’s urtext piano edition, which helped him make decisions about form, notation and rhythm that he incorporates into his own orchestration. Ashkenazy is correcting the orchestrations of his predecessors, Ravel and Stokowski, which are radically different from Mussorgsky’s autograph.

Ashkenazy’s collaboration with Schandert provides him a special access to Mussorgsky’s music, “working from within the music rather than from without.”

I always think in terms of orchestral colour when I play the piano and since this masterpiece evokes the strongest orchestral associations for me, I have developed my own personal vision of how the piece should sound when transposed from the piano to the larger canvas of the symphony orchestra.\(^8\)

This dissertation explores the significant features of Ashkenazy’s orchestration in relation to the urtext edition by comparing it to the orchestrations of Ravel and Stokowski.

About Vladimir Ashkenazy

Vladimir Ashkenazy was a Russian pianist and conductor. He was born in Nizhniy Novgorod in Russia, July 6, in 1937,\(^9\) into a musical Jewish family. His father was a pianist and composer. In 1945, when Ashkenazy was eight, he entered the Moscow Central School of Music to study piano. He also studied piano with Lev Oborin in Moscow Conservatory from 1955 to 1963. He was a winner of the Queen Elisabeth piano competition, Brussels, 1956 and joint winner of a Tchaikovsky piano competition, Moscow, 1962. He toured in the US in 1958 and

\(^7\) Mussorgsky, ed. Schandert, suggestion for performance, 10.
\(^8\) Mussorgsky, cond. Ashkenazy, liner note, 3.
\(^9\) Mostly based on Plaistow’s article in Grove dictionary.
made his London debut in 1958, as a pianist. In 1969, he and his family moved to Iceland and became citizens there.

As a conductor, he made his conducting debut with the Iceland Symphony Orchestra in 1969, and he has conducted most major orchestras around the world. He was the principal conductor of the Royal Philharmonic Orchestra from 1987 to 1994, the Deutsches Sinfonie-Orchester from 1988 to 1999 and the Czech Philharmonic Orchestra from 1998 to 2003. He also served the NHK (Japan Broadcasting Corporation) Symphony Orchestra as the music director from 2004 to 2007. He is currently the chief conductor of the Sydney Symphony Orchestra.\textsuperscript{10}

He has recorded several classical and romantic works, including Mozart’s complete piano concerti, Beethoven’s complete piano concerti, the complete piano works of Chopin, and four concerti of Rachmaninoff.\textsuperscript{11} He earned five Grammy awards with recordings including Beethoven’s complete piano concerti, Tchaikovsky’s Piano Trio A Minor (with Itzhak Perlman and Lynn Harrell) and Shostakovich’s Preludes and Fugues, Op. 87.\textsuperscript{12}

\textsuperscript{10} From this website, <http://www.sydeysymphony.com/media/image_galleries/vladimir_ashkenazy>, April, 2, 2012.
\textsuperscript{12} From this website, <http://www.vladimirashkenazy.com/biography.php>, April, 2, 2012.
CHAPTER II

HISTORY OF PIANO SUITE, PICTURES AT AN EXHIBITION

Background of Pictures at an Exhibition

In the late 1860s, Mussorgsky and Victor Hartmann (1834-1873), the architect and artist, became friends.

In 1868, Hartmann had presented Mussorgsky with two of his sketches (of “A Rich” and “Poor Jew”) and in return, Mussorgsky dedicated to him the second song, In the corner, of his The Nursery, song cycle and the artist had become a frequent presence at the musical soirees of Mussorgsky’s circle.\(^\text{13}\)

They were not only friends, but also strong supporters of each others’ art. Therefore, when Hartmann suddenly died on August 4, 1873, Mussorgsky was shocked and devastated. In late February 1874, a memorial exhibition of Hartmann’s work was organized by Vladimir Stasov (1824-1906), an art critic.

After Mussorgsky was inspired by Victor Hartmann’s (1834-1873) pictures of his memorial exhibition, the composer completed the piano suite on June 22, 1874.\(^\text{14}\) However, the suite remained unpublished until Rimsky-Korsakov’s piano edition appeared in 1886, five years after Mussorgsky’s death.\(^\text{15}\) Mussorgsky left only an autograph manuscript of Pictures, and it is preserved in the M. J. Saltykov-Shchedrin State Public Library in St. Petersburg, Russia. Several facsimiles of the autograph, edited by A. P. Sorina and Emilia L. Fried, were published by Izdatelstvo Mazurka in Moscow in 1975.\(^\text{16}\)


\(^{16}\) Mussorgsky, Pictures at an Exhibition, ed. Manfred Schandert, Critical Notes. 16.
Rimsky-Korsakov’s Piano Edition

After the sudden death of Mussorgsky, Vladimir Stasov, an art critic, asked Rimsky-Korsakov to edit some of Mussorgsky’s works, including *The Night on Bald Mountain* and *Pictures at an Exhibition*, for publication. In 1886, Rimsky-Korsakov published his piano edition of *Pictures at an Exhibition* which was the first publication of Mussorgsky’s *Pictures*. However, Rimsky-Korsakov not only edited but also altered many of these original works. In his article “The Unknown Mussorgsky,” Michel Calvocoressi states the following about Rimsky-Korsakov’s alterations of Mussorgsky’s *The Night on Bald Mountain*:

I said that *The Night on Bald Mountain* had been published only after revision by Rimsky-Korsakov, but that was impossible to know how far the reviser had altered the original. Later, I was shown Mussorgsky’s autograph score with Rimsky-Korsakov’s notes, and was able to see that he had altered both form and contents drastically.  

Like *The Night on Bald Mountain*, Rimsky-Korsakov’s piano edition of *Pictures* has many errors and variants from Mussorgsky’s autograph. In other words, Rimsky-Korsakov not only may have misread or misinterpreted Mussorgsky’s autograph, but also added his own ideas to it. As a result, Rimsky-Korsakov’s piano edition is extended and different than the original.

Indeed, Ravel used Rimsky-Korsakov’s piano edition for his orchestration. In February 1922, Ravel asked Michael Calvocoressi, his friend, to find an original copy of *Pictures at an Exhibition*. Unfortunately, Calvocoressi sent Ravel Rimsky-Korsakov’s version which was the

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18 Mussorgsky, cond. Ashkenazy, liner note, 3.
20 Mussorgsky, cond. Serebrier, liner note, 2.
best he could find.\textsuperscript{21} It is not clear which piano edition Stokowski used for his orchestration. However, Stokowski also mentioned that Rimsky-Korsakov’s piano edition had a lot of errors and differences from Mussorgsky’s autograph in many ways.\textsuperscript{22}

Schandert’s Urtext Piano Edition

After Rimsky-Korsakov’s piano edition appeared, several piano editions of \textit{Pictures} were published, including O. Thumers (1914), Alfred Kreuzs (1954), Alexander Borovsky (1957), and Schandert (1984).\textsuperscript{23}

Michael Russ discusses Schandert’s urtext piano edition in his book, \textit{Mussorgsky}:

“Only since 1975, with the availability of the facsimile autograph and more scholarly attitudes to musicology, has it been possible to produce true urtexts, Manfred Schandert’s being the best…”\textsuperscript{24}

Schandert returned to the autograph of Mussorgsky in working with Ashkenazy. As a result, Schandert published a modern urtext piano edition in 1984, in which noticeable differences with the Rimsky-Korsakov piano edition were revealed.

Ashkenazy’s Orchestration

Mussorgsky did not publish nor did he orchestrate the \textit{Pictures}. Following Rimsky-Korsakov’s piano edition of 1886, various orchestrations for the work were created. Ravel’s version, published in 1922, is the most frequently performed. Stokowski’s version, published in

\begin{flushright}
\textsuperscript{21} Russ, \textit{Mussorgsky}, 80. \\
\textsuperscript{22} Mussorgsky, cond. Serebrier, liner note, 2. \\
\textsuperscript{23} Ibid, 24. \\
\textsuperscript{24} Ibid, 24.
\end{flushright}
1938, is known for its large instrumentation and powerful sound. Vladimir Ashkenazy’s more recent orchestration is closely related to Mussorgsky’s autograph because Ashkenazy’s orchestration is based on Schandert’s urtext piano edition. Several other orchestrations of *Pictures* exist in addition to those by Ravel, Stokowski, and Ashkenazy (see Table 1).

Table 1. Orchestrations of *Pictures at an Exhibition*

<table>
<thead>
<tr>
<th>Date</th>
<th>Orchestrator</th>
<th>Place</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1891</td>
<td>Mikhail Tushmalov</td>
<td>In St. Petersburg</td>
<td>Pupil of Rimsky-Korsakov</td>
</tr>
<tr>
<td>1915</td>
<td>Sir. Henry Wood</td>
<td>In London</td>
<td>Conductor</td>
</tr>
<tr>
<td>1922</td>
<td>Leo Funtek</td>
<td>In Finland</td>
<td>Violinist, Conductor &amp; Arranger</td>
</tr>
<tr>
<td>1922</td>
<td>Maurice Ravel</td>
<td>In London</td>
<td>Composer</td>
</tr>
<tr>
<td>1925</td>
<td>LeonidasLeonardi</td>
<td>In Paris</td>
<td>Pupil of Ravel</td>
</tr>
<tr>
<td>1937</td>
<td>Lucien Cailliet</td>
<td>In New York</td>
<td>Eugene Ormandy’s Request</td>
</tr>
<tr>
<td>1938</td>
<td>Leopold Stokowski</td>
<td>In New York</td>
<td>Conductor</td>
</tr>
<tr>
<td>(Date unknown)</td>
<td>Fabien evitzky</td>
<td>(Unknown)</td>
<td>Conductor</td>
</tr>
<tr>
<td>(Date unknown)</td>
<td>Walter Goehr</td>
<td>In London</td>
<td>Conductor</td>
</tr>
<tr>
<td>1965 to 1972</td>
<td>Anthony Carter</td>
<td>In London</td>
<td>Worked together</td>
</tr>
<tr>
<td>198(4?)</td>
<td>Vladimir Ashkenazy</td>
<td>In London</td>
<td>Pianist &amp; Conductor</td>
</tr>
</tbody>
</table>

In the late 1970s, when Schandert was doing his own research and compiled a modern urtext edition, a project in which Ashkenazy was closely involved, Ashkenazy was motivated to make his own orchestration after closely collaborating with Schandert on the new piano.

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He became aware of the many differences between Mussorgsky’s autograph and the Rimsky-Korsakov piano edition that Ravel followed.

In his recording of *Pictures*, Ashkenazy states the following about his orchestration in relation to Ravel’s orchestration of *Pictures*:

My approach to this challenge has been based on complete loyalty to Mussorgsky’s idiom and to what I believe was in the composer’s mind when he conceived this cycle. In other words, I have tried to work from within the music rather than from without and I hope the result has a certain validity. It is important to note that in Ravel’s masterly orchestration, there are a number of texture errors which probably resulted from his use of a poor edition of a piano score while working on his version.²⁷

As Ashkenazy mentions, he focuses only on Mussorgsky’s original score for his orchestration. Therefore, it is important to examine the relationships between the two piano editions by Rimsky-Korsakov²⁸ and Schandert²⁹ and the orchestrations by Ravel, Stokowski, and Ashkenazy.

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²⁶ Ibid, 27.
CHAPTER III
CORRECTIONS: A COMPARISON OF THREE ORCHESTRATIONS

A close examination of the three orchestrations (Ashkenazy’s, Ravel’s, and Stokowski’s) follows. Three significant features that are more closely related to Mussorgsky’s autograph can be found in Ashkenazy’s orchestration: (1) form: following Mussorgsky’s cyclic technique, (2) retaining movements, measures and rhythms in relation to Mussorgsky’s autograph, and (3) locating and correcting more obvious notational errors found in previous editions.

Form

Ashkenazy follows Mussorgsky’s cyclic technique of Pictures exactly in his orchestration. Mussorgsky comments about this cyclic idea: “I am composing the fourth number. The links (in the ‘Promenades’) are good.”30 As did Mussorgsky, Ashkenazy states that “Pictures at an Exhibition is conceived as a programmatic cycle.”31 It is important to understand that Mussorgsky links not only passages with “Promenade” but also movements with attacca to ensure a programmatic cycle.

In his orchestration, Ashkenazy links movements with attacca exactly as Schandert’s piano edition (see Example 1d). Therefore, Ashkenazy’s orchestration is closer to the programmatic experience of Mussorgsky’s Pictures in that the music follows the same structure. In his recording, Ashkenazy shows that he understands Mussorgsky’s cyclic idea exactly by connecting certain movements attacca.32 In the recording, the following movements

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30 Brown, Mussorgsky, 230.
31 Mussorgsky, ed. Schandert, suggestion for performance, 10.
32 Mussorgsky, cond. Ashkenazy, liner note, 3.
are connected:

“Promenade I - Gnomus”
“Promenade II - Il Vecchio castello”
“Promenade III - Tuileries – Bydlo”
“Promenade IV - Ballet of the Unhatched Chicks - Samuel Goldenberg and Schmuyle”
“Promenade V - Limoges: le marche - Catacombe - Cum mortuis in lingua mortua”
“The Hut on Hen’s Legs (Baba Yaga) - The Great gate of Kiev”

In Ravel’s orchestration, each movement is individually separated. The movements are not connected with *attacca* except for the last two movements, “La Cabane sur des pattes de poule” and “La Grande porte de Kiev.” Ravel uses *attacca* only once, between the two movements as in Rimsky-Korsakov’s piano edition. Ravel excludes “Promenade V.” In Ravel’s orchestration, the following movements are listed:

“Promenade I”
“Gnomus”
“Promenade II”
“Il vecchio castello”
“Promenade III”
“Tuileries”
“Bydlo”
“Promenade IV”
“Ballet des petits poussins dans leurs coques”
“Samuel Goldenberg und Schmuyle”
“Limoges: le marche”
“Catacombe: Cum mortuis in lingua mortua”
“La cabane sur des pattes de poule (Baba-Yaga) - La Grande porte de Kiev”

In Stokowski’s orchestration, Stokowski links movements with *fermatas* and *attaccas*. In this orchestration, *attacca* appears only twice, between “V. Bydlo” and “Promenade III,” as well as between “X. La Cabane sur les Pattes De Poule” and “XI. La grande porte de Kiev.” He excludes two movements, “Tuileries” and “Limoges.” In Stokowski’s orchestration, the following movements are connected:
“Promenade I - Gnomus”
“Promenade II - Vecchio Castello”
“Bydlo - Promenade III - Ballet de Poussian Dans leur Coques”
“Samuel Goldenberg and Schmuyle”
“Catacombae (Sepulcrum Romanium): Con mortuis in lingua morta”
“La cabane sur les pattes de poule (Baba-Yaga) - La Grande Porte de Kiev”

Mussorgsky treats the sequences of movements in *Pictures* like a constant walk-through of an exhibition. At a gallery, we may observe a picture or two pictures at the same time. Then we move to another picture. The music must continue to move from movement to movement without ceasing and Mussorgsky indicates that movement by the use of *attacca* between movements. He uses promenades as a tool of connection from pictures to pictures. Ashkenazy reinstates the original continuous cyclic nature of the movements in his orchestration.

Example 1. No attacca vs. attacca in “Promenade I”

a. Rimsky-Korsakov’s piano edition (**no attacca**)

![Musical notation](image-url)
b. Ravel’s orchestration (no *attacca*)

c. Schandert’s piano edition (*attacca*)

d. Ashkenazy’s orchestration (*attacca*)
Retaining Measures and Movements

Ashkenazy, in writing his orchestration, follows the autograph very closely. By following Mussorgsky’s score, several changes to the music are noticeable when compared to editions by Ravel and Stokowski. As Ashkenazy mentions in his liner note, he only focuses on Mussorgsky’s original score. Following urtext edition, Ashkenazy’s orchestration does not cut or add movements and measures.

In Ravel’s and Stokowski’s orchestrations, various alterations of some movements and measures are created according to their interpretation. For example, Ravel adds one measure before figure 22 in “Il Vecchio Castello” and adds two measures before 90 in “Baba-Yaga.” Perhaps Ravel thought these additions would make better transitions to the next phrases. In Stokowski’s orchestration, Stokowski excludes two movements, “Tuileries” and “Limoges,” because he felt that the sound made by Rimsky-Korsakov’s version was too French. Stokowski also divides the two measures, 5/4 and 6/4, into four measures, 3/4, 2/4 and 3/4, 3/4, which he may consider to be clearer phrases at the opening of the “Promenade I.” Table 2 and 3 show Ravel’s and Stokowski’s alterations in their orchestrations.

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33 Mussorgsky, cond. Ashkenazy, liner note, 3.
34 Mussorgsky, cond. Bamert, liner note, 7.
Table 2. Ravel’s alterations

<table>
<thead>
<tr>
<th>Alteration</th>
<th>Places</th>
<th>Movement</th>
<th>Measure</th>
</tr>
</thead>
<tbody>
<tr>
<td>Omitted movement</td>
<td>“Promenade V”</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Omitted measure</td>
<td>“Chicks”</td>
<td>m.5 and m.6 after figure 55D</td>
<td></td>
</tr>
<tr>
<td>Added measure</td>
<td>“Old Castle”</td>
<td>m.1 before figure 22</td>
<td></td>
</tr>
<tr>
<td>Added measure</td>
<td>“Baba-Yaga”</td>
<td>m.1 and m.2 before figure 90</td>
<td></td>
</tr>
<tr>
<td>Added measure</td>
<td>“Great Gate”</td>
<td>m.1 before figure 155, m.2, m.4, m.10 and m.12 after figure 121, m.8 and m.9 after figure 122</td>
<td></td>
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Table 3. Stokowski’s alterations

<table>
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<th>Movement</th>
<th>Measure</th>
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</thead>
<tbody>
<tr>
<td>Omitted movements</td>
<td>“Promenade III”</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>“Tuileries”</td>
<td></td>
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<tr>
<td></td>
<td>“Promenade V”</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>“Limoges”</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Omitted measures</td>
<td>“Gnomus”</td>
<td>m.5 and m.6 after figure 6, m.1 before figure 8, m.4 before figure 7 to m.5 before figure 5, m.2 before figure 9 to m.3 before figure 11,</td>
<td></td>
</tr>
<tr>
<td>Omitted measure</td>
<td>“Old Castle”</td>
<td>m.1 before figure 24 to figure 25 m.6 after figure 25 to m.1 after figure 28</td>
<td></td>
</tr>
<tr>
<td>Omitted measure</td>
<td>“Chicks”</td>
<td>no first repeat, m.3 before figure 56</td>
<td></td>
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</table>

Notation

By consulting the urtext, Ashkenazy locates and corrects more obvious notational errors found in previous piano editions. In the last two measures of “Samuel Goldenberg und Schmuyle,” Ravel and Stokowski finish the final motive with C-Db-C-Bb as in Rimsky-Korsakov’s edition. Ravel and Stokowski may consider that the C-Db-C-Bb is a proper progression because the E-F-E-Db in the same measure has a similar sequence. However, Ashkenazy corrects it to C-Db-Bb-Bb according to Schandert’s urtext edition.

Example 2. A wrong note in “Samuel Goldenberg und Schmuyle”, final motive

a. Rimsky-Korsakov’s piano edition (C-Db-C-Bb)
b. Ravel’s orchestration (C-Db-C-Bb)

c. Stokowski’s orchestration (C-Db-C-Bb)

d. Schandert’s piano edition (C-Db-Bb-Bb)
In “Kiev,” at m. 30, Ravel gives the A-flat to the outer voices as in Rimsky-Korsakov’s edition. Ashkenazy, however, follows the chord setting in Schandert’s urtext edition; the top voice is the fifth of the A-flat minor chord (see Example 3). In other words, Rimsky-Korsakov’s piano edition uses an A-flat minor triad with the root of the chord (A flat) in the top voice. Ravel orchestrates this chord following Rimsky-Korsakov’s edition. Perhaps, Rimsky-Korsakov may wish to begin the new phrase with a strong sound of an A-flat minor triad at this point.

The urtext shows that the chord is notated with only the fifth (E flat) in the top voice, so Ashkenazy orchestrates it according to the urtext. As a result, their sounds are very different. Ashkenazy may be trying to focus on connecting phrases by using the weaker and unstable sound (fifth in the top voice) of the chord as Mussorgsky does. A further discussion follows in Chapter III.

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37 One might notice the tenuto markings in the articulation of triplets. While this appears to contrast with the slur markings of the piano edition, the piano performance is more percussive in manner due to the octaves of each hand. The performance of the triplets thus cannot be connected through the indicated legato marking in the piano score. Additional minor departures from the urtext I address in Chapter IV.
Example 3. Change of different voice, Kiev, m. 30.

a. Rimsky-Korsakov’s piano edition (the root, “A-flat,” is in top voice)

b. Ravel’s orchestration (the root, “A-flat,” is in top voice)

c. Schandert’s piano edition (the fifth note, “E-flat”, is in the top voice)
Another significant correction that Ashkenazy makes in his orchestration is found in the final chord of “Kiev.” Ravel and Stokowski emphasizes the harmonic color of the tonic chord (E-flat major chord) by using the full tonic triad, whereas Ashkenazy uses only the unison of tonic note in the strings just like Schandert’s urtext edition. In other words, there are two
significant differences here: (1) the descending register as in the urtext and Ashkenazy’s orchestration instead of maintaining the tessitura in Ravel’s orchestration, and (2) the use of an orchestral unison as in the urtext and Ashkenazy’s orchestration instead of Ravel’s harmonization of a major triad.

Ravel makes the brass hold the same high resister at the final chord (see Example 4b). Ashkenazy has the brass play one octave lower on the final chord than in the previous chord, as in Schandert’s edition (see Example 4). Ashkenazy’s orchestration makes the final chord more powerful. This effective technique appears in many Russian symphonic works such as Rimsky-Korsakov’s *Capriccio Espagnol*, Tchaikovsky’s Symphony no.4 and March Slave, and Rachmaninoff’s Symphony no.2 and Piano Concerto no. 2.


a. Rimsky-Korsakov’s piano edition (descending resister and unison of tonic note)
b. Ravel’s orchestration (lack of descending resister and E-flat Major triad)

c. Schandert’s piano edition (descending resister and unison of tonic note)
d. Ashkenazy’s orchestration (descending resister and unison of tonic note)

Table 4 shows Ashkenazy’s other notational corrections of Rimsky-Korsakov’s piano edition and the two orchestrations under discussion.

**Table 4. Corrections of notation errors**

<table>
<thead>
<tr>
<th></th>
<th>urtext (Schandert)</th>
<th>Ashkenazy</th>
<th>Rimsky - Korsakov</th>
<th>Ravel</th>
<th>Stokowski</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Gnomus (m. 68)</strong></td>
<td>Eb (m. 68)</td>
<td>corrects Db to Eb (m. 68)</td>
<td>Eb (m. 58)</td>
<td>Db (m. 68)</td>
<td>Db (m. 40)</td>
</tr>
<tr>
<td><strong>Ballet des poussins dans leurs coques (m.23)</strong></td>
<td>trill begins on the down beat w/o grace note</td>
<td>trill begins on the down beat w/o grace note</td>
<td>trill begins with a grace note before the down beat</td>
<td>trill begins with a grace note before the down beat</td>
<td>trill begins on the down beat w/o grace note</td>
</tr>
<tr>
<td><strong>Samuel Goldberg (the last two measures))</strong></td>
<td>C-Db-Bb-Bb (melodic sequence)</td>
<td>C-Db-Bb-Bb (melodic sequence)</td>
<td>C-Db-C-Bb (melodic sequence)</td>
<td>C-Db-C-Bb (melodic sequence)</td>
<td>C-Db-C-Bb (melodic sequence)</td>
</tr>
<tr>
<td><strong>Limoges (m. 27)</strong></td>
<td>1(^{st}) inversion of B-flat Major triad</td>
<td>1(^{st}) inversion of B-flat Major triad</td>
<td>E-flat Major triad</td>
<td>E-flat Major triad</td>
<td>No Mov.</td>
</tr>
</tbody>
</table>
Kiev the last
(m. 30)

<table>
<thead>
<tr>
<th></th>
<th>A-flat minor triad, the fifth, “E-flat,” is in the top voice</th>
<th>A-flat minor triad, the fifth, “E-flat,” is in the top voice</th>
<th>A-flat minor triad, the root, “A-flat,” is in top voice</th>
<th>A-flat minor triad, the root, “A-flat,” is in top voice</th>
<th>A-flat minor triad, the root, “A-flat,” is in top voice</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kiev (the last measure)</td>
<td>unison of tonic note (E-flat)</td>
<td>unison of tonic note (E-flat)</td>
<td>unison of tonic note (E-flat)</td>
<td>E-flat Major triad</td>
<td>unison of tonic note (E-flat)</td>
</tr>
</tbody>
</table>

**Rhythm**

In his orchestration, Ashkenazy corrects some rhythmic errors found in the previous editions. In “Gnomus,” at the final phrase, Ravel begins the passage with an eighth note, and Stokowski begins with a dotted half note. However, Ashkenazy corrects the rhythmic discrepancy to a quarter note, as in the Schandert urtext edition (see Example 5).

Example 5. Rhythmic correction made to “Gnomus”, final phrase.

a. Rimsky-Korsakov’s piano edition

![Piano Example](image1)

b. Ravel’s orchestration

![Orchestral Example](image2)
c. Stokowski’s orchestration

d. Schandert’s piano edition
e. Ashkenazy’s orchestration

Ashkenazy corrects rhythmic discrepancies at the final cadences of some movements following the urtext edition (see example 6d). Ravel and Stokowski use different rhythms which may come from their interpretation (see example 6). Ravel elongates the saxophone solo to play one measure longer with a fermata, while the other instruments end earlier in his orchestration. Stokowski uses 6th stand violas for nine measures at the final cadence.


a. Rimsky-Korsakov’s piano edition
b. Ravel’s orchestration

c. Schandert’s piano edition
d. Ashkenazy’s orchestration

These rhythmic discrepancies at the final cadences appear in several movements of Ravel’s and Stokowski’s orchestrations. Table 5 shows that Ashkenazy corrects the rhythmic discrepancies in his orchestration according to the urtext edition.

Table 5. Rhythmic discrepancies at the final cadences (by movement)

<table>
<thead>
<tr>
<th></th>
<th>urtext (Schandert)</th>
<th>Ashkenazy</th>
<th>Rimsky-Korsakov</th>
<th>Ravel</th>
<th>Stokowski</th>
</tr>
</thead>
<tbody>
<tr>
<td>Castello</td>
<td>Dotted half</td>
<td>Dotted Half</td>
<td>Dotted Half</td>
<td>Two measures w/ fermata</td>
<td>Dotted Half (w/ Fermata)</td>
</tr>
<tr>
<td>Promenade III</td>
<td>Eighth Note</td>
<td>Eighth Note</td>
<td>Eighth Note</td>
<td>Quarter Note</td>
<td>No Mov.</td>
</tr>
<tr>
<td>Tuileries</td>
<td>Eighth Note</td>
<td>Eight Note</td>
<td>Eighth Note</td>
<td>Quarter Note</td>
<td>No Mov.</td>
</tr>
<tr>
<td>Promenade IV</td>
<td>Eighth Note</td>
<td>Eighth Note</td>
<td>Eighth Note</td>
<td>Quarter Note</td>
<td>Quarter Note (w/ Fermata)</td>
</tr>
<tr>
<td>Samuel Goldenberg</td>
<td>Dotted Half Note</td>
<td>Dotted Half Note</td>
<td>Dotted Half Note</td>
<td>Eighth Note</td>
<td>Dotted Half (w/ Fermata &amp; Slur)</td>
</tr>
<tr>
<td>Kiev</td>
<td>Dotted Half Note</td>
<td>Dotted Half Note</td>
<td>Dotted Half Note</td>
<td>Quarter Note</td>
<td>Quarter Note</td>
</tr>
</tbody>
</table>
CHAPTER IV
ASHKENAZY’S FINALE

I have not been concerned with effect for its own sake, however inventive or brilliant a certain passage might sound, but instead I have been guided by the deeper undercurrents of this predominantly dark-coloured piece. In other words, I have tried to work from within the music rather than from without and I hope the result has a certain validity.38

Ashkenazy’s understanding of “the deeper undercurrents of this predominantly dark-colored piece” may have led him to a fuller and richer, more powerful ending to this orchestration of the last movement. His use of harp arpeggios and glissandos, his change of dynamics to accomplish a more effective crescendo, his adjustment of the connection between m. 29 and m. 30, his addition of polyrhythms in the percussion such as glockenspiel and tubular bells, and the addition of fermatas not found in Schandert’s version, intensify the climax of the final cadence. The following examples show Ashkenazy’s changes.

First, Ashkenazy reflects his own interpretation and idea for connection of phrases and effective atmosphere by using special instrumental techniques and changing dynamics. Use of glissando and arpeggio with two harps at the beginning of “Kiev,” is a significant change from the urtext edition (see Example 7e). In Ravel’s and Stokowski’s orchestrations, the glissando and arpeggio do not appear. Ashkenazy may be trying to create a more connected phrase and a special atmosphere by using these orchestral techniques. Therefore, it is a proper way to begin the opening mezzo forte, while the urtext edition is forte (see Example 7d and 7e). The mezzo forte may show Ashkenazy’s intention to create a moderately full sound rather than a big sound of forte or fortissimo at the opening of the movement. Ravel and Stokowski use forte and

38 Mussorgsky, cond. Ashkenazy, liner note, 3.
fortissimo at the opening as Rimsky-Korsakov’s piano edition does. Example 7e shows Ashkenazy’s additions of the harp gestures and the dynamic changes.

Example 7. A change of dynamic, beginning of “Kiev”

a. Rimsky-Korsakov’s piano edition (forte)

\[\text{Example 7. A change of dynamic, beginning of “Kiev”} \]
\[\text{a. Rimsky-Korsakov’s piano edition (forte)}\]

b. Ravel’s orchestration (forte)
c. Stokowski’s orchestration (*fortissimo*)

d. Schandert’s piano edition (*forte*)
e. Ashkenazy’s orchestration (*mezzo forte*)

Ravel and Stokowski begin a new phrase on the down beat of m. 30 as found in Rimsky Korsakov’s and the urtext edition (see Example 3). Ravel emphasizes the downbeat of A-flat minor, with the root, A-flat, in the top voice, which sounds stronger than the fifth in the top voice. However, Ashkenazy begins the new phrase with the A-flat minor chord on the second half of the second beat in the string section. He uses the fifth (E-flat) in the top voice, which sounds weaker and more unstable than using the root (A-flat) in the top voice. He uses strings to enter *pianissimo* rather than *piano* found in other editions. Ashkenazy’s changes connect phrases better and avoid a break in the sound.
Example 8. Kiev, m. 30, Ashkenazy’s orchestration.

Second, example 9 shows a dynamic change as well as an interpretive change. Ashkenazy’s unusual use of the horns’ ascending scale with a crescendo is a special way to connect the phrases and reach a climax, building intensity. Ashkenazy also changes an expression direction, which is found at m. 64, in “Kiev” (see Example 9d). The urtext edition, as
well as Ravel’s edition, clearly indicates “*senza espressione*” and *fortissimo* at that measure (see Example 9). However, Ashkenazy changes it to “*molto espressivo*” and *forte* there. It may be more effective to play the E-flat minor chord *forte* with “*molto espressivo*” after the ascending *crescendo* scale, rather than “*senza espressione*” and *piano* as in the other editions. The “*molto espressivo*” may show Ashkenazy’s intention to connect the next phrase and reach the climax with intensity.

Example 9. A change of musical indication, Kiev, m. 64.

a. Rimsky-Korsakov’s piano edition (*sempre espr.*)

b. Ravel’s orchestration (*senza express*)
Third, Ashkenazy uses poly rhythms in the percussion section in his orchestration (see Example 10d) unlike the Ravel’s orchestration (see Example 10c). Ravel orchestrates strings and woodwinds in descending motion with all of the brass from m. 107 to m. 110 (example 10b). Ashkenazy uses cross rhythms and hemiolas in the percussion with poco a poco piu crescendo. Furthermore, from m. 111 to m. 114, Ashkenazy adds septuplets and decatuplets for the glockenspiel and tubular bells, which serve as a filler and an intensifying function just before the climax.
Example 10. Rhythmic changes, Kiev, mm. 107-114 a. Ravel
b. Schandert’s piano edition

c. Ashkenazy’s orchestration (adding poly rhythms)
Fourth, at m. 172 and m. 173, Ashkenazy uses fermatas to magnify the intensity of the last phrase (Example 11d). As a result, there are fewer measures in Ashkenazy’s orchestration than in Ravel’s, while he still succeeds in keeping the intensity and musical climax through the last measure. His diverse alterations in the last movement reflect Ashkenazy’s interpretation, which may have originated from his piano performance experiences.

Example 11. Using fermatas, Kiev, m. 172 and m. 173

a. Rimsky-Korsakov’s piano edition *(no fermata)*

b. Ravel’s orchestration *(no fermata)*
c. Schandert’s piano edition (no fermata)

d. Ashkenazy’s orchestration (fermata)
Conclusion

Ashkenazy’s orchestration of *Pictures at an Exhibition* provides a closer companion to Mussorgsky’s intentions in his piano composition. It attempts to provide new perspectives on Mussorgsky’s music, while clearly respecting Mussorgsky’s musical idiom.

This study has provided detail examination that reveals “how the piece should sound when transposed from the piano to the larger canvas of the symphony orchestra.” The result clearly has substantial validity. In an age of attempts to present “authentic” versions of past music, Ashkenazy’s orchestration provides an authenticity that other orchestrations lack.

In this project, after a comparison of the three orchestrations (Ravel’s, Stokowski’s and Ashkenazy’s), three significant features which are closely related to Mussorgsky’s autograph can be found in Ashkenazy’s orchestration: (1) following Mussorgsky’s cyclic technique, (2) retaining movements, measures and rhythms in relation to Mussorgsky’s autograph, and (3) locating and correcting the more obvious notational errors found in the previous piano editions and orchestrations.

However, in “Kiev,” the last movement, Ashkenazy reflects his own interpretation and musical ideas for the connection of phrases. He accomplishes a more effective climax through (1) use of orchestral techniques such as harp arpeggios and glissandos and change of dynamics, (2) changes in musical indications, (3) addition of polyrhythms in the percussion such as glockenspiel and tubular bells, and (4) the addition of fermatas not found in Schandert’s piano edition.

Ashkenazy’s orchestration of *Pictures at an Exhibition* provides conductors an alternative performance option that is both effective and more closely related to Mussorgsky’s autograph.

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