



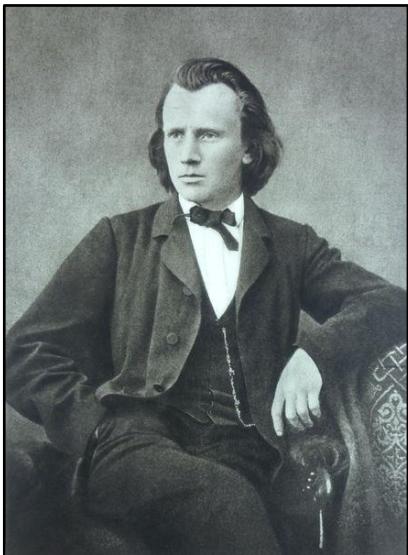
UNIVERSITY OF  
THE THIRD AGE

Benalla & District Inc.



Programme Notes

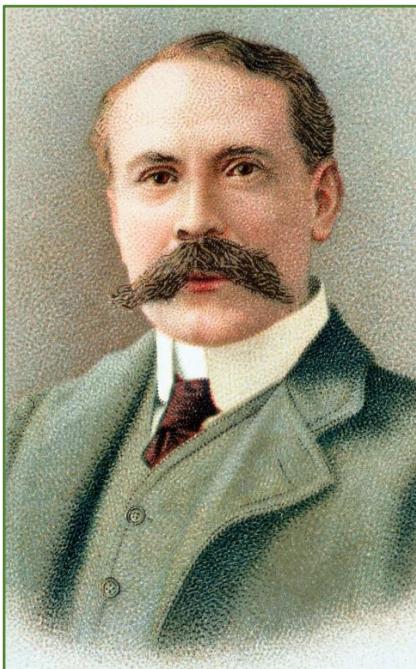
24<sup>th</sup> July, 2020



BTHVN  
2020



Johannes Brahms (Age 33)



Edward Elgar

Modest Mussorgsky

## About Today's Music Selections

One of the upsides (and they're aren't too many, admittedly) for us musically in this time of lockdown and physical distancing is that our music programmes are not constrained by time – i.e. the need for each of them to be presented and digested within the allocated two hours of class time. We have a whole two weeks – and in this case three – at our disposal, in which to learn, listen and appreciate the items selected. If you are able to download them or are one those receiving them via DVD, you can have the additional benefit of returning to them over and again.



It's with these thoughts in mind that the second of our presentations for this month is an extended one. The remainder of the Melbourne Symphony Orchestra's intended programme for July contains a couple of works that deserve to be heard in their entirety – something that would not have been possible had we been gathered in the U3A room.

Johannes Brahms "A German Requiem" on its own could have occupied most of the time available – taking well over an hour to perform. Therefore, those receiving the music via DVD will have the bonus of an extra DVD this time round to accommodate the whole programme.

How appropriate Brahms' "A German Requiem" is to the time of global pandemic in which the world finds itself! In a very real way this work may be regarded as carrying the timeless message of consolation and hope in times of tragedy. "An anthem for our time" someone has described it, and an "Ode to Humanity" as it is sometimes subtitled.

In contrast to a church requiem Brahms' composition focuses on the living rather than praying for the dead; sympathy and comfort are recurring themes throughout the piece. Brahms began composing his Requiem early in 1865, only a month or so after the death of his mother (he would have been just 32 at the time). The profound sense of loss and overwhelming grief of that time is unmistakably threaded throughout the music. But there's also a wondrous feeling of gratitude.



Brahms' mother  
– Christiane

As you listen to it, perhaps you may hold in your heart those who have died from illness associated with the Corona virus, and all who have given and continue to give of themselves in brave and generous ways in the face of the dangers involved, giving hope and consolation to many. A German requiem was not specifically for the German people; Brahms' wanted it to speak to all humanity – a work that speaks to the best of us and in us. It is intended as comfort for those who mourn and who feel the pain of the death of others.

Our Beethoven work this time round is the little-heard "King Stephen Overture". "King Stephen" is a commemorative work composed in 1811. It includes an overture in E flat major and nine vocal numbers. Only the overture is still played today but it remains among the least played orchestral works of the composer.

Much of the music world may remember Edward Elgar for his grand "Pomp and Circumstance" marches, his 1<sup>st</sup> Symphony or his famous Cello Concerto, among others. Yet the violin was Elgar's own instrument in his youth. It formed a crucial part of his daily bread as a self-taught jobbing musician, working his way up from a modest background – his father had a music shop in Worcester – as he strove for recognition as a composer.

With his Violin Concerto Elgar created a remarkable work as one of the longest and most emotionally complex violin concertos the world had yet seen. And at its heart he implanted a mystery – which to this day has never been wholly solved: he left off naming the person it was dedicated to! Five dots instead occupy the space for the name of the person.



William (Billy) Reed

Was it to a woman with whom he was emotionally involved outside of his married life and who encouraged him as he struggled with the composition?

Or Fritz Kreisler who premiered the work?, or was it William (Billy) Reed, leader of the London Symphony Orchestra at the time,

who worked closely on the piece with Elgar? Perhaps we shall never know.



Fritz Kreisler

Finally, Mussorgsky's "Pictures at an Exhibition". As is the case with so much of Mussorgsky's music, Pictures at an Exhibition has become most familiar in a form in which the composer himself did not create. It was for the piano, not the orchestra, that Mussorgsky composed this suite. The suite was not published until five years after Mussorgsky's own death; it received little attention from pianists for some time, but its orchestral possibilities were noted at once. Many musicians since have arranged the work for full orchestra, but it's far and away the 1922 version by Maurice Ravel that receives the most regular performance and praise today and which has in fact earned for the music a status as one of the grandest of showpieces for the virtuoso orchestra.

The Orchestral version of this work I have recorded is, however, not the Ravel version but one by a Russian conductor - Sergei Petrovitch Gortchakov. I know and can find next to nothing about Gortchakov and have no idea in what way his orchestration differs from Ravel's, although Ravel has been criticised in some quarters for taking too much licence in his interpretation of Mussorgsky's work. So it seems right to me that we listen to an arrangement by a fellow Russian.

In the spirit of that well-known TV commercial: "Buy now and get not one, but two.....", this time round you have the opportunity to look at two arrangements, if you wish, of the Mussorgsky work: an orchestral version and one for piano. Enjoy.

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### Johannes Brahms – Ein Deutsches Requiem (A German Requiem) Opus 45



April 10, 1868. Johannes Brahms leads his lifelong friend Clara Schumann up the aisle of St. Peter's Cathedral in Bremen, arm-in-arm, as though they were about to be married.

After she takes her seat, the composer takes the baton to lead a 200-voice choir and a large orchestra in the premiere of his new work, *Ein deutsches Requiem* (A German Requiem), opus 45.

Soft, dark sounds emanate from the altar space, later tumultuous ones. By the fourth movement, many are in tears. To the 34-year-old Johannes Brahms, it's the signature moment of his career.

What about that unusual title, "A German Requiem?" Compositions that set the Latin Mass – and the Requiem Mass – to music date back centuries. This isn't however, a translation of the Latin.

Johannes Brahms, a humanist, agnostic and religious sceptic, made his own personal selection of texts from the Bible and set them to music in his native tongue. For the composer, known for not wearing his heart on his sleeve and for keeping all matters emotional, personal and spiritual to himself, the text selections can be seen as a personal statement.

There is in fact a key word in Brahms' German Requiem: "selig", with which the Requiem begins and ends. A word rich in meanings and connotations, it can be translated as "blessed" or "happy."

That fits the overall uplifting message of the piece, in which one hears moments of horror and suffering until the focus shifts, bringing forth light and consolation. "Selig sind, die da Leid tragen" (Blessed are they who mourn, for they shall be comforted) are the words that begin the monumental work. The final, seventh movement ends with "Selig sind die Toten" (Blessed – or happy – are the dead).



### Mother and Mentor

Brahms had long carried the idea of writing a requiem. But the catalyst for the decision seems to have been the death of his mother on February 2, 1865. The composer had travelled from his home in Vienna to his native Hamburg but arrived two days too late to say farewell in person.



Clara Schumann

Later, back in Vienna, a friend dropped in on Brahms at his home to find him seated at the piano playing Bach's Goldberg Variations. He mentioned his mother briefly, tears streaming down his face, but never stopped playing.

Not long afterward, Brahms sent initial sketches for Ein Deutsches Requiem to his soulmate Clara Schumann, with whom he often traded shop talk about compositional approaches and techniques.

In part, the final product had its origins years before: the chilling and ghostly second movement, "Denn alles Fleisch, es ist wie Gras" (For all flesh, it is as grass), initial sketches for which date back to 1856 and to the suicide attempt of Brahms' friend and mentor, Robert Schumann.

### Consolation from an Agnostic

Brahms knew that his career – and his reputation in music history – would rest on the eventual premiere of the complete work. For that, performers and a venue were found.

After seeing the score, Karl Reinthaler, director of music in Bremen, offered his full resources for the project, to be performed on Good Friday 1868 in Bremen Cathedral. Before handing the baton to Johannes Brahms for the final polish and premiere performance, Reinthaler had rehearsed the piece with his choir and orchestra for a full three months. Nothing was to be left to chance.

There was, however, a moment of disagreement between the two. Reinthaler most politely asked whether Brahms might add to the composition: something that would better fit Good Friday, a section perhaps proclaiming mankind's salvation through Christ's death? The composer would have none of it. Brahms' response was tight-lipped: "I have chosen one thing or another because I am a musician, because I needed it, and because with my venerable authors I can't delete or dispute anything. But I had better stop before I say too much".

Clearly, with the title, Brahms had meant it literally, not "The Requiem" but "A German Requiem" — not the authoritative version, but one of many possible; not the final word, but his word.



Bremen Cathedral (Lutheran) as it appeared at the time of the premiere of Brahms' German Requiem



The 150th anniversary performance of Brahms's 'Ein Deutsches Requiem' in Bremen Cathedral

It's a profoundly moving statement too, with the various moods fitting the desperation and emotional spectrum of grief. But radiant and gentle is the final movement with the words "Blessed are the dead ... they rest from their labours".

All in all, the Requiem can be described as a progression from darkness to light. And at the end there is not redemption, just rest.

As the coronavirus pandemic rages and the death toll mounts, untold numbers of people will feel loss and seek consolation. One does not have to be in a state of mourning to appreciate Ein Deutsches Requiem, however. Just open ears; and an open heart.

(Source: dw.com - Deutsche Welle (DW) is Germany's international broadcaster).

### The Text of the Requiem

Brahms assembled the libretto himself. In contrast to the traditional Roman Catholic Requiem Mass, which employs a standardized text in Latin, the text is derived from the German Luther Bible.

Brahms' ordering of the scripture texts, in seven movements, moves us from darkness to light. The first movement begins at the graveside with a beatitude: "Blessed are they who mourn, for they shall be comforted." (Matthew 5:4).

We are not left in despair because God always brings life out of death: "They who sow with tears will reap with joy." (Psalm 126:5)

The second and third movements ("For all flesh, it is as grass" and "Lord, teach me") speak of the transitory nature of life, affirming that our hope is in God. The fourth and most well-known movement, "How Lovely is Thy Dwelling Place," shifts our focus to being in God's presence, which reaches out to draw us home. Our lives are a pilgrimage toward God.



The fifth movement ("You now have sadness, I will comfort you") personalizes the comfort we are yearning for by comparing God to a mother comforting her own child. Brahms gives this serene music to a soprano soloist.

The opening passage is from John 16, part of Jesus' farewell address to his disciples as he prepares them for his own death. They will be separated for a while but their sorrow will be turned into joy. Brahms added this movement to the Requiem after the first performance, and there is some thought that he was reflecting on the death of his own mother, as well as that of his dear friend, Robert Schumann.

The sixth movement ("For here we have no lasting place") sings Paul's words of the mystery of the resurrection, and gives a shout of victory over death.

The last movement echoes the first movement's beatitude, as well as some of its musical themes, this time affirming that those who die in the Lord are blessed. We can rest from our labours in quiet confidence that "whether we live or die, we belong to God."

The recording was made in the Lutheran Frauenkirche (Church of Our Lady) Dresden on the 25th November, 2017. Soloists are Iwona Sobotka (soprano), André Schuen (baritone), with the Leipzig Radio Symphony Orchestra and Choir under the direction of Risto Joost. The link to YouTube is:

<https://www.youtube.com/watch?v=Du4cUhnfjoA>

### Ludwig van Beethoven - King Stephen Overture - Opus 117

In October 1811, a new German theatre was due to be opened in Pest (now part of Budapest); and Beethoven was commissioned to write the inaugural music for the event. It includes an overture and nine vocal numbers. Only the overture is still played today but it is among the least played orchestral works of the composer.



King Stephen I of Hungary

The title refers to King Stephen I, founder of the kingdom of Hungary in the year 1000 and the purpose for the construction of the theatre was to alleviate the nationalist feelings incipient in Hungary and to celebrate the loyalty of Hungary to the Austrian monarchy.

The managers of the project commissioned the poet and writer Kotzebue to prepare a trilogy, based upon Hungarian historical subjects, suitable for the occasion of its opening, and likewise engaged Beethoven to compose the vocal and instrumental music to accompany it.

The overture commences with four calls in the trumpets, horns, bassoons, and strings, followed by a march theme announced by the flute, accompanied by the woodwinds, horns, and strings, pizzicato

The march is interrupted by four more calls, and then is resumed, leading to the main section of the overture. A theme of a martial character begins in the woodwinds and horns. After its development, a second theme is introduced, which is the first phrase of the vocal theme in the finale of the Ninth Symphony, showing how persistently Beethoven was haunted by the ideas which finally were worked out in the Choral Symphony.

The march theme then returns, and two themes of the Presto are brilliantly developed. A stirring Coda brings the overture to its close.



August von Kotzebue

Leonard Bernstein has described this overture as "a charmer and a curiosity, a cross between Béla Bartók and Shortnin' Bread." I'm not too sure just what Bernstein meant by that remark, except that, given the occasion, Beethoven took pains to incorporate something of a Hungarian flavour. Two of the principal themes reflect the Hungarian folk-styles known as lassú and friss (pronounced 'frish') respectively slow and fast dance movements that were typically linked together in Hungarian folk music. Bartok as a composer was a known collector of Hungarian folk songs, and "Shortnin Bread" according to Wikipedia is an African-American folk song dating back at least to the 1890s.

The performance is by The London Symphony Orchestra conducted by Yodani Butt.

FOOTNOTE: The recording was made at a rehearsal. It would appear that the conductor is slicker than Clark Kent when it comes to changing his clothing?

The YouTube link is: [https://www.youtube.com/watch?v=KFCL\\_S1vcT4](https://www.youtube.com/watch?v=KFCL_S1vcT4)

### Edward Elgar - Concerto for Violin and Orchestra in B minor – Opus 61

Despite the status that Elgar's Cello Concerto has acquired since its premiere, there is a case to be made for proposing that it was in fact the Violin Concerto that was truly the composer's favourite among his own works.



Many accounts suggest that he was writing for his friend and muse, Alice Stuart-Wortley, whom some claim was the great true love of his life. It is also worth noting that Elgar was writing here for his own instrument. He prided himself on the way in which he had plied his trade as a player for many years, rising up through the practical ranks of real musicians. If the festival orchestras of Victorian England were his coal face, then the violin was his pick axe. (Source: classicfm.com)

Alice Stuart-Wortley

The emotional core of this big, nearly 50 minute long concerto is thought to be an expression of love between the composer and Alice Stuart Wortley, a close friend of the Elgar family. It has also been suggested by biographers that each of the three movements of the concerto is inspired by different people close to Elgar. Whatever the case, there's lots of love to go around in this heartfelt work from a not-so-aloo Englishman. The dedication on the work's front page reads 'Herein is enshrined the soul of ....'.

While the mystery figure was long thought to be Alice Stuart-Wortley, if the five dots were not substitutes for letters, as often thought, but Morse code, they could be 'H.E.', for Helen Elgar, Elgar's sister. And Helen Elgar's nickname in her family? Only 'Dot'!



Courtney Lewis

Irish born, English trained and currently American based, conductor Courtney Lewis, having rehearsed this work last year with his orchestra described the concerto in this way:

"By 1910, Elgar was at the height of his creative powers. World famous, he was riding high on the successes of "The Dream of Gerontius", the Enigma Variations, the First Symphony, and the Pomp and Circumstance Marches.

Such was his reputation that the greatest violinist of the day, Fritz Kreisler, wrote asking for a violin concerto. The timing was perfect; Elgar had been making sketches for years, well aware of the prestige of the genre (it is surely no coincidence that Elgar's concerto bears the same opus number as Beethoven's: op. 61). The premiere was an enormous success and the piece immediately entered the repertoire.

The first movement begins as if we're overhearing a serious conversation, rather hushed, before erupting in passion. The melodies are short and compact, unlike Elgar's usual expansive style, giving a sense of tremendous purpose and emotional urgency. Elgar was a fine amateur violinist, and from the moment the soloist begins to play it is as if we are hearing the composer's voice speaking directly to us. Ferociously difficult, the concerto has only ever been in the repertoires of a handful of the world's finest violinists.

The second movement begins with a melody that sounds as if the wind is singing through the trees, at once gentle and deeply moving. In a letter to Alice Stuart-Wortley, Elgar labelled it 'windflower', his nickname for her.



Windflowers line the path leading to Elgar's home – 'The Firs'.



The Firs: Birthplace of Sir Edward Elgar

The concerto's finale is very unusual. After a spectacular ten minutes of brilliant violin and orchestral writing, the music slows down while the soloist ruminates on melodies from every movement of the concerto. Elgar writes a cadenza – that moment in a concerto when the orchestra stops and the soloist plays or improvises alone – except this cadenza is accompanied by the orchestra who create a

mist of nostalgia and longing around the soloist. There is a mood of absolute calm and poignant memory and a reluctance to move on, as if ending the piece will mean saying good-bye to love. Indeed, an early commentator, H.C. Colles, said just that: 'Elgar dwells on his themes as though he could not bear to say good-bye to them, lest he should lose the soul enshrined therein'".

Lewis concluded by saying: "I will give the last words to Fritz Kreisler. Two years before the premiere of the Violin Concerto, an English newspaper asked him what he thought of Elgar. Kreisler replied: 'If you want to know whom I consider to be the greatest living composer, I say without hesitation Elgar... I say this to please no one; it is my own conviction... I place him on an equal footing with my idols, Beethoven and Brahms. He is of the same aristocratic family. His invention, his orchestration, his harmony, his grandeur, it is wonderful. And it is all pure, unaffected music. I wish Elgar would write something for the violin'".

(Acknowledgement: courtneylewis.com - November 2019)

The recording we hear, is not however, with Lewis and the Jacksonville Symphony, but comes from a BBC Proms concert with violinist Itzhak Perlman, and the BBC Symphony Orchestra conducted by Gennady Rozhdestvensky



The YouTube link is:

[https://www.youtube.com/watch?v=Lmr4U5f\\_3qg&t=1499s](https://www.youtube.com/watch?v=Lmr4U5f_3qg&t=1499s)

## Mussorgsky - Pictures at an Exhibition: Where Art and Music Meet

A stunning suite written by Mussorgsky in honour of a painter friend.



Mussorgsky wrote his Pictures at an Exhibition in honour of a friend - a painter called Vladimir Hartmann who had died at the peak of his career, aged just 39.

The loss of not just a close friend but also an artistic inspiration had a profound effect on the composer and the wider artistic community in Moscow. By way of a tribute, the critic Vladimir Stassov organized a memorial exhibition of Hartmann's work in February 1874. Inspired by the show, Mussorgsky decided to compose a set of piano pieces, which we know as "Pictures at an Exhibition".

The pieces in "Pictures" mostly try to capture in music the sketches, watercolours and architectural designs that were shown publicly at the exhibition.

The suite consists of musical depictions of 10 paintings by Hartmann, interspersed with a recurring "Promenade" theme, or intermezzo (it returns five times in various guises), that represents a visitor—in this case, the composer himself—strolling through the exhibition, moving from one picture to the next.

**The Promenade** – Following its energetic statement as prelude to the entire work, the "Pictures" are painted musically in the following sequence:



**Gnomus (The Gnome)** – (original Hartmann painting lost). The opening “Promenade” is broken off abruptly by a confrontation with Hartmann’s drawing of a nutcracker in the form of a gnarled and malevolent old gnome. More often, art challenges our expectations. Instead of reclining nudes and landscapes, Mussorgsky is startled by a picture of a gnome. This second movement scurries along with irregular accents. The uneven rhythms might depict the gnome’s crooked legs.

**The Old Castle** – (original Hartman painting lost). The “Promenade” returns in a more wistful mood, in the second “Promenade” Mussorgsky seems to leave the “Gnomus” somewhat humbled and settles down by a watercolour of an old castle before which a troubadour sings a melancholy ballad.

The movement is dark and melancholic, with its sustained pedal-tone (the low, repeated note that tolls throughout the movement).

13th century minnesanger – portrait by 19th century artist Eduard Ille.



The pedal-tone supports a meandering and ancient-sounding melody. A sense of grief then overcomes the “Promenade” theme as it is repeated.



Painting by Edouard Manet 1862, Children in the Gardens at Tuileries.

After another brief snippet of the Promenade, we move to **The Tuileries (Children Quarreling at Play)** – written to evoke an image of the famous Paris gardens. It’s lighter and quicker and sounds like scampering children. The “Promenade” leads into a wispy little scherzo that reminds us of the perceptive feeling for children shown by Mussorgsky in other works: e.g. his song-cycle *The Nursery*.

**Bydlo** – Bydlo is a Polish word for “cattle.” Hartmann’s drawing was of cattle in a rural

Polish village; Mussorgsky created a different picture, in which an ox cart passes by on enormous wooden wheels. As you listen to this movement you can hear the cart and ox plod slowly toward you.



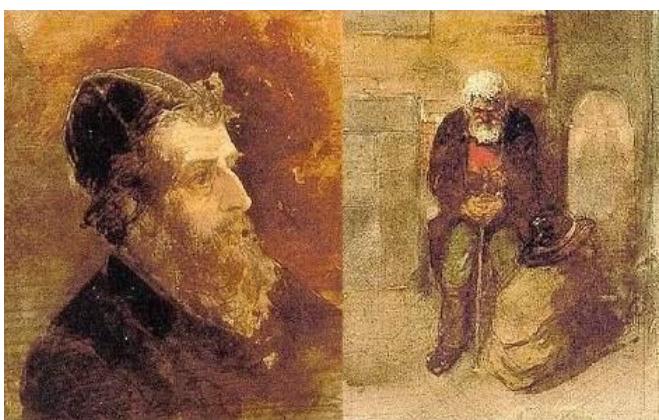
With its two high, intertwining voices, the fourth promenade paints a reflective Mussorgsky, perhaps thinking of his old friend. Mussorgsky seems to sink into the depths of despair, which are located somewhere around the piano’s bass keys.



**Ballet of the Chicks in Their Shells** – But just as soon as Mussorgsky indulges in grief he is surprised once again by a painting. Hartman had designed costumes for the staging of the ballet *Trilbi* at the Maryinsky Theatre, St. Petersburg. In the cast were a number of boy and girl pupils from the theatre school, arrayed as canaries. Others were dressed up as eggs and danced in giant egg shells. You can almost hear Mussorgsky chuckling in the clucking ornaments and comical runs.

A tenuous, fluttery statement of the “Promenade,” first in the woodwinds and then in the strings, introduces a scherzino based on Hartmann’s costume design for the ballet representing chicks dancing with only their legs protruding from their shells.

The sixth scene evokes an image of “Two Jews: One Rich, One Poor” or to give it its original title: “Samuel” Goldenberg and Schmuyle.



Mussorgsky was born into wealth. His landowning family lost their wealth when the Russian serfs were freed by Emperor Alexander II in 1861.

He was only 23 when the reforms removed his family's source of income. His friends tried to help him find work in various offices, but he considered the jobs a waste of time and quickly fell into poverty and alcoholism.

Instead of harbouring resentment for his loss of social status, his music shows a deep sympathy for everyday people.

Mussorgsky combined Hartmann's separate sketches of two men in the Sandomir ghetto – one obviously well-to-do and full of himself, the other just as clearly a wheedling, grovelling beggar. The title he gave the piece, with quotation marks around the somehow pretentious German form of the rich man's name (actually the same name as the poor man's Yiddish one), was regarded as being so blatantly anti-Semitic that Vladimir Stassov, the St. Petersburg critic who was so influential in the lives of Mussorgsky and other nationalist composers, suppressed it before the score was published and replaced it with the heading “Two Polish Jews, One Rich, the Other Poor.” By whatever title, the piece may be heard as a more broad-based study in contrasts, between pomposity and self-importance, on the one hand, and timidity and obsequiousness on the other”. Mussorgsky depicts this through the interplay of a strident melody in the lower register and a twittering chantlike theme in the upper.

Mussorgsky owned the pictures on which this movement is based.

In Mussorgsky's original piano version, a final Promenade appeared before the next picture, but Ravel omitted it. Now there are no more interruptions between pictures; instead, the Promenade melody appears within other movements as Mussorgsky is drawn into the works of art.

**Limoges: The Market.** Next, we are back in France, this time at the marketplace in the town of Limoges. The picture for this movement has been lost, but Stasov tells us the music illustrates “the crowd shrieking, disputing, chattering and quarrelling in the marketplace.” – It takes the form of another lively scherzo, more or less complementary to the earlier French scene, this one picturing gossiping women at an outdoor market.



**Catacombs** – In this picture Hartmann depicted himself, lantern in hand, exploring the ancient catacombs under Paris, and here Mussorgsky used his “Promenade” as postlude rather than introduction. The opening section, Sepulchrum Romanum, is followed by a gently elegiac treatment of the “Promenade” inscribed Cum mortuis in lingua mortua (“With the dead in a dead language”). Mussorgsky noted in his score: “Hartmann's creative spirit leads me to a place of skulls and calls to them—the skulls begin to glow faintly from within.”

The Hut on Fowl's Legs – must be the most dramatic portrait of a clock in music history (and there are a few). This movement is yet another example of Mussorgsky drawing inspiration from design. Baba Yaga is the grotesque witch of Russian folklore who lives in a house on chicken legs. She flies through the night in a giant mortar and pestle and, at least in some stories, eats children.

The climax of "The Hut on Fowl's Legs," possibly representing the witch careening through the night sky, leads without pause, and with brilliant chords, into the final picture.....



The Great Gate of Kiev – For the capstone of his memorial tribute, Mussorgsky chose a



picture that was itself a design for a monument: Hartmann's proposed reconstruction of the ancient Gate of the Bogatys at Kiev, in the massive traditional style, with the central section topped by a cupola in the shape of a Slavonic warrior's helmet. The resonant chords of "The Great Gate of Kiev" sound especially poignant when you consider that Hartmann's glorious design for the city gate was never implemented.

Hartmann designed the gate for a competition established by Tsar Alexander II to celebrate his own escape from an assassination attempt. The gate was never built, so Hartmann's picture comes to represent Hartmann's own unfulfilled potential.

The "Promenade" returns in the jubilant coda, in which the spirit of liturgical chants is powerfully evoked, suggesting a phantom chorus intoning a hymn of praise to the glorious heroes of times long past.

The orchestration of the selected recording, as mentioned earlier, is by the Russian conductor Gortchakov, rather than the more popular Ravel arrangement. In the absence of a recording by a Russian Orchestra and conductor to interpret the music, the Orchestra here is German (the Leipzig Gewandhaus Orchestra) as is the conductor (Kurt Masur – sometimes called "one of the last old-style maestros").

The YouTube link is: <https://www.youtube.com/watch?v=Sq7Qd9PSmR0&t=92s>

As a bonus, here is a link to a recording of the work played on the piano by Evgeny Kissin (who, incidentally, is Russian) : [https://www.youtube.com/watch?v=rH\\_Rsl7fjok&t=481s](https://www.youtube.com/watch?v=rH_Rsl7fjok&t=481s)