

Pictures at an exhibition

by Yaron Gottfried after Mussorgsky for Jazz Trio and Orchestra

1. Promenade 1:19
2. "Gnomus" 7:43
3. Promenade theme 1:48
4. "Il vecchio castello" 6:26
5. Promenade theme 0:28
6. "Tuileries" (Dispute d'enfants après jeux) 2:41
7. "Bydlo" 5:52
8. "Samuel" Goldenberg und "Schmuyle" 6:06
9. "Limoges", le marché 3:51
10. Promenade theme 4:09
11. "The Hut on Fowl's Legs" (Baba-Yagá) 5:28
12. "The Great Gate of Kiev" 4:05

Pianist and conductor: Yaron Gottfried
Bass: Yorai Oron, Drums: Rony Holan
Uno ensemble Beijing

Executive Producers: Glen Roven,
Peter Fitzgerald, Richard Cohen



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The background is a complex, layered composition. At the top, there are numerous splatters of red, black, and orange paint. Below this, a faint, sepia-toned sketch of a classical building with a dome and columns is visible. In the lower right, there are dark, expressive sketches of figures, possibly in a crowd or a performance. The overall aesthetic is gritty and artistic, with a mix of organic splatters and structured architectural or figurative elements.

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This remake brings a contemporary interpretation to the timeless masterpiece by Mussorgsky. Presented as complete suite of 12 movements arranged, orchestrated and recomposed for Jazz trio (Piano, Bass, Drums) and Orchestra, this jazz version of Pictures at an Exhibition will introduce this eternal piece to a whole new audience.

The melodies and themes of Mussorgsky's original version are dressed in new colors and inspired new forms for the jazz trio to improvise. Each movement is approached differently while being transformed into a live, authentic encounter between classical and jazz, between written material and improvisation; the overall mood of each picture, as well as the naturalistic approach of Mussorgsky, is very much kept alive.

"Yaron Gottfried has taken a classic Romantic suite and musically translated it into a contemporary happening. His multiple views of the famous "Promenade" are extraordinary. The orchestrations are well done and the performance exemplary."

Dave Liebman

*"Yaron Gottfried is an excellent pianist and arranger and I enjoy listening to his music. His arrangements of "**Pictures at an Exhibition**" by Mussorgsky are inventive and imaginative and his playing blends beautifully with the larger ensemble. His version sheds new light on a well known piece and opens up the piece for creative improvisation."* **Uri Caine**



The order of the movements:

1. "Promenade"

The work opens with the famous theme that reemerges throughout as a transition amid the changing moods of the various pictures. Mussorgsky depicts himself "roving through the exhibition, now leisurely, now briskly in order to come close to a picture that had attracted his attention, and at times sadly, thinking of his departed friend."

2. "Gnomus"

Swing-rock groove. Hartmann's sketch, now lost, is thought to represent a design for a nutcracker displaying large teeth. The lurching music, in contrasting tempos with frequent stops and starts, suggests the movements of the gnome. I added new two sections of improvisation with contrasting character.

3. Promenade theme

Soft swing Ballad tune with warm jazzy harmonies - A placid statement of the promenade melody depicts the viewer walking from one display to the next.

4. "Il vecchio castello"

The picture by Hartmann depicts a medieval castle with a troubadour outside. I used the original themes but shifted into a middle- eastern oriental desert like character, with a meditative percussion and bass groove.

5. Promenade theme

A brief majestic statement of the promenade melody (8 measures) gives it more extroversion and weight than before.

6. "Tuileries" (Dispute d'enfants après jeux)

Hartmann's picture of the Garden of Tuileries near the Louvre in Paris. Figures of children quarrelling and playing in the garden. Light Samba rhythm together with a new harmonic approach of the theme in a short ABA standard form.

7. "Bydlo"

A Polish cart on enormous wheels, drawn by two oxen. This heavy movement starts very quietly and is based on two repeated notes played in the bass parts as background to the theme. The music slowly builds getting wilder and wilder as it reaches the climax. It then cools back down to mysterious drum solo which continues to the whispering end .

8. "Samuel" Goldenberg und "Schmuyle"

"Two Jews: Rich and Poor" The movement is thought to be based on two separate extant portraits. The first theme represent the Rich and is played by the piano in the style of the "Hazanut," free in tempo and full of expression and emotion as if it is sang by the "Hazan" in the synagogue. The second contrasting theme represent the Poor – piercing, troubled-sounding melody in 5/8 meter in the style of Georgian Folklore dance alternating with Spanish flamenco style.

9. "Limoges", le marché

"French women quarreling violently in the market." Swiping Latin groove with scherzo character, written as a jazz- Latin tune in ABA form. The solo part changes to R& B feel for more edge.

10. Promenade theme

Free contemplations create a mix of fragments and ideas which reflects the changing moods and the vagueness of the viewer.

11. The Hut on Fowl's Legs (Baba-Yagá)

Baba-Yagá is the witch of death from Russian mythology. In the story Hartman painted a design for a clock based on the hut. This is quite a violent and rocky section; motives evoke the bells of a large clock and the whirlwind sounds of a chase. The B part is in Reggae-feel and leads back to the closing section similar to the A section.

12. "The Great Gate of Kiev"

Hartmann's sketch was his design for city gates at Kiev in the ancient Russian massive style with a cupola shaped like a Slavonic helmet." The movement features a grand main theme that exalts the opening promenade but in strict, 4/4 meter. I took a Bluesy "New-Orleans" sound twist on the theme, the work ends in a big grandioso Finale with the sound imitating victorious bells ringing .

YARON GOTTFRIED

Recorded in China at the Forbidden city concert hall, September 2011

Recording Engineer: Jason Wingsound

Additional strings - Hadas Fabrikant, Rachel Ringelstein, Lina Tartakovsky, Yifat Weltman.

Recorded at Pluto studio, Engineer: Daniel

Arranged, orchestrated, conducted and produced by Yaron Gottfried

Mixing and editing by Yaron Gottfried at Gottfried 3rd floor studio

Mastering :

Cover design: Michal Lifshitz

Thanks to my great partners and musicians - Rony Holan and Yorai Oron for their wonderful solos and their huge contribution to this album!

All the wonderful players of "Uno ensemble" who took part in this project.

Zhu Jing from the FCCH for commissioning the work, Ying Zhang for all the help,

Dagan Shani and the Israeli embassy in Beijing for the ongoing support.



M. Mussorgsky

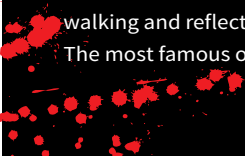
“Pictures at an exhibition” the original

Mussorgsky produced his "Pictures at an Exhibition" to perpetuate the memory of a friend artist and architect Victor Hartmann. Mussorgsky was an ardent Russian nationalist, but he was far more interested in folk art than in the grandiose ornamental designs of the aristocracy. Or, as Tchaikovsky put it, “He likes what is coarse, unpolished and ugly.”

He devoted himself to seeking truth in art by crafting a natural style without classical artifice.

When Hartmann died in 1874, aged only 39, Mussorgsky was devastated. The following year saw a memorial exhibit of 400 of Hartmann works. Mussorgsky was deeply moved; he quickly reacted to the exhibition by writing a suite of ten piano pieces dedicated to Hartmann. He based his musical material on drawings and water colors by Hartmann produced mostly during the artist's travels abroad. Locales include Poland, France and Italy; the final movement depicts an architectural design for the capital city of Ukraine.

Mussorgsky links the suite's movements in a way that depicts the viewer's own progress through the exhibition. The "Promenade" movements stand as portals to the suite's main sections. Their regular pace and irregular meter depicts the act of walking and reflecting on a work just seen or anticipation of a new work glimpsed. The most famous orchestration of the work is by Maurice Ravel.

A decorative graphic in the bottom-left corner consisting of numerous red ink splatters and dots of varying sizes, creating a textured, artistic effect.