

米凱 · 路迪 Mikhail Rudy

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《鋼琴戰曲》

The Pianist

25 – 26.3.2010

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米凱 · 路迪鋼琴獨奏會

Mikhail Rudy Piano Recital

27.3.2010

香港大會堂音樂廳

Concert Hall, Hong Kong City Hall

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米凱·路迪 MIKHAIL RUDY

音樂家米凱·路迪深具創意且魅力非凡，贏得眾多榮譽。他聯同聖彼得堡愛樂樂團演奏拉赫曼尼諾夫第二鋼琴協奏曲及柴可夫斯基第一鋼琴協奏曲，獲得法國唱片學院獎；演奏希曼諾夫斯基的鋼琴獨奏作品獲法國國家唱片大獎；再憑演奏史克里亞賓組曲獲得查理·克羅斯學院大獎。

路迪生於俄國，在莫斯科音樂學院畢業，師從雅各·弗萊爾。在巴黎隆-提博大賽折桂後定居法國。路迪音樂事業的成功，與他善用其他文化藝術領域之所長密不可分。因此，他獲法國政府頒發藝術及文學勳章，可謂實至名歸。

路迪與保羅·帕雷首次亮相巴黎後，經常與多個法國樂團合作，成為法國最受歡迎的藝術家之一。路迪亦定期回祖國演出，常為聖彼得堡愛樂樂團及莫斯科各主要樂團客席演出。

An artist of great creativity and charisma, Mikhail Rudy has won many honours, among them the Prix de l'Academie du Disque Francais for his Rachmaninov Piano Concerto No 2 and Tchaikovsky Piano Concerto No 1 with the St Petersburg Philharmonia; the Grand Prix du Disque for his recording of Szymanowski solo piano works; and the Grand Prix Academie Charles Cros for his Scriabin cycle.

Rudy was born in Russia where he studied at the Moscow Conservatory with Jacob Flier. After winning First Prize at the Marguerite Long-Jacques Thibaud Competition in Paris, he settled in France. There he was appointed Chevalier des Arts et des Lettres by the French Government. It was an apt recognition for a man whose pursuit of an outstanding musical career has always been inextricably linked with a search for excellence in many other areas of art and culture.

Since his debut in Paris with Paul Paray, Rudy has performed regularly with all French orchestras and remains one of the most popular artists in France. Rudy also frequently visits his native Russia

法、俄兩國以外，路迪還與世界各大交響樂團合作，包括：克里夫蘭管弦樂團、倫敦交響樂團、柏林愛樂樂團、匹茲堡交響樂團、羅馬聖賽西利亞音樂院管弦樂團、米蘭斯卡拉劇院、佛羅倫薩五月音樂節、托里諾RAI交響樂團、英國廣播公司交響樂團、哈萊管弦樂團、國立皇家蘇格蘭管弦樂團、NHK交響樂團、日本讀賣交響樂團，和墨爾本及悉尼交響樂團。

路迪創立了著名的聖西奎耶音樂節，並親自擔任藝術總監達20年。他更是受尊敬的電視廣播人，為英國廣播公司錄製了以柴可夫斯基為主題的紀錄片；又與法國音樂廣播電台錄製了一套專題節目，介紹史克里亞賓、布拉姆斯、齊馬諾夫斯基及亞納切克的生平和作品。除此之外，他對錄像及寫作亦有涉獵。路迪創作了一個精彩的雙鋼琴作品《疊夢》，與爵士鋼琴大師米沙·阿爾珀林改寫古典作品及即興演出。該作灌錄成大碟，於2004年一經推出就大獲讚譽。2008年路迪的第一本書《鋼琴家小說：難耐的人生》出版，在法國古典音樂排行榜上蟬聯銷量冠軍數周，反應熱烈。

最近，路迪與俄羅斯國家管弦樂團及布達佩斯交響樂團合作舉行了音樂會，與國立皇家蘇格蘭管弦樂團前往奧地利巡演，並在維也納金色大廳及薩爾斯堡大音樂廳舉辦了音樂會。在北美，他為溫哥華交響樂團演出開季節目，又為三藩市交響樂團客席演出。楊頌斯指揮的巴伐利亞廣播交響樂團，在開季演出時亦邀請了路迪獨奏。

where he is a regular guest of the St Petersburg Philharmonic and the main Moscow orchestras.

Rudy also plays with the finest orchestras around the world, including the Cleveland Orchestra, the London Symphony Orchestra, the Berlin Philharmonic Orchestra, the Pittsburgh Symphony, Accademia di Santa Cecilia di Roma, La Scala di Milano, Maggio Musicale Firenze, RAI Torino, the BBC Symphony, the BBC Philharmonic, the Halle Orchestra, the Royal National Scottish Orchestra, NHK Tokyo, Yomiuri Symphony, and the Melbourne and Sydney Symphony Orchestras.

Rudy founded the prestigious St Riquier Festival and was their Artistic Director for twenty years. He is also a respected television broadcaster and has contributed to a BBC television documentary on the life and music of Tchaikovsky. In France he created a series of radio projects for France-Musique, illuminating the life and works of Scriabin, Brahms, Szymanowski and Janacek and he is active in experimental video-filming and writing. Rudy also developed an exciting, innovative project for two pianos, *Double Dream*, with great jazz pianist Misha Alperin which consists of partly rewritten and partly improvised compositions of classical repertoire. The CD, released in 2004 was critically acclaimed. In September 2008, Rudy's first book *Le Roman d'un pianiste, l'impatience de vivre* was published. The well-received book was the number one best seller on the classical music list in France for weeks.

Some of Rudy's recent highlights include concerts with the Russian National Orchestra, the Budapest National Orchestra, a tour in Austria with the Royal National Scottish Orchestra and concerts in Musikverein in Vienna and Grosses Festspielhaus in Salzburg. In North America, he opened the season of the Vancouver Symphony and was the guest of the San Francisco Symphony Orchestra. He was also the soloist of the Bavarian Radio Orchestra under Mariss Jansons for the opening concerts of their season.

《鋼琴戰曲》

米凱·路迪根據華迪沙·斯碧曼同名傳記改編

演出：米凱·路迪（鋼琴）、彼得·健力士（文本朗讀）

蕭邦 (1810 – 1849)

夜曲，作品 27 之 2

斯碧曼 (1911 – 2000)

小協奏曲，選段

蕭邦

馬祖卡舞曲，作品 63 之 3

前奏曲，作品 28 之 4

前奏曲，作品 28 之 15

前奏曲，作品 28 之 20

降 B 小調奏鳴曲，作品 2 之第一樂章

斯碧曼

鋼琴套曲，選段

蕭邦

升 C 小調夜曲

前奏曲，作品 28 之 24

前奏曲，作品 28 之 7

夜曲，作品 27 之 2

The Pianist

by **Mikhail Ruby** based on **Wladyslaw Szpilman's** book *The Pianist*

Performed by **Mikhail Rudy** on piano and narrated by **Peter Guinness**

Fryderyk Chopin (1810 – 1849) Nocturne, Op 27, No 2

Wladyslaw Szpilman (1911 – 2000) Concertino, extracts

Fryderyk Chopin Mazurka Op 63, No 3
Prelude Op 28, No 4
Prelude Op 28, No 15
Prelude Op 28, No 20
Sonata No 2 in B flat minor,
1st movement

Wladyslaw Szpilman Suite for Piano, extracts

Fryderyk Chopin Nocturne in C sharp minor
Prelude Op 28, No 24
Prelude Op 28, No 7
Nocturne Op 27, No 2

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Running time: approximately 1 hour and 30 minutes with no interval

關於《鋼琴戰曲》

文：米凱·路迪

2000年《鋼琴戰曲》一書剛剛出版，我就拜讀了此作。書中華迪沙·斯碧曼的故事與我家庭的經歷非常相似，深深打動了我。

我的家庭曾被斯大林迫害，兩個祖父都因莫須有的罪名被處死。為了生存，幼年時的我不得不與家人一起不停輾轉遷徙。動盪的時局下，我在一個動輒浸水的地下室開始學習鋼琴，那就是我們當時的棲身之地。儘管環境艱苦，音樂一直給我莫大的鼓舞，也是我心靈的依託。

2001年，波蘭斯基的著名電影《鋼琴戰曲》公映前，我構思了《鋼琴戰曲》計劃。作為一個古典鋼琴家，要寫有戲劇性的作品是一次很特別的藝術體驗。我的目的是將音樂與文字以獨特的方式有機地結合，以推動情節的發展。

音樂不是對語言的解釋，而是劇情發展中的重要組成部份。我選用了蕭邦和斯碧曼自己的作品，因為正是這些音樂塑造了斯碧曼當時的內心世界。這一點在音樂和敘述中都有體現。

另外，我意外地得到斯碧曼的兒子安德烈的幫助。他在斯碧曼的書被禁50年後促成了該書的再版。安德烈策劃了有史以來第一場向他父親致敬的音樂會，並邀請我擔任演奏。我欣然同意，並在2002年與波蘭國家樂團合作，在華沙愛樂音樂廳演出，曲目包括鋼琴協奏曲及數首鋼琴獨奏曲，都是斯碧曼在昔日的猶太人隔離區所作。

About *The Pianist*

Text: Mikhail Rudy

I read the book, *The Pianist*, in 2000 immediately after it was published. I was very moved by the story of Wladyslaw Szpilman which I found echoed my own family's experience.

I came from a family which was persecuted by Stalin. My two grandfathers were executed for no reason, and during my childhood, we had to move constantly in order to live and survive. Under those precarious conditions, I started to study the piano in a cellar that flooded regularly, which was our home at the time. During all these difficulties, music was always a tremendous support and the centre of my inner life.

In 2001, before the famous Polanski movie was released, I conceived *The Pianist* project. It was for me, as a classical pianist, a very special artistic experience to write a theatrical play. My goal was to find an original way of putting music and text together in order to find the right balance between the two, so that the drama could continue to move forward.

In this case, the music should not be an illustration of the text but a major component of the dramatic development. I chose Chopin and Szpilman's own music pieces because these formed the internal world of Szpilman at that time in his life, expressed through both music and text.

In addition, I found an unexpected supporter in the person of Andrzej Szpilman, Wladyslaw Szpilman's son. He was instrumental in having the book republished after more than 50 years of interdiction in Poland. Andrzej asked me to play the first ever concert dedicated to his father's music, which I did in 2002 with the Polish National Orchestra at the Warsaw Philharmonic Concert Hall. I played

戰爭結束後，斯碧曼為了生活，停止了創作古典樂，轉而成為成功的流行曲作家。2002年的音樂會上，我幸會了斯碧曼家人中的倖存者，自此一直保持聯繫。而與他們一同在華沙重遊故事發生的舊地，也成為了我一生中難忘的經歷。

the Concertino for Piano and Orchestra which Szpilman wrote in the ghetto, and several pieces for piano solo.

After the war, Szpilman practically stopped composing classical music and started a very successful career as a popular song writer. During the 2002 concert, I met all the living members of the Szpilman family and we have been in regular contact since. A very unique moment in my life was visiting with them the places in Warsaw where the story took place.

在斯碧曼《鋼琴戰曲》一書出版之後，路迪與法國演員羅賓·瑞努奇依此共同創作了一齣音樂與戲劇演出。這齣作品2005年在巴黎上演達四個月之久，獲觀眾與評論家一致讚譽。隨後，他們巡演了法國五十多個城市，在曼徹斯特國際藝術節及荷蘭的演出更空前成功。2009年，本作在澳洲上演，參加悉尼國際藝術節；現在於香港藝術節首演，由米凱·路迪和彼得·健力士演出。

Rudy wrote and performed together with French actor Robin Renucci a theatrical and musical play after Wladyslaw Szpilman's book *The Pianist*. The show ran in Paris in 2005 for more than four months where it received both audience and critical acclaim. It then toured more than 50 cities in France, was presented with extraordinary success at the Manchester International Festival and in Holland. In 2009, it went to Australia for the Sydney International Festival, and now premieres in the Hong Kong Arts Festival with Peter Guinness.

華迪沙·斯碧曼 Wladyslaw Szpilman (1911 – 2000)



華迪沙·斯碧曼在華沙音樂學院修讀鋼琴，再往柏林的藝術學院進修。1933年完成學業後，他回到華沙並迅速成為古典和流行音樂兼擅的著名鋼琴家暨作曲家。自1935年起，斯碧曼為波蘭電台演奏鋼琴，直到德國入侵並佔據波蘭。1945至1963年期間出任波蘭電台的音樂總監，同時以鋼琴家身份在歐洲演出。1963年成立華沙鋼琴五重奏，隨樂團到世界各地演出，直到1986年。他的暢銷自傳《鋼琴戰曲》於二次大戰剛結束時寫成，憶述戰爭期間他奇蹟生還的真實慘痛經歷。斯碧曼的自傳由導演波蘭斯基在2003年拍成電影，電影先後獲法國金棕櫚獎、三項奧斯卡金像獎及多個歐洲電影獎殊榮。

Wladyslaw Szpilman studied piano at the Warsaw Conservatory and subsequently at the Academy of Arts in Berlin. After completing his studies in 1933, he returned to Warsaw where he quickly became a celebrated pianist and a composer of both classical and popular music. From 1935 until the German invasion and occupation of Poland he was a pianist at Polish Radio. From 1945 to 1963 he was Music Director of Polish Radio while at the same time he performed as a pianist in Europe. In 1963, he founded the Warsaw Piano Quintet and performed with them world-wide until 1986. His bestselling memoir *The Pianist* was written immediately after the war and tells the harrowing true story of his miraculous survival during WW II. Szpilman's novel was made into a film by Roman Polanski in 2003 that went on to win the Palme d'Or, three Oscars and various European film prizes.



© Peter Simpkin

彼得·健力士 Peter Guinness

文本朗讀
Narrator

彼得·健力士舞台、電影及電視資歷均豐。劇場作品有：《玩偶之家》、《小狐狸》、《皆大歡喜》、《誰怕維珍妮亞·吳爾芙？》、《奧利安娜》、《譚格瑞的續弦夫人》、《浮士德的悲劇》、《暴風雨》、《聰明過頭》、《針鋒相對》、《權利與榮耀》、《海鷗》、《馬克白》、《飛行》、《石棺》、《陌生的孩子》及《哈姆雷特》。電視作品包括英國廣播公司的連續劇《荒涼山莊》、《急症室》、《英雄艾文荷》、《船塢》、《爬蟲》、《煙幕》、《斯彭德》一及二、《紅帽警探》、《秘密會議》、《貝特魯大屠殺》、《黑暗國度》及《一千零一夜》。健力士演出的電影有：《秘密通道》、《傑克與魔豆》、《重返艷陽天》、《無頭谷》、《幽靈潛艇》、《俠聖》、《克里斯托弗·哥倫布》、《異形》第三集及《魔鬼戰士堡》。

Peter Guinness has extensive stage, film and television credits. Guinness has appeared on stage in *A Doll's House*, *The Little Foxes*, *As You Like It*, *Who's Afraid of Virginia Woolf*, *Oleanna*, *The Second Mrs Tanqueray*, *Dr Faustus*, *The Tempest*, *Too Clever By Half*, *Measure for Measure*, *The Power and The Glory*, *The Seagull*, *Macbeth*, *Flight*, *Sarcophagus*, *Changeling*, and *Hamlet*.

He has appeared on television in BBC series such as *Bleak House*, *Casualty*, *Ivanhoe*, *Seaforth*, *Bugs*, *Smokescreen* and *Spender I and II*, as well as episodes of *Red Cap* where he was a regular, and *The Conclave*, *Peterloo Massacre*, *Dark Realm* and *Arabian Nights*.

Guinness's film credits include roles in *Secret Passage*, *Jack and the Beanstalk*, *Greenfingers*, *Sleepy Hollow*, *Hostile Waters*, *The Saint*, *Christopher Columbus*, *Alien III* and *The Keep*.

《鋼琴戰曲》場刊中譯：曾逸林

米凱・路迪鋼琴獨奏會

Mikhail Rudy Piano Recital

布拉姆斯 (1833 – 1897)

三首間奏曲，作品 117

- 1. E大調：中庸的行板
- 2. 降B小調：不太快的行板
及充滿感情的
- 3. 升C小調：流暢的行板

六首鋼琴作品，作品 118

- A小調間奏曲：不太快的快板，
但充滿熱情
- A大調間奏曲：溫柔的行板
- G小調敘事曲：有活力的快板
- F小調間奏曲：略帶激動的小快板
- F大調浪漫曲：行板
- 降E大調間奏曲：行板・憂鬱的廣板

— 中場休息 —

穆索爾斯基 (1839 – 1891)

《圖畫展覽會》

Johannes Brahms (1833 – 1897)

Three Intermezzos, Op 117

- No 1 in E flat: Andante moderato
- No 2 in B flat minor:
Andante non troppo e con molto espressione
- No 3 in C sharp minor: Andante con moto

Six Piano Pieces, Op 118

- Intermezzo in A minor:
Allegro non assai, ma molto appassionato
- Intermezzo in A: Andante teneramente
- Ballade in G minor: Allegro energico
- Intermezzo in F minor:
Allegretto un poco agitato
- Romanze in F: Andante
- Intermezzo in E flat: Andante. Largo e mesto

— Interval —

Modest Mussorgsky (1839 – 1881)

Pictures at an Exhibition

布拉姆斯

三首間奏曲，作品 117

《三首間奏曲》（作品 117）於 1892 年完成，是布拉姆斯最精緻的作品，而且依舊鼓舞人心。第一首《間奏曲》的開端，引用了《古今蘇格蘭歌曲》（大衛·赫特，1769 年）裏的歌詞：

「吧囉，我的兒子，乖乖躺着睡，
聽見你的哭聲，我就心痛。」

搖籃曲本身只有 16 小節，但鋪排完美，樸素但扣人心弦，與較沉寂的中段構成對比。開端旋律重現時略帶修飾，音樂回復平靜。第二首是首精緻的短曲，糅合了內斂克制和匆忙迫切的感覺，但避免過於肯定，因此更令人印象深刻。在優雅流麗的鋼琴精緻小品裏，旋律和樂思逐一浮現，既迷人又順理成章。

第三首以頗陰沉的動機開始，隨着發展變得愈來愈熱情。相反，中段的交叉節奏運用得恰到好處，既清新又歡快，因此要加上一個迷人的過渡句才能返回開端主題的氣氛。開端主題這時配上新的和聲，聲音也更豐富。

樂曲介紹由米凱·路迪提供

Johannes Brahms

Three Intermezzos, Op 117

The Three Intermezzos of Op 117, completed in 1892, find Brahms at his most refined, but with no decline in inspiration. The **opening Intermezzo** is headed with a quotation from *Ancient and Modern Scottish Songs* (David Herd, 1769):

“Balou, my boy, ly still and sleep,
It grieves me sore to hear thee weep.”

The sixteen-bar lullaby itself is perfectly shaped and has an intensely moving simplicity which contrasts with the more brooding middle section. Peace returns with the opening melody in a slightly more ornate form. The **second Intermezzo** couples this feeling of introspective restraint with a scurrying urgency which is again the more impressive for its refusal to become too assertive. Melodies and ideas emerge naturally from the elegant, flowing pianism of this exquisite miniature, following each other with charming inevitability.

The **final Intermezzo** opens with a rather sullen motive which gains in warmth as it develops. By contrast the middle section, with its felicitous crossing-rhythms, is so fresh and cheerful that a charming bridge passage is called for to return to the mood of the opening theme, now reharmonised and filled out in an altogether richer form.

Programme notes provided by Mikhail Rudy

布拉姆斯

六首鋼琴作品，作品 118

第一首〈間奏曲〉篇幅短小，是整套樂曲的引子。此曲洋洋灑灑的演說口吻，與下一首〈間奏曲〉那沉靜迷人的情韻形成強烈對比；曲中的卡農樂段含蓄婉轉，全曲發人深省。

第三首的標題是〈敘事曲〉，實在令人意想不到。樂曲轉調大膽，節奏奔放，中段的氣氛則較冷淡舒緩。

第四首〈間奏曲〉無論風格和氣氛都令人想起貝多芬，像諧謔曲似的，彷彿為迎接平靜抒情的〈浪漫曲〉而寫。〈浪漫曲〉以豐富的讚美詩織體寫成，全曲究竟以最高聲部還是內聲部為主，也難以確定。中段以D大調寫成，充滿活力與創意，出人意表的升G音、顫音和豎琴效果表現力豐富，因此開端主題重現時，舒緩的感覺更強烈。

最後一首〈間奏曲〉樂曲竟然令人想起另一位擅長寫作短曲的作曲家——德布西。此曲問世時，德布西也已經三十一（雖然這時他仍然名不見經傳）。大家通常會把德布西與印象派相提並論，可是布拉姆斯卻採用印象派風格寫作，進一步顯示他的鋼琴作品千變萬化，多姿多彩，無論寫那種風格都游刃有餘。

樂曲介紹由米凱·路迪提供

Johannes Brahms

Six Piano Pieces, Op 118

By way of introduction, **No 1** is a brief declamatory flourish in strong contrast with the contemplative charm of the second **Intermezzo**, with its canons implied but not concluded, and its prevailing mood of reflection.

Ballade is a strange title for **No 3**, characterised as it is by daring modulations and impetuous rhythms, although the remote middle section is more relaxed.

No 4 recalls Beethoven, both in style and in mood, and serves as a **scherzo** and trio leading to the lyrical calm of the **Romanze**, with its rich chorale ambiguously refusing to assert whether the top or the inner line is really intended to dominate. The **middle section** in D major is full of lively invention with the most eloquent use of unexpected G sharps, trills and harp colourings, throwing into even sharper relief the simplicity of the opening subject when it returns.

The **final piece** is an unexpected reminder that Debussy, another outstanding miniaturist, was already 31 years old, although still relatively unknown. Yet Brahms, writing in an impressionist style which we now associate so much more with the younger composer, here gives a salutary confirmation of the colossal range of his own piano compositions, and of his mastery of any style to which he set his mind.

Programme notes provided by Mikhail Rudy

穆索爾斯基 《圖畫展覽會》

1873年，穆索爾斯基參觀建築師及畫家維克托·赫特曼的作品展後獲得靈感，寫成一系列鋼琴作品。

聽這首作品的時候，大家必須以聽覺漫步，順着畫廊往前走。「漫步」主題在全曲多次重現。第一幅「畫」是以土地精靈為題的超現實畫作，畫中的小矮人活像一個胡桃夾子。接着是一幢意大利《古堡》，門前的遊吟詩人在唱歌。短暫的「漫步」過後，到達一幅名為《在巴黎杜樂麗花園爭執的兒童》的畫前；然後是《公牛》拉着沉重的波蘭馬車，輪子笨重地轉動。下一段「漫步」走向《小雞在蛋殼裏跳芭蕾舞》，再慢慢轉往《胖子和瘦子》，那裏有兩個猶太人在對話，他們一個深沉霸道，一個活潑開朗，此時出現一段猶太曲調。

聽眾接着來到《利摩撒市場》，婦女在討價還價；大家走進地下，來到巴黎的《墓穴》。穆索爾斯基說他在這裏看見赫特曼的幽靈，所以大家會聽到一幅有骷髏頭、骷髏骨的畫面。現在「漫步」的主題變成以音樂描繪原文標題為拉丁語的「用冥界語言跟死人對話」。旅程接近尾聲了，但大家還是停下來觀賞超現實畫作《雞腳上的茅屋》；不過，好戲在後頭：《基輔的大門》是最氣勢逼人的高潮。事實上，基輔城外根本沒有大門，但赫特曼設計了城門，門頂是俄羅斯頭盔。穆索爾斯基把原本的「漫步」轉化，最後激昂地結束。

樂曲介紹：哈里·羅爾尼克
樂曲介紹中譯：鄭曉彤

Modest Mussorgsky *Pictures at an Exhibition*

After a visit to an exhibition of the architect and painter Victor Hartmann's work in 1873, Mussorgsky was inspired to write a series of piano pieces.

To hear this, we must take an aural walk or promenade through the art gallery. It is this *Promenade* theme which is repeated throughout the piece. The first “picture” is a surrealistic picture of a *Gnome*, a little dwarf which looks like a nutcracker. This is followed immediately by an *Old Castle* in Italy with a troubadour singing in front of it. After a short repetition of the *Promenade*, we come to *Children Arguing in Paris's Tuileries Gardens*. Then we hear the sound of *Oxen* pulling a heavy Polish wagon, its lumbering wheels turning. The next *Promenade* turns into a *Ballet of Chickens in their Shells*, but this soon turns slowly into *Samuel Goldenberg and Schmule*, two Jewish men in conversation. One is grave and imposing, the other is lively, skipping to another Jewish tune.

Then we come to *Limoges Market*, with the women haggling. We then descend into the *Catacombs of Paris* where Mussorgsky notes that he saw the ghost of Hartmann — so we have a picture of skulls and skeletons. Now the “promenade” theme is transformed into a musical representation of the Latin *With the Dead in a Dead Language*. We are coming to the end now, but we stop to see a surrealistic *Hut-like Clock Standing on Chicken Legs*. But the climax is the most dramatic. This is *The Great Gate at Kiev*. Actually, there was no gate to the city of Kiev, but Hartmann designed a fantasy gate, topped by a Russian helmet. Mussorgsky pictures this with a transformation of the original *Promenade*, ending in a rousing climax.

Programme notes by Harry Rolnick