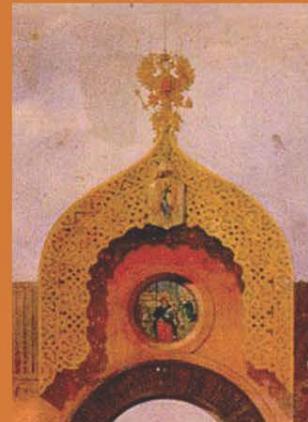


Listening to Orchestration

STOKOWSKI & PICTURES AT AN EXHIBITION

AN HISTORICAL OVERVIEW
CREATED FOR
THE PHILADELPHIA ORCHESTRA
BY MICHAEL M. CONE



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Listening to Orchestration — Stokowski & Pictures at an Exhibition

Tracks and clips

1. Introduction

4:33

- a. Modest Petrovich Musorgsky (MPM), *Pictures at an Exhibition* (PixEx), Alexander Brailowsky, Stauffer 007 recorded 5/20/1940.
- b. *Ibid.* but Aeyoko Uehara, EMI 3 59606 2 recorded 5/12/2005.
- c. George Frideric Handel, *Solo Sonata in C*, Op. 1 No. 7, Ferdinand Conrad, Johannes Koch, Hugo Ruf, Archive ARC 3158 recorded 2/9/1960.
- d. *Ibid.* but Henri Temianka, Malcolm Hamilton, Everest SDBR-3143/3 released 1966.
- e. Johannes Brahms, *Hungarian Dance No. 1 in g*, Alfons & Aloys Kontarsky, Deutsche Grammophon Gesellschaft (DGG) 429 1802 released 11/1/1989.*
- f. *Ibid.* but orchestrated by Brahms, Arturo Toscanini, NBC Symphony Orchestra, RCA 6205-2 RC recorded 2/17/1953.
- g. *Ibid.* but orchestrated by Stokowski, Leopold Stokowski (LS), Philadelphia Orchestra (PO), Music & Arts 17685-11732 recorded 3/17/1934.

2. Transcription, Arrangement & Orchestration

12:22

- a. Claude Debussy, *Petite suite*, L. 65, *En bateau*, Pascal & Ami Rogé, Onyx ONYX4059 released 8/30/2011.*
- b. *Ibid.* but arranged for harp by Hainen, Elizabeth Hainen, Avie AV2285 recorded 3/28/2013.
- c. *Ibid.* but arranged for woods, strings & harp by Bronniman, Ensemble Pyramide, Divox CDX21005 released 8/30/2011.*
- d. *Ibid.* but orchestrated by Büsser, Jun Märkl, Orchestre National de Lyon, Naxos 8.572583 released 4/26/2011.
- e. Ludwig van Beethoven, *Symphony No. 7 in A*, Op. 92, *Allegretto*, LS, PO, Biddulph WHL 033 recorded 4/6/1927.
- f. *Ibid.* but arranged for piano by Liszt, Leslie Howard, Hyperion CDA 66671/5 recorded 4/28/1992.†
- g. César Franck, *Grande pièce symphonique*, Op. 17, M. 29, Michael Murray, organ of St. Sernin, Toulouse, Telarc CD-80234 recorded 7/18/1989.

- h. Johann Sebastian Bach, *Tocatta & Fugue in d*, BWV 565, Daniel Maurer, J. A. Silbermann organ in St. Thomas, Strasbourg, Bauer Studios DMB108 recorded 8/5/2008.

3. Orchestrating Musorgsky

7:54

- a. MPM, Brailowsky *op. cit.*
b. *PixEx*, arranged for piano by Horowitz, Vladimir Horowitz, RCA CD 60526-2 recorded 11/7/1947.
c. *PixEx*, orchestrated by Tushmalov, Marc Andrae, Munich Philharmonic, BASF BC 22128 released 1975 (*Tushmalov*).
d. *PixEx*, orchestrated by Brandenburg, Helmuth Brandenburg, RIAS Orchestra, Sonoton SON129 released 1970.
e. *PixEx*, arranged for piano and orchestra by Naoumoff, Émile Naoumoff, Igor Blaschkow, Deutsches Symphonie-Orchester Berlin, Alcar ALC 5106-2 released 2001.
f. *PixEx*, orchestrated by Breiner, Peter Breiner, New Zealand Symphony Orchestra, Naxos 8.573016 recorded 2/7/2012.*
g. *PixEx*, orchestrated by Wood, Nicolas Braithwaite, London Philharmonic Orchestra Lyrita SRCD216 released 7/7/2007.*
h. *PixEx*, orchestrated by Maurice Ravel (*PixExRav*), Eugene Ormandy (EO), PO, Columbia MS-7148 recorded 4/21/1966.
i. *PixEx*, Sviatoslav Richter, Artia AL-154 released 1960.

4. Stokowski's Orchestration

35:03

- a-g. *PixEx*, orchestrated by Stokowski, LS, PO, Victor M-706 recorded 11/27/1939 (*PixEx Stoky*).
h. Maurice Ravel, *Gaspard de la nuit*, *Le gibet*, Mar. 55, Pascal Rogé, Decca 8362 released 2/21/1994.*
i. *PixExRav op. cit.*
j-z. *PixExStoky*.
aa. *Tushmalov*.
ab. *PixExStoky*.
ac. Anton Webern, *Concerto*, Op. 24, Pierre Boulex, Ensemble Intercontemporain, DGG 457 640-2 recorded 10/1992.

- ad-aj. *PixExStoky*.
ak. Pyotr Il'yich Tchaikovsky (PIT), *Marche slave*, Op. 31, EO, PO, RCA CRL3-2026 recorded 2/17/1972.
al-am. *PixExStoky*.
an. *PixExRav*, EO, PO, Columbia ML-4700 recorded 2/15/1953.
ao. PIT, *1812 Overture*, Op. 49, EO, PO, Columbia ML-5392 recorded 4/19/1959.
ap. *PixExStoky*.

5. Conclusion

4:13

- a. *PixExStoky*.

Many of these recordings are available as paid downloads: * PrestoClassical.com, † Hyperion-records.co.uk.

Thanks, Bibliography, Comments

This audio project is dedicated to those who died in Paris, November 13, 2015.

Stéphane Denève and I had done two CDs together and were talking about a third. We decided the subject would be orchestration. The hook on which we'd hang it would be his performance of the Stokowski orchestration of Musorgsky's *Pictures at an Exhibition*. I said that I'd meet him for an interview anywhere in North America or western Europe, the rest of the world was too much trouble. We agreed on Amsterdam where he would be conducting Poulenc's opera *Les Dialogues des Carmelites*. Two days before Connie and I left, terrorists struck in Paris.

The night before the interview, we saw *Dialogues* at The Netherlands National Opera. Before the performance, Stéphane came out and thanked everyone for coming to the theater under such circumstances — that we could not let terrorists destroy our way of life as they sought to do. The work had a rather strong and very particular resonance that evening. Chilling does not even begin to describe it. I thought that I was going to completely lose control during the final scene and it was evident that I was not alone. A stunning theatrical experience, though more than gruesome if one considers the news events that sensitized one to the performers' and Poulenc's art.

The interview the next day took the edge off the recent news. It's just wonderful to draw him out on music: eloquent, informed, incisive, energetic and amusing. Always great fun! I hope that listening to the interview gives you a good fraction of the pleasure that I took in conducting it.

Despite the disturbing events, the opera's recording engineer could not have been more forthcoming. He made this interview possible. Any flaws in the interview are due to my bad editing, not his flawless original recording.

There are two recordings available of Stokowski conducting the Philadelphia Orchestra in his orchestration of *Pictures*. One's a radio broadcast tape, the other is his original recording, Victor M-706. This is the recording that you hear Stéphane mention several times during the course of the interview. I didn't much like the sound of the broadcast recording: I managed to buy the 78s. They were rather scratchy, to say the least. Clean-up is never easy if the source is bad and I was resigning myself to simply tolerating the noise when I found that Al Lesitsky had transferred a set of the 78s to cassette tape in the 70's. He digitized the tape, I ran it through the clean-up routines written by Brian S. Davies and, bingo! a nice transfer. It's the one that is used throughout. Al provided several other recordings that I needed, but the Stoky *Pictures* was the linchpin.

We mentioned organ registration so much — both of us — that I had to demonstrate what it was we meant. I've a fair library of organ recordings, but it was going to be a hard slog getting through them to find the perfect moment. Stan Scordilis took on the challenge. He's to be thanked for the idea and for the clip of Michael Murray playing Franck's *Grande pièce symphonique* on the fabulous Cavallé-Coll in St. Sernin in Toulouse. Bravo!

Connie did the graphics and had to sit through endless requests of "Lend me your ears". I observe, yet again, that I should be lost without her.

The bibliography that I should cite is everything that I've ever read on orchestration. Start with Piston's standard text and just go on from there: Berlioz, Rimsky-

Korsakov, Carse on history; but the actual citation is to Jason Klein. His 1980 Stanford D.M.A dissertation, *Mussorgsky's Pictures at an Exhibition: A Comparative Analysis of Several Orchestrations* was beyond useful. Not only is it informative, it is also well written. Most of us cannot claim that quality for our doctoral dissertations, I fear. Furthermore, he proved to be an entertaining and informative email correspondent. Special thanks are due.

If you liked this talk, and particularly if you didn't, tell me. You can find me at the Philadelphia Orchestra. I'm there every Thursday when we're in town. If that's not convenient for you, contact me through the Orchestra.

Years ago, I was driving to work. It was not going to be a good day and I was not happy — unusual, I really liked going to work most of the time. WQXR announced that the next piece was *Là ci darem la mano*. I was pleased. I don't like excerpts, but under the circumstances I would take what I could get and it would be sooooo nice. The music started up and, after several minutes, I thought: Well, where's the *Don Giovanni*? Only then, and with a shock, did it sink into my thick skull that I was hearing a transcription. I won't say to what or played by whom in order to spare the guilty, but it was then that I fully conceived of how important instrumentation is. That led to this program, strained from the music of the three decades that lay between. Much of the music in those three decades, or in the decade before, was played by The Philadelphia Orchestra. Its musicians provide every week a liberal education in how glorious an orchestra can be and how endlessly varied an experience is provided by timbre. It is to them that this program, and every one of its predecessors, is really dedicated.

Mike Cone

Seat K-101 Productions 013