

pictures

ANDREY GUGNIN, PIANO



STEINWAY & SONS



Andrey Gugin

Praised for his technical prowess and musical sensitivity, pianist Andrey Gugin is a young Russian native who has performed across Europe and Asia. He gives both solo recitals and orchestral appearances, and also performs alongside pianist Vadym Kholodenko as iDuo. In 2010, they released an album of music for piano four hands by Debussy, Ravel, and Rachmaninoff. Gugin's previous record — the two Shostakovich piano concertos — was released in 2007 with the Moscow Chamber Orchestra and conductor Constantine Orbelian.

Growing up, Gugin studied at the P.I. Tchaikovsky Conservatory in Moscow and the F. Chopin Moscow State Music College. He also participated in many competitions for young pianists, and regularly won prizes from those organizations — both in Russia and abroad. Most recently, Gugin won the gold medal at the 2014 Gina Bachauer International Artists Piano Competition, which also awarded a recital at Carnegie Hall in New York City as well as multiple festival engagements.

inspired by paintings, sketches, and costume designs by the Russian artist Victor Hartmann, Mussorgsky attempted to achieve the impossible with his famous *Pictures at an Exhibition*: to translate visual media into music. Composers encounter this problem because music is fundamentally different from visual art, in that it is nonrepresentational — music can only gesture to things in the phenomenal world, suggesting but never truly depicting them.

Regardless, Mussorgsky's *Pictures* represents an incredible triumph for the composer and for program music. The piece functions as a tone poem in which the listener “promenades” through an exhibition of Hartmann’s works, each existing as a character piece within the larger work. These shorter pieces bubble over with a variety of colors, characters, and imagination, bringing not only their subjects to life, but the keyboard as well. *Ballet of the Unhatched Chicks* and *The Hut of Fowl’s Legs* for instance both heavily feature an anxious skittering texture reminiscent of scaly birds’ feet. The “Ballet” holds the promise and excitement of new life, while “The Hut” is far more sinister, suggesting the predatory crashing of the house of Baba Yaga, an evil witch of Russian fables. This richness and variety in *Pictures* have made Mussorgsky’s masterpiece a prime target for arrangers such as Maurice Ravel and Leopold Stokowski — luminaries of the orchestration field — since its composition in 1874.

Composed between 1943 and 1944, Jacques Ibert's *Petite Suite en quinze images* eschews any frame like Mussorgsky's “Promenade,” instead offering simply a collection of unconnected musical scenes, or miniatures. An example of twentieth century Neoclassicism, these short pieces are written with traditional, closed forms and largely conventional harmony, which is particularly evident in the movements without program — *Prélude*, *Ronde*, *Romance*, and *Quadrille*. The other miniatures are more preoccupied with suggesting a scene. The motoric *La machine à coudre* and *Sérénade sur l'eau* for example prove to be particularly effective in the suggestion of their subjects. Ibert injects all with a healthy dose of his signature humor.

Babadjanian, a contemporary Armenian composer, abandons the idea of program music altogether with his *Six Pictures*. Composed later in his career, the virtuosic miniatures which make up the set never claim to depict anything more than their musical form, the most programmatic being *Folksong* and *Sassoun Dance*. The pieces are filled with irregular rhythms and rich chromaticism.

—Robert Hillinck

Jacques Ibert (1890 - 1962)

Petite suite en 15 images

1	Prélude	1:43
2	Ronde	0:47
3	Le gai vigneron	0:48
4	Berceuse aux étoiles	1:57
5	Le cavalier Sans-Souci	0:53
6	Parade	1:41
7	La promenade en traîneau	0:56
8	Romance	1:16
9	Quadrille	0:29
10	Sérénade sur l'eau	1:26
11	La machine à coudre	0:30
12	L'Adieu	2:32
13	Les crocus	1:21
14	Premier bal	0:44
15	Danse du cocher	0:32

Modest Mussorgsky (1839 - 1881)

Pictures at an Exhibition

16	Promenade	1:16
17	The Gnome	2:39
18	Promenade	0:53
19	The Old Castle	4:45
20	Promenade	0:30
21	Tuileries	1:06

22	Bydlo (Cattle)	2:29
23	Promenade	0:58
24	Ballet of the Unhatched Chicks	1:13
25	Samuel Goldenburg and Schmuyle	2:15
26	Promenade	1:18
27	Limoges, The Market	1:23
28	Catacombs (Sepulchrum romanum)	1:54
29	Con mortuis in lingua mortua	2:11
30	The Hut on Fowl's Legs	3:03
31	The Great Gate at Kiev	5:14

Arno Babadjanian

Six Pictures

32	I. Improvisation	2:30
33	II. Fold Song	1:37
34	III. Toccata	1:54
35	IV. Intermezzo	1:27
36	V. Chorale	3:00
37	IV. Sassoun Dance	2:39

Playing time: 63:50

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ANDREY GUGNIN

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Producer: Dan Merceruio

Engineer: Daniel Shores

Equipment: Pyramix using Merging Technologies Horus Converters; mixed
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Executive Producers: Eric Feidner, Jon Feidner

Production Assistant: Robert Hillinck

Administrative Assistant: Joanne Hong

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Photo: Nancy Horowitz

Piano: Steinway Model D #590904 (New York)

Piano Technician: John Veitch

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Andrey Gugin, Gold Medalist at the Gina Bachauer International Competition, presents Mussorgsky's monumental Pictures at an Exhibition alongside two vibrant works from Jacques Ibert and Armenian composer Arno Babadjanian — exhibitions of their own which overflow with life, color, and imagery.

Jacques Ibert (1890 - 1962)

Modest Mussorgsky (1839 - 1881)

Arno Babadjanian (1921 - 1983)

Playing Time: 63:50

1-15	Petite suite en 15 images	17:36
16-31	Pictures at an Exhibition	33:06
32-37	Six Pictures for Piano	13:08



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