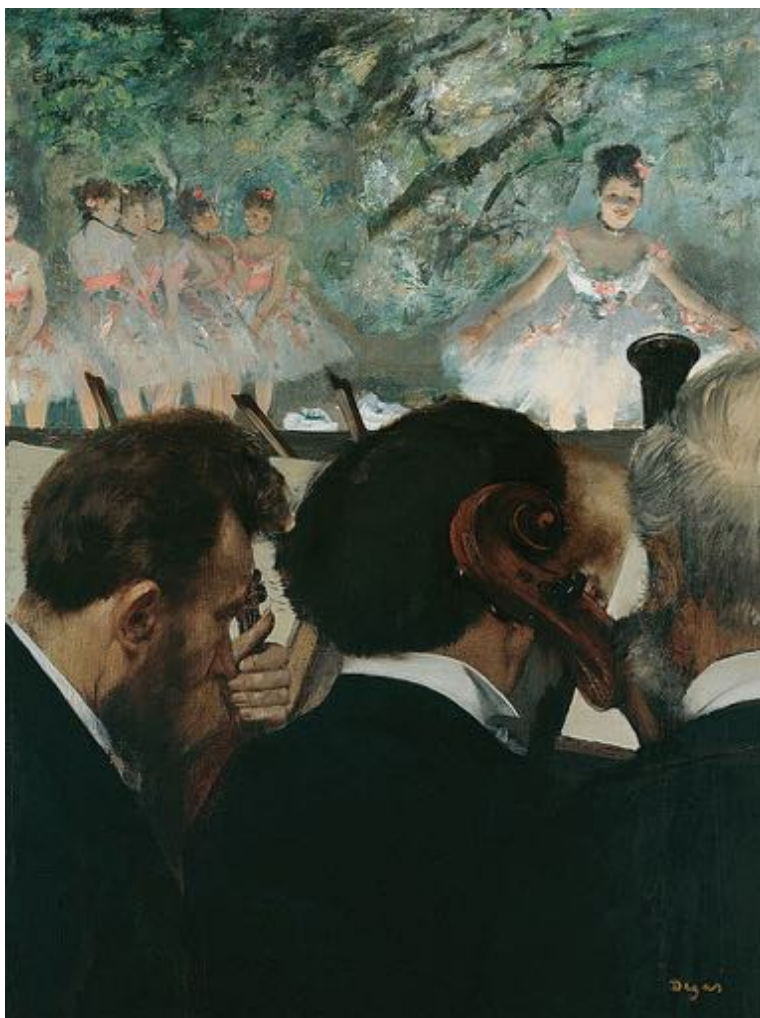




**Young People's Concerts
2019–2020
Teacher's Guide**



Composer's Choice: Exploring Artistic Intent

Contributors:

**Susan Miville, ASO Director of Education
Aruna Kharod, Blanton Museum of Art**

- What are the essential characteristics of a piece of music or work of art?
- What choices does he or she make in order to achieve that effect?
- What effect is the composer or artist trying to achieve?



Vincent van Gogh, *Irises*, 1889, oil on canvas, 27.99 " x 36.61 ", J. Paul Getty Museum, Los Angeles.

What do you see happening in this picture?

What choices did the illustrator make and why?



Ivan Bilibin, *Koschei the Deathless*, 1903, illustration to the fairy tale *Mariya Morevna*. Published in Bilibin's *Skazki: Mar'ya Morevna*. St. Petersburg.

How do the decorative elements, the patterns, of the dome effect what you see?

Why would the designer of the dome create the decoration in this manner?



The interior side of the dome of the Sheikh Lotfollah Mosque in Iran.

How to use the Study Guide

This guide has been designed to be used as a curriculum enhancement resource for music teachers, classroom teachers, and students who will be attending the Austin Symphony Young People's Concerts. Although only distributed to music teachers, we highly encourage you to make copies for classroom teachers and other arts teachers who could use this guide in their classes as well. The lessons were created with this type of integration in mind.

The guide is structured so as to be used to prepare the students for the concert through classroom exercises and studies. It would be valuable for music teachers and classroom teachers to coordinate their efforts, but ultimately, the concert is the focal point and fulfillment of the classroom experience.

This guide is intended mainly to be used as a resource for teachers to aid in lesson preparations and research. **Thus most of the language and information is geared towards the teacher and not the student.** We have included pages intended for student use in the student section of this guide. The activities included are suggestions. It is not expected that all the information given will be used. You will choose those elements that meet the specific needs of your classroom. The intention is that the information will be useful, not only in and of itself, but will also spark ideas and make connections.

What to Expect When You Attend the Concert

Please look over these items before you bring your students to the concert. Discuss the appropriate topics with them, placing special emphasis on concert etiquette.

I. Before the Concert

- Re-check the date and time of the concert.
- Allow sufficient time for travel, remembering the possibility of inclement weather. You should plan on arriving twenty minutes early to allow time for seating.
- Discuss the procedures of the trip, including loading and unloading of buses.
- Take time to discuss the upcoming experience; listening to music that is unfamiliar can be challenging for a student at his or her first orchestra concert.
- Help them to appreciate more fully and to understand the symphony concert environment by discussing appropriate behavior.

II. Arrival

You will arrive at the Long Center for the concert about twenty minutes early, entering the auditorium through either the front or the side doors. Make sure you stay with your school, because there will be a lot of students attending the concert.

Ushers wearing special nametags will show you to your seats. It's very important that you pay attention and take your seat as quickly as possible so that everyone can be seated promptly.

III. During the Concert:

Ushers will close the doors when it is time for the concert to begin. The lights over the audience will dim, and the lights over the orchestra will brighten.

The musicians will already be seated on the stage, except for the concertmaster. The concertmaster is the first violinist. He is the lead musician in the orchestra. When he comes onstage, the audience applauds,

then gets quiet so that he can begin the concert. He will then lead the orchestra in tuning their instruments. He will signal for an 'A' from the oboe, to which all of the other instruments will tune. The concertmaster will then take his seat.

The conductor will enter from 'stage right' (the left side if you're facing the stage). The audience will applaud. The conductor will then mount the podium, raise his arms as a signal for the musicians to get ready to play, and begin the first piece of music.

You will know that a piece is over when the conductor puts his arms down and turns to face the audience. This is the appropriate time to clap. If you REALLY enjoyed the piece, you can even politely yell 'Bravo!' as you applaud.

Cameras and tape recorders are strictly forbidden at Austin Symphony concerts.

No food or drink of any kind, including chewing gum, is permitted. Unnecessary items such as loose pencils, string, paper, combs, and brushes should be left at home or at school.

Chaperones are responsible for the behavior of their students and should sit among the students rather than with another adult. We recommend one chaperone for every ten students.

Students are requested to remain in the auditorium during the concert. Trips to the restroom should be made before the concert. It is very disturbing and distracting to the others in attendance to leave the auditorium after a concert is underway. Students are not to leave their seats (with the exception of being ill). If a student needs to be excused, he or she **must** be accompanied by a chaperone.

IV. After the Concert:

THE CONDUCTOR will leave the stage, and YOU will go back to the buses to return to school. WE hope you enjoy your experience at the Austin Symphony Young People's Concert, and we hope to see you at other concerts soon!

ABOUT THE AUSTIN SYMPHONY

The Austin Symphony Orchestra's first public concert, held on Tuesday, May 2, 1911 at the Hancock Opera House, was conducted by Dr. Hans Harthan. The organization was formally incorporated in 1941 when the orchestra was conducted by Hendrik Buytendorp. Maestro Buytendorp was a former member of the Royal Orchestra in Holland and served eight years as the conductor of the ASO from 1940 to 1948.

Following Maestro Buytendorp, Ezra Rachlin was named conductor for the 1948-49 season which began his 20-year association with the ASO. He initiated many new programs, such as student concerts, the world's first drive-in concert, the presentation of international guest artists and the first Pops concert.

During the 1960's and 70's the ASO went through many changes. In 1971, Mrs. D. J. Sibley, Jr. was elected president and began her tenure as head of the society's board of directors. Under her enthusiastic and determined leadership, a hard-working board was established, and a systematic reduction of the deficit began. During this period, the concept of Symphony Square as a home for the Orchestra was launched under the direction President Jane Sibley and ably assisted by ASO board members Peggy Brown and General Gordon Blood.

With the resignation in 1980 of Maestro Akira Endo, a comprehensive, nation-wide search led to the hiring of a young assistant conductor from the Cleveland Orchestra, Maestro Sung Kwak. His tenure from 1982 through 1996 was marked by growth, professional excellence and wonderful artistry. Moving its home base to the 3,000-seat Bass Concert Hall on the University of Texas campus allowed the Austin Symphony to expand its programming dramatically. December 1997 marked new beginnings with Music Director/Conductor Peter Bay assuming the reins. Mrs. Sibley moved to Chairman of the Board and Mr. Joe R. Long served as President of the Society until 2012. Mr. Long is now Chairman of the Board, with Thomas Neville taking over as Board President. The Austin Symphony officially moved into its new permanent home, the Long Center for the Performing Arts in September 2008 when it began its 98th concert season.

The season includes eight classical concert pairs, September through May, and four Pops concerts. In addition to the concert season, the ASO presents the Young People's Concerts, a High School Concerts series, Halloween Children's Concerts, the annual July Fourth Concert and Fireworks and the summer-long Concerts in the Park. The ASO annually performs around Austin and in other Central Texas communities. In 2010, the ASO introduced the Texas Young Composers Competition & Concert, offering students 18 years of age and younger a chance to have their orchestral compositions performed by the Austin Symphony in a special concert. To date, 30 young people have had their works premiered by the ASO. Other educational programs offered include the Austin Symphony Children's Day Art Park, Building Blocks (for PreK-3rd grade) and more. The ASO continues to be the leading performing arts organization in Austin through public support and contributions from individuals and corporations.

Robert Franz — *Conductor*

Acclaimed conductor, Robert Franz, recognized as “an outstanding musician with profound intelligence,” has held to three principles throughout his career; a commitment to the highest artistic standards, to creating alliances and building bridges in each community he serves, and a dedication to being a strong force in music education. As Music Director of the Windsor Symphony Orchestra and Fairbanks Summer Arts Festival Orchestra, Associate Conductor of the Houston Symphony, and newly appointed Artistic Advisor of the Boise Baroque Orchestra, he has achieved success through his focus on each of these principles.

His appeal as a first-rate conductor and enthusiastic award-winning educator is acclaimed by critics, composers and audiences of all ages. Composer Bright Sheng praised Franz for his “extremely musical and passionate approach towards music making.” Franz is in increasing demand as a guest conductor, whose upcoming and recent engagements include appearances with the Austin Symphony Orchestra, Buffalo Philharmonic, Winston-Salem Symphony, Reno Chamber Orchestra and Opera Idaho. Additional recent guest conducting appearances include the Cleveland Orchestra, Baltimore Symphony, St. Louis Symphony, Rochester Philharmonic, North Carolina Symphony, Phoenix Symphony, and Italy’s Orchestra da Camera Fiorentinas. Franz is equally comfortable and effective coaching more than 50 student orchestras each season. His versatility has led to collaborations with a wide array of artists, including James Galway, Joshua Bell, Rachel Barton Pine, Chris Botti, Idina Menzel and Judy Collins. An eloquent speaker, Franz recently presented a TedX Talk entitled Active Listening and Our Perception of Time.



In his seventh season as Music Director with the Windsor Symphony Orchestra, Franz was recognized by The Windsor Endowment for the Arts with its Arts Leadership Award. Highlights of the 2019/2020 season include a presentation of *Madama Butterfly* in concert, the 2018 Honen’s Laureate winner pianist Nicolas Namoradze, and Canadian composer Tobin Stokes’ *Symphony No. 3 ‘The Piper.’* Recent collaborations include the Windsor International Film Festival, Art Gallery of Windsor, Canadian Historical Aviation Association, and the University of Windsor.

Franz’ inaugural season as Artistic Advisor of the Boise Baroque Orchestra will include collaborations with Opera Idaho in a semi-staged performance of Handel’s *Acis and Galatea* featuring Grammy Award winning tenor, Karim Sulayman, the Boise High School Chamber Orchestra and the Boise Philharmonic Master Chorale in a program of music by Haydn and Bach. This spring will also see the Orchestra’s first ever commercial recording project of Classical Oboe Concerti for Centaur Records featuring rising star oboist Bhavani Kotha.

This season Franz celebrates his 12th year as Associate Conductor of the Houston Symphony where he was recently honored as the first member of the orchestra conducting staff with the Raphael Fliegel Award for Visionary Leadership. It was presented to him in recognition of his immense success in advancing the organization’s education and community engagement activities.

Franz’ annual Art of Conducting workshop at the Fairbanks Summer Arts Festival has resulted in numerous practicing conductors from across North America deepen their awareness of their craft. As Founder and Music Director of the Idaho Orchestra Institute, now in its third year, Franz takes young musicians on an exploration of major orchestral repertoire in a program that explores the complete musician.

In addition to his current posts, Franz served as Music Director of the Boise Philharmonic from 2008-2016, and the Mansfield Symphony (OH) from 2003-2010. When not on the podium he can be found on the slopes, skiing slowly and carefully, stretching in a yoga class, and non-competitively trying his hardest to win at a game of cards with his family.



Léon Bakst, *Ballet Figurine to: Firebird*, 1910, watercolor on paper, 25 x 18cm, Collection de Béarn, Paris



Composer's Choice: An Exploration of Artistic Intent

Young People's Concerts

2019–2020

February 24-27, 2020

Long Center for the Performing Arts

Robert Franz conducting

Igor **Stravinsky**

The Firebird "Concert Suite for Orchestra No. 2"
III. Infernal Dance of King Kaschei

Maurice **Ravel**

Le Tombeau de Couperin
I. Prélude

Gerónimo **Giménez**

La Boda de Luis Alonso
Intermedio

Traditional/arr. Crowe

Frère Jacques/Sing-along

Gustave **Mahler**

Symphony No. 1 in D major
III. Feierlich und gemessen, ohne zu schleppen—attaca

John **Williams**

Harry Potter and the Sorcerer's Stone *Children's Suite for Orchestra*
I. Hedwig's Flight

Modest **Mussorgsky**

Pictures at an Exhibition
IX. The Hut on Hen's Legs, "Baba Yaga"
X. The Bogatyr Gates, "The Great Gate of Kiev"

Composer's Choice: An Exploration of Artistic Intent

Young People's Concerts

2019-2020

Enduring Understandings

- ∞ Students will understand that music is comprised of patterns.
- ∞ Students will understand the relationship between different elements of a particular work.
- ∞ Students will understand that form is an essential aspect of music and art.

Artistic Intent

Whenever a composer sets out to create a new work he or she must decide what they are trying to express and how to achieve it.

Each composer has a set of devices, techniques, elements and other resources to use to attain the effect they are striving for.

The choices they make will determine the unique qualities of their work.

This is true for anyone who creates original work: composers, artists, writers, choreographers and so on...

In this program, we will look at the choices composers and visual artists make to express their artistic intent.

What inspires composers to write music? How do performers, other artists, and broader social movements inspire, influence, and interpret these works? How do we experience and understand artistic intent in different art forms like music, literature, visual art, or theatre? This year's theme for the ASO Young People's Concerts explore these questions by focusing on Artistic Intent.

Throughout this sourcebook, we will explore the rich connections between music and visual arts. The artworks presented in this book are drawn from the Blanton Museum of Art's collection. We chose them because they help us engage in a hands-on way with thinking about connections, shared traits, and differences between music and visual art. They do not seek to present a direct correspondence between the music and art at hand, or to suggest an authoritative, fixed interpretation of these pieces' artistic intent or meaning.

Rather, we invite you to explore the biographies and activities in the following pages to reshape how we think about art. Rather than relegating art to one letter in the 'STEAM' acronym, let us think about art as *shaped by* and *shaping* social, political, scientific, and historical conversations. We encourage you to weave the following pages into discussions about how art responds to and influences society at large.

Looking into artists' intents requires us to engage actively with art. First, we listen and look deeply, using

our senses and reactions to connect us to the works at hand. The first layer of questions we can think about don't require specialized knowledge. All we need to do is look and listen carefully! We can ask ourselves why and how particular pieces speak to us. How does this music or artwork make me feel? Why was this even considered to be art? What aspects of this work seem appealing, exciting, confusing, or distasteful to me?

After we engage with these works through our own senses, the pages that follow offer historical contexts to understand where the artists were coming from. You can freely use the following pages in class and for your own interest. They are written in a style that is meant to be accessible and stimulate questions and discussions. The blurb boxes and information presented seek to place art and music within social and historical contexts. The biographies will reference back to each other and bring out shared ideas, connections, and communities to which these artists belonged.

By reflecting on our own responses to art along with the information and activities provided here, we can probe beyond the surface and start to think about artists' intent. How does art shape how we think about our own and others' communities, identities, and human-ness? We can begin to realize the real, meaningful ways in which art speaks to and defines what is going on in society. We hope that direct, continued engagement with music and art sparks exciting and challenging new ways of thinking about and understanding art as integral to our lives. We hope to carry these new perspectives on art outside of the classroom and into daily life while listening to the radio, grumbling about music practice, reading a book, or encountering an art form for the first time.



Gustave Klimt, *Die Musik*, 1895, oil on canvas, 14.6 in. x 17.5 in., Neue Pinakothek, Germany.

Key Concepts

To explore the theme of artistic intent, we have chosen different musical and artistic ideas to focus on with each pairing of pieces. Here is some basic information about each of these sub-themes:

Accents & Emphasis

Accents emphasize certain notes by playing with their tone, volume, or instrumentation. Accents can change the timbre, or tonal color, of an instrument.

Musical accents, just like linguistic accents, have different symbols to mark them.

Emphasis on certain phrases, sounds, or parts can only be achieved by de-emphasizing other parts/notes. Emphasis and accents depend on musical and tonal contrast to achieve their effects.

Silence or rests are crucial to achieving maximum emphasis, so we can think about syncopation here as well.

In visual art, accents highlight elements so as to draw attention to them. Or, it could be details that allow an object or item to be noticed. For example, a brushstroke, or a color could be placed to create emphasis, to become the point of focus.

Emphasis can be shown through contrasting shapes, temperature, or values. It can be created through intensifying color. Another way to create emphasis is to isolate shapes and objects.

Color & Melodic Shape

Color is tied to timbre, the characteristic tonal color of an instrument. Composers can emphasize or feature certain instruments to create desired tonal colors within a piece. Color is the unique quality of a piece.

Melodic shape can be created and changed through choices such as phrasing, accenting, and dynamic contrasts. Shaping relies on the tonal quality and musical direction of the ensemble as well.

Color in visual art is created by light striking an object and reflected to the eye, it has three characteristics: hue,, its distinctive quality and what we call the color; saturation, the intensity or vividness of the hue, and its value, or how dark or light it is.

Line in visual art corresponds closely to melodic shape or contour in music. Line is a point moving in space, that has greater length than width. Lines can be vertical, horizontal, straight, curved, and thick or thin. Lines often create the borders of an object or form. Lines guide the eye and communicate character and direction.

Dynamics, Contrast, Scale

Dynamics can be on an individual, section, or ensemble level. Their efficacy, just like that of accents and emphasis, depends on contrast. Sudden vs. gradual dynamic changes create different effects for listeners.

Scale here refers to ideas and feelings communicated by musical effects, such as grandeur or minuteness. Scale is created through the interaction of musical features.

Dynamics in visual art is the energy created by the visual elements in a work and the way they guide the eye from one area of the composition to another.

Contrast is the noticeable difference between two elements or of elements in opposition to one another. A type of contrast is *chiaroscuro* the offsetting of dark and light.

Scale is the size of an object in relationship to another object; size is determined through contrast; the sense of large or small conveyed through comparison.

Form

Musical form, or how a piece is structured, is another important part of a piece.

Pieces can have several different forms, such as strophic, rondo, etc. Different forms can emphasize elements of the music such as repetition, variation, instrumentation, rhythm and time signatures or melodic ideas.

Form in music corresponds most closely to composition in visual art, where it refers to how the visual elements of the work are arranged or placed. Composition means “putting together” it is closely connected with the concept of design, it is how the work is organized.

Leitmotif & Motif

A leitmotif is a musical theme associated with a character, place or idea. Motif is a melodic phrase or passage that repeats throughout a work.

Both of these musical ideas can be rhythmic, melodic, harmonic, or a combination. They can transform or be modified throughout a work, but usually remain recognizable despite these changes.

A motif in visual art is a recurring pattern, theme, fragment or idea. Often motifs are iconographic, representing a particular subject or concept. In this way they are symbolic and signify meaning, or illustrating a meaning.

Tempo, Patterns, Rhythms

Tempo means the speed of a particular passage or portion of a piece. It can fluctuate or remain constant, creating different musical effects.

Patterns can repeat, be transposed in a different key or harmonized, or can be transformed and modified through variations.

Rhythms play on the same elements as melody, including accents, emphasis, shaping, color, phrasing, repetition, and more.

We will try to look at the effect of these three factors in conjunction with each other and separately in these pieces.

Patterns in visual art are repeated motifs or ideas, a combination of elements that recur in regular and predictable arrangements and intervals.

Rhythm is combination of elements, a pattern, that is disrupted and varied.



Vernet uses diagonal lines to create movement and direction. Diagonal lines are unstable and convey a sense of uncertainty.

Claude-Joseph Vernet, *A Storm on the Mediterranean Coast*, 1767, oil on canvas, 44 1/2" x 57 3/8", J. Paul Getty Museum, Los Angeles.

In this painting, Vernet uses horizontal lines to create a sense of calm. Horizontal lines are stable and convey a sense of peacefulness.



Claude-Joseph Vernet, *A Calm at a Mediterranean Port*, 1770, oil on canvas, 44 1/2" x 57 3/8", J. Paul Getty Museum, Los Angeles.

Van Honthorst uses chiaroscuro to create a sense of dimension, emphasis and dramatic effect.



Gerard van Honthorst, *The procuress*, 1625, oil on canvas, 2.79" x 4.09", Centraal Museum, Utrecht, Netherlands.



Claude Monet, *Impression, Sunrise*, 1872, oil on canvas, 18.8" x 24.8", Musée Marmottan Monet, Paris.

Monet emphasizes the setting sun through saturation, the sun is intensified in contrast to the muted colors of the water, the sky and surrounding objects.

These two examples of Wallpaper designs by William Morris demonstrate the use of recurring motifs to create patterns.

What else do you see in these images?



William Morris, *Strawberry Thief* detail, 1883, printed textile, *William Morris Textiles*, New York, Viking Press, 1983, ISBN 0-670-77074-4, p. 155.



William Morris, *Evenlode*, 1883, indigo discharge and block-printed fabric, identification from Linda Parry: *William Morris Textiles*, New York, Viking Press, 1983, ISBN 0-670-77074-4.



Katsushika Hokusai, *Under the Wave off Kanagawa*, 1830-32, polychrome print; ink and color on paper, 25.7 x 37.9cm, Metropolitan Museum of Art, H. O. Havemeyer Collection, Bequest of Mrs. H. O. Havermeyer, 1929.

What is distinctive about the image above?

What is the relationship between the wave and the mountain?

Why would the artist, Hokusai, compose this work in this way?

IGOR STRAVINSKY

Born in Oranienbaum, Russia 1882

Died in New York, New York 1971

The Firebird Suite: The Infernal Dance of King Kastcheï

Composed in 1910

ABOUT THE COMPOSER:

Igor Stravinsky was one of the most important composers of the 20th Century. He composed many ballets, operas, instrumental, choral and orchestral works. He was born in Russia, moved to Paris as a young man, and eventually emigrated to the United States and became an American citizen.



Son of a leading bass at the Mariinsky Theatre in St. Petersburg, Stravinsky began piano lessons at age 9. Although his father was a singer, his parents wanted their son to become a lawyer and not a musician. For this reason, Stravinsky studied law for several semesters at the University of St. Petersburg, while still pursuing his music studies, which included composition lessons with the famous Russian composer Nickolai Rimsky-Korsakov. Upon graduation from college, Stravinsky married Katerina Nossenko and embarked upon a career in music. In 1908, his first symphony was performed. This came to the attention of Sergei Diaghilev, the director of the Ballet Russe, who commissioned Stravinsky to compose a ballet for his theatre. That ballet ended up being the famous *L'Oiseau de Feu* (*The Firebird*).

Stravinsky left Russia for the first time in 1911, going to Paris to attend the premiere of *The Firebird*. During his stay in the city, he composed three major works for the Ballets Russe—*L'Oiseau de Feu*, *Petrushka* (1911), and *Le Sacre du printemps* (*The Rite of Spring*, 1913) all of which are steeped in Russian folklore. In 1913, the premiere of *The Rite of Spring* nearly caused a riot in the concert hall. The work was very different from what concert audiences at that time were used to hearing; many of them didn't even consider the work to be music.

Due to the war in Europe and the death of his first wife, Katerina, in 1939, Stravinsky moved from France to first Massachusetts, and then California where he would live the rest of his life. In 1962 he returned to Russia for the first time since 1919 for a series of well-received concerts.

Stravinsky died in New York City on April 6, 1971 at the age of 89 and was buried in Venice on the cemetery island of San Michele. His grave is close to the tomb of his early collaborator Diaghilev. Stravinsky's life encompassed most of the 20th Century, including many of its modern classical music styles, and he influenced composers both during and after his lifetime. He has a Star on the Hollywood Walk of Fame at 6340 Hollywood Boulevard.

ABOUT THE MUSIC

- ∞ *The Firebird* was one of the first ballets that Stravinsky scored. It was an instant hit with audiences when it premiered during summer 1910 in Paris—Stravinsky was only 28!
- ∞ The ballet was the first major production by a Parisian ballet company to feature Russian cultural themes.
- ∞ The firebird is a mythical character in Russian folklore.

∞ Diaghilev's ballet drew from several different versions of the folktale. The ballet was part of a larger cultural movement to create a strong Russian national identity through the arts.

In 1909, when Stravinsky was 27, he was commissioned by Sergei Diaghilev to write a ballet based on the Russian legend, the *Firebird*. The work was completed in 1910 and premiered at the Paris Opera. Stravinsky attended the rehearsals, and actively helped in the preparation of the production. The ballet turned out to be a huge success and marked a major step in his career.

The Infernal Dance of King Kastchei – Accents & Emphases

"The Infernal Dance of King Kastchei describes the battle between Kastchei's henchmen and Prince Ivan's army. The music is often explosive. Stravinsky uses dissonance, or clashing harmonies to denote conflict as well as duple and triple meters, resulting in an impression of a chaotic and frightening war dance.

The pulsating rhythms in the percussion section create the feeling of struggle. Stravinsky uses **syncopation**, to great effect. In non-syncopated music, the accent falls on the first beat of the measure, in syncopated music, the accent falls in unexpected places—it is a shifting of the regular beat pattern, typically stressing the weak beat. For example, count 1-2-3, etc. Then add an "and" between each number: 1 & 2 & 3 &; 1& 2 & 3& etc. Now clap on each number. Now count the same way, but clap on the "and" instead of the number. This provides a simple form of syncopation.

Stravinsky was a brilliant orchestrator. In this dance he uses several instruments to describe Kastchei's grotesque servants. Listen especially for the xylophone solos and the trombone glissandi. Stravinsky also uses dynamics—crescendo and diminuendo—as the music pulses with excitement.

Story of the *Firebird*- Synopsis

One night, Prince Ivan sees the Firebird plucking golden apples from a magic tree. The prince catches the Firebird who struggles to be free; she offers him a feather pledging that she will help him if he is ever in need. He accepts the token, and she flies off. Soon after, 13 captive princesses of the king appear playing a game with the golden apples. The prince dances with them, and becomes enchanted with one in particular. She tells Ivan that they are prisoners of the evil magician Kastchei, and that if anyone tries to rescue them he will turn them to stone.

Ivan goes to the castle to challenge Kastchei. The magician is infuriated and has his servants attack Ivan. Just as Kastchei begins to cast the spell on the young prince that will turn him to stone, Ivan remembers the Firebird's magic feather. No sooner does he wave it above his head than magical bird appears and saves Ivan. Ivan marries the princess and the Firebird departs with a feeling of hope and joy.



Boris Zvorikin, *Ivan Tsarevich and the Firebird*, before 1917.



Edmund Dulac, 1916, "There he found the princess asleep, *The Fire Bird*, Edmund Dulac's Fairy-Book, G. H. Doran: New York.

Investigate: The symbolism of birds in other cultures. Many view birds as symbols of immortality. In Asia the crane is believed to be possessed of eternal youth. Write a short essay on this topic.



Pine, Plum and Cranes, 1759.
Hanging Scroll, ink and color on silk.
Palace Museum, Beijing.



The Phoenix

Like the Firebird, the phoenix is a bird with beautiful gold and red plumage.

At the end of its life-cycle the phoenix builds itself a nest of cinnamon twigs that it then ignites; both nest and bird burn fiercely and are reduced to ashes, from which a new, young phoenix arises.

The new phoenix is destined to live, usually, as long as the old one, and continue the cycle. Due to this, the Phoenix has become a symbol of rebirth, immortality and indestructibility

The character of the Firebird appears in many Russian folktales. She is always described as very beautiful, possessing magical powers, and providing help to those who believe in her.

Theme



Theme transposed for Orff instruments



Other Activities:

Exploring Descriptive Imagery

Read the story of the Firebird.

Identify descriptive terms: nouns, adjectives, verbs

Listen to the music of The Infernal Dance and create a word bank of descriptive words (if possible encourage the students to use words related to the story of the Firebird).

From the word bank, write a poem a paragraph about what is happening in the music.

Illustrate the poem, using an Asian or Russian style of drawing.

Dance out the action of the music.

Listen to the music and draw or paint what you hear; what sort of lines will you use? Colors? Shapes? Textures?

Create a picture of The Infernal Dance.

Clap out a regular rhythm and then syncopate it.

Layering sound and creating texture

Pass out various percussive instruments. Break the students up into groups of 3 or 4. Each student should have a set of rhythm sticks along with another type of instrument.

Give the students a rhythm to all play together at the same time with the rhythm sticks. (Monophony)

Divide the class into two groups; have one group play an ostinato rhythm, while the other group plays the original rhythm. (Homophony)

Have the students go back into their original groups of 3 or 4 and ask one group to keep playing the sticks, while the others use their other instruments. Use the ostinato, the original rhythm and create other rhythms as needed (polyphony).

Have the students identify texture in The Infernal Dance.

Analyze: Descriptive elements in the music: tempo, dynamics, pitch, rhythm. Explain what they are describing and why they were chosen.

Explore: the story and the music through dramatizing the scene using props, such as scarves, the egg, feather, etc...

Elena Konstantinovna Gorokhova, 1979, *Prince Ivan takes the feather of the Firebird.*



Key Concepts—Irregular rhythms, dissonance, struggle, conflict, chaos

As you listen to Stravinsky's piece (maybe a few times), try to keep these questions/ideas in mind: Identify 2-3 different melodies or rhythms that you hear throughout the piece.

How do these melodic and rhythmic themes differ in terms of their use of accents and emphasis?

Who might these musical themes represent in the story (Ivan, King Kaschei and army, Vasilisa)?

How does Stravinsky create these different musical effects for each character or idea by using accents and emphasis in different ways?

Can you create your own theme for a character or maybe yourself using accents and emphasis? Why did you choose to accent or emphasize what you did? How did you do that musically?



Dancers in Diaghilev's and Stravinsky's debut performance of *The Firebird* (1910, Paris).

Now, let's take a look...

How does Kandinsky's lithograph use accents and emphasis?

How do artists emphasize certain elements in their artworks?

What has Kandinsky chosen to emphasize in this piece? How can you tell?

Does this piece relate to Stravinsky's music in any ways?

If yes, how so? If no, why not?

How would you portray music or sounds through shapes and colors?

Do certain sounds remind you of specific shapes/colors?

From the Blanton Museum of Art



Vasily Kandinsky, *Lithographie für die Vierte Bauhausmappe*, 1922, four color lithograph from four stones, 14 in x 12 3/8 in., Blanton Museum of Art, The University of Texas at Austin, Gift of Mr. and Mrs. Richard Gonzalez, 1989 (102.8/11).

Accents & Emphasis



Vasily Kandinsky

1866, Moscow-1944, Neuilly-sur-Seine

Vasily Kandinsky loved art and music from a young age. He earned degrees in law and economics to please his parents, but eventually abandoned these fields to pursue his interest in art professionally. Two major events redirected his focus towards art: seeing Claude Monet's *Haystacks at Giverny* painting series and hearing Richard Wagner's opera, *Lohengrin*.

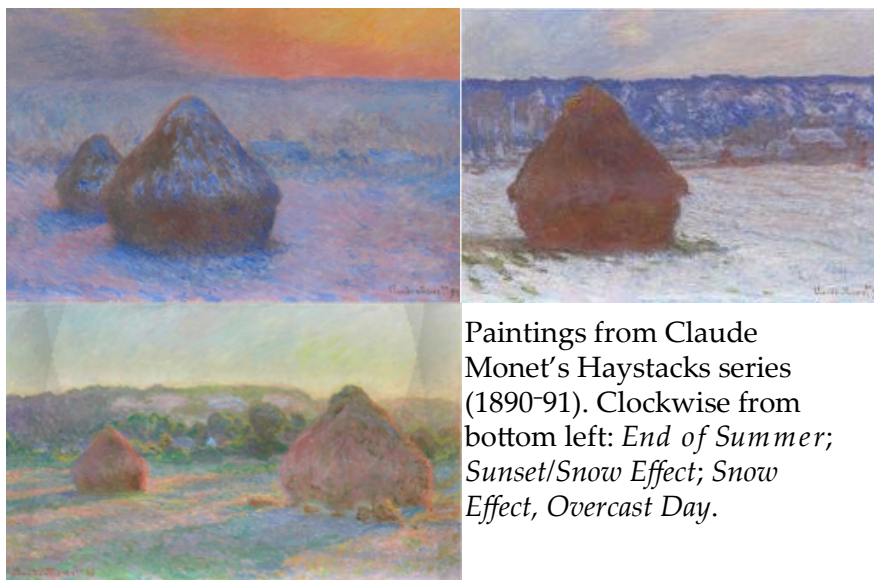
At the age of 30, Kandinsky moved to Munich, Germany to begin his formal, full-time study of art.

Kandinsky's art was deeply influenced by his travels, which included encounters with other schools of art. Kandinsky's art was initially *representational*, which just means that the art represents some aspect of reality, usually in a recognizable way. As he developed his own unique style and aesthetic theories, though, Kandinsky's work became increasingly *abstract*. In fact,

Kandinsky is considered to be one of the pioneers of abstract art.

Did you know?

When it became impossible to acquire canvases and other painting materials during WWII, Kandinsky continued to paint on whatever he could find, including wooden boards!



Paintings from Claude Monet's Haystacks series (1890-91). Clockwise from bottom left: *End of Summer*; *Sunset/Snow Effect*; *Snow Effect*, *Overcast Day*.

Throughout his artistic career, Kandinsky's paintings used less recognizable figures, turning to biomorphic/natural and geometric forms that inspired his art. Kandinsky associated inherent ideas, emotions, sounds, and feelings with certain colors and shapes. This was the foundation of his aesthetic theory. Kandinsky was an influential and iconic teacher, writer, aesthetic theorist, and artist: the Nazis felt so threatened by his iconic art that they burned many of his paintings when they rose to power in Germany. Kandinsky kept on painting throughout the war, moving to France where he lived for the rest of his life.

Kandinsky: Colorful Meanings

Colors and shapes held spiritual meaning and connected directly to music and emotions in Kandinsky's aesthetic theory.

According to Kandinsky, "a yellow triangle, a blue circle...a yellow circle, a blue square—these are different and have different values."

Here are some of his descriptions:

BLUE: 'active coolness,' 'power of profound meaning,' 'rest,' 'heavenly,' 'turning in on itself, retreats like a snail into its shell,' 'dark blue is like a cello'

YELLOW: 'active warmth,' 'like a prolonged and shrill trumpet note in the ear,' 'irresponsible appeal,' 'typically earthy color,' 'insistent, aggressive character'

RED: 'unbounded warmth,' 'determined, powerful intensity,' 'does not distribute its vigour aimlessly,' 'has the charm of flame,' 'glows within itself'

GREEN: 'most restful color that exists,' 'color of summer, when nature is resting,' 'self-satisfied, immovable, narrow,' 'wearisome'

BLACK: 'totally dead silence with no possibilities,' 'represented in music by one of those profound and final pauses,' 'burnt out,' 'motionless,' 'grief and death'

WHITE: 'joy,' 'spotless purity,' 'like many pauses in music that break temporarily the melody,' 'pregnant with possibilities,' 'nothingness,' 'harmony of silence'

(All quotes are from one of Kandinsky's books, Concerning the Spiritual in Art.)

In addition to colors, shapes and forms were also important to Kandinsky's aesthetic theory.

As you read this quote by Kandinsky, think about how he links emotional, musical, and artistic experiences in his writing and work:

"On the whole, keen colours are well suited by sharp forms (e.g., a yellow triangle), and soft, deep colours by round forms (e.g., a blue circle). But it must be remembered that an unsuitable combination of form and colour is not necessarily discordant, but may, with manipulation, show the way to fresh possibilities of harmony."

Knowing this, how might his lithograph (on the next page) relate to music and emotions?

What emotions do specific colors and shapes and their combinations in this work evoke?

What emotions was Kandinsky trying to represent when he made this?

Synesthesia What does blue smell like? Can you taste the sound of a piano?

Kandinsky's writings suggest that he may have experienced sound, color, taste, and smell in this way, which is known as *synesthesia*.

Maurice Ravel

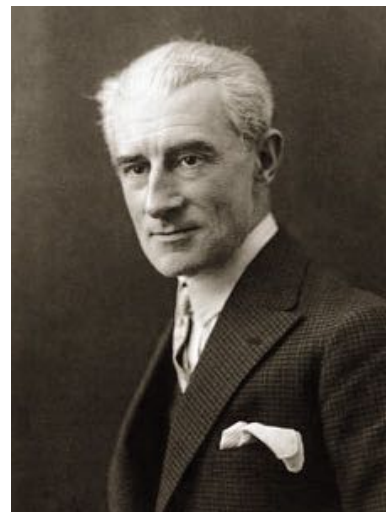
Born in Ciboure, France 1875

Died in Paris, France 1937

Le Tombeau de Couperin

I. Prélude

Composed in 1919



Maurice Ravel was a French composer who, along with Claude Debussy, was associated the period of music referred to as impressionism. Both composers, however, rejected this nomenclature. Growing up in a family that appreciated music, Ravel began studying music at a young age, taking piano lessons at age seven and studying harmony, counterpoint and composition one of Léo Delibes's students, Charles-René; in 1889, Ravel was accepted into and attended the renowned Paris Conservatoire. However, he did not fit in at the conservatory; he was often resistant to instruction and he held progressive views that were not embraced by the conservative faculty. Ravel left the conservatory and set out on his own as a composer to develop a unique style and approach. Overall, Ravel's musical journey was complex, marked by many failed attempts to win official recognition from institutions such as the Paris Conservatoire as well as the critics. Despite these obstacles, Ravel developed a distinctive musical style that set him apart as one of the most well-known composers of his generation.

Along with contemporaries like Claude Debussy, Ravel was struck by Javanese (Indonesian) gamelan court ensemble music at the Paris Exposition of 1889 and by Russian folk influences in Nikolai Rimsky-Korsakov's music. These influences inspired Ravel to break from established musical norms and to experiment with his own style. Later in his career, he even founded his own musical society that explored new ideas and styles!

Ravel was impervious to what others thought of him or his music; he relied on his own assessment of his music and subjected it to a rigorous standard of perfection; he was especially critical of his own work. While Ravel and Debussy are often associated, their styles are different. Ravel's music is more formal, even with its emphasis on color and tone. Ravel wrote a wide variety of music, from ballets to operas, from piano works to chamber music. The work that Ravel is best known for, "Boléro" was his last piece and not considered his most musical.

In 1932, Ravel experienced a head injury, that initially was not considered serious, but in retrospect may have been connected to subsequent absent-mindedness; he may have suffered from aphasia. His ability to complete compositions was compromised and he continued to gradually decline mentally. After surgery to his heart in 1937, Ravel fell into a coma and died. He was 62.

The Ruffians

In 1902, Ravel joined a group of artists, writers, and musicians called *Les Apaches*, The Ruffians.

The Ruffians met regularly in Paris to discuss new ideas about what art, music, and literature could be like and to share their experiments.

This group included *Firebird* composer Igor Stravinsky!

Le Tombeau de Couperin (composed 1914-17) was one of Ravel's later works. He used the idea of a *tombeau* (literally 'tomb' in French), which was an old form of poetry in memory of a particular subject.

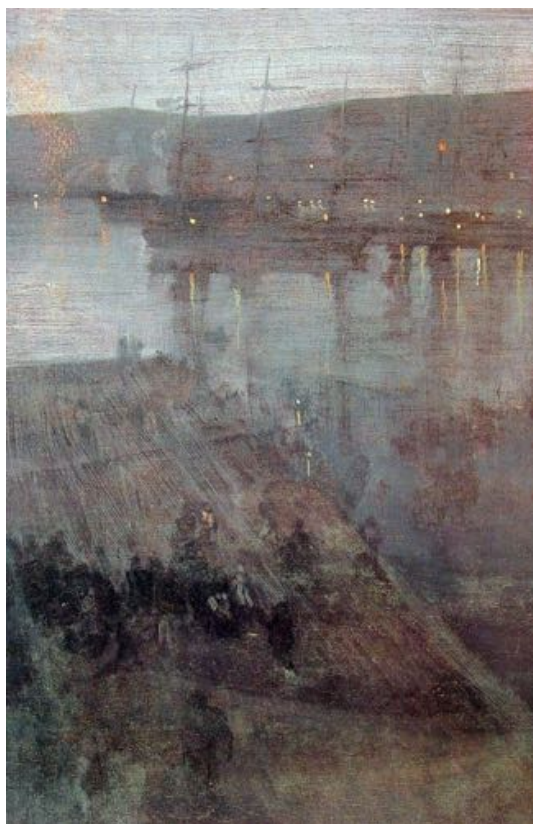
Francois Couperin was a famous French composer and organist in the late 1600's-early 1700's, and who may have inspired Ravel's piece. He worked during the golden age of King Louis XIV (a.k.a., the Sun King)'s royal court.



Did you know?

This is a photograph of the Javanese gamelan that Ravel and others saw at the 1889 Paris Exposition.

Western art music composers have drawn and continue to draw inspiration from the tuning systems, aesthetics, and instruments used in gamelan traditions and other non-Western musical traditions.



James Abbott McNeill Whistler, *Nocturne in Blue and Gold Valparaiso Bay*, 1866, oil on canvas, 75.57 x 50.17 cm, Freer Gallery of Art, Washington D. C.

Ravel and Debussy are considered leading composers of impressionistic music. Debussy rejected the title of impressionism, and Ravel was not comfortable with the analogy; he didn't think it applied to music..

Whistler referred to nocturnes as paintings that evoked nighttime, dimly lit scenes, or views veiled by indirect or muted light.

Nocturne in Blue and Gold is suffused with a pensive mood.

Debussy's composition, *Nocturne* was inspired by Whistler's paintings.

What do you see in this painting?

What sort of music would you compose to depict this effect?

Key concepts: Color, timbre, instrumentation, melodic shape

Timbre

“**Timbre**” (pronounced TAHM-burr) describes the tonal quality of a sound. Try playing the same note at the same volume on two different instruments. Are the sounds identical?

According to the idea of timbre, the same notes played at the same volume on different instruments don’t sound the same. In your opinion, how would you describe the differences in sound that you heard? This is what is called timbre.

Interestingly, timbre is created both by physical and psychological factors.

On one hand, our ears perceive a certain degree of loudness or softness when different notes are played at the same time. So, when notes are played in specific intervals, or distances between notes, we perceive them differently.

Acoustics, or the physics of sound, deals with questions of how such tonal effects are produced. One important factor in music and physics is harmonics.

In the Western tradition, philosophers and scientists starting with Pythagoras (5-6 BCE) were fascinated by the idea of harmonics, or the resonance and vibration patterns of strings that produced different pitches and musical effects.

Thinkers from Pythagoras to physicists like Hermann von Helmholtz (1821-1894) thought of music, sound, and aesthetics/beauty as connected. They were not only interested in how sounds were produced and perceived, but what sorts of effects sounds produced.

Pythagoras believed that mathematically-based musical intervals were needed to produce a supernatural phenomenon known as “the harmony of the spheres.” Over a thousand years later, Helmholtz also conducted experiments and wrote books on how human perception, resonance, and interference affected sounds and how we hear them.

Scientists like Helmholtz realized that their work on sound applied to a range of wave-based phenomena, like electromagnetic radiation or light.

Harmonics

Harmonics, or harmonic frequencies, are created when a medium (like a string, a membrane, or a column of air) vibrates at a regular frequency, called **periodic motion**. Periodic motion can be represented in different ways, like with a wave, spring, circle, pendulum, or any object that moves in equal intervals of time. What are some everyday examples of periodic motion that you can think of?



What are the vibrating media in these and other musical instruments? String? Air column? Membrane?



As you listen to the Ravel piece, imagine that you have been commissioned to create an artwork based on this music.

What sort of art would you create? A painting, a sculpture, a photograph, a dance, something else? Why?

What colors/movements/shapes/images would you use in your artwork?

How are these colors, etc. related to the music?

Now, think about what colors and shapes Ravel was trying to evoke in the listener through this piece.

What sounds and musical textures (instruments, dynamics, tempos) does Ravel paint his music with?

Can an instrument's sound have a color?

How does that color change based on how you combine it with other instruments, dynamics, musical phrases, or shapes?

We can think/look back to Kandinsky's Colors to get some ideas...



Timbre

Timbre is a French word meaning tonal color, or the distinctive sound-color of an instrument.

How do individual instruments' timbres interact to create the color, melodic shape, and mood of this and other pieces?

Let's Listen and Look!

Take a look at the Ragot seascape painting after you have thought about how you would artistically depict Ravel's music.

How is this painting similar to/different from yours?

Discuss specific elements of the painting (palette/color, texture/brushstrokes, subject/lighting, etc.) that might make it an appropriate match for this work, or not.

How would this seascape look at a different time of day, in different lighting, or in different weather?

Similarly, what factors could change the effect of the Ravel piece?

Now, listen again to Ravel, keeping your ear on ONE specific instrument/sound.

How does that instrument sound on its own?

How does it interweave with other instruments?

How does it contribute to the mood of the piece more broadly?

What color and melodic shape/way of moving would you associate with the instrument you chose

FrédéricÉmileJean-Baptiste Ragot

1872, Paris-1937 (location unknown)

Not much is known about the French painter and sculptor Ragot. Ragot studied with painters on involved in the French artistic-literary movement known as Impressionism.

He specialized in painting seascapes and landscapes, just like his Impressionist teacher, Jean Baptiste Antoine Guillemet. This painting exhibits many characteristic influences of the Impressionist movement, including visible brushstrokes and a vibrant color palette.

Impressionists broke from the elite Académie des Beaux Arts in Paris to pursue non- traditional painting methods, Guillemet and his student Ragot remained connected with the Salon and exhibited their works there. We see this theme of breaking from the establishment or well- established institutions in the work of many of the artists and musicians in this series.

Why do you think that was necessary? How were these different artistic and musical works and their creators similar or different in terms of their ideas about what art/music can or should be like?

Impressionism 101

Impressionism was a visual art movement that originated in France during the 19th Century. It is a style of painting that aimed to provide the “impression” of a scene, to capture an overall moment—an impression—and to depict the quality of light as it changed during the day. It was characterized by tiny yet visible brushstrokes, ordinary subject matters, and movement. Impressionist paintings were done outdoors, what is called Pleine Air, and were supposed to be spontaneous in execution.

Impressionism in music is less defined, but it is a style of music composed during the 19th and 20th centuries that emphasizes mood, atmosphere and emotion over formal elements. The term was borrowed from the visual art movement. Impressionism in music emphasizes color or timbre achieved through various elements or techniques such as orchestration, harmony, and texture. This style of music is also characterized by ambiguous tonality, extended harmonies, modes, exotic scales, and often feature poetic titles.

Impressionism was a sweeping movement in the French art world. If you remember from earlier, Kandinsky’s artistic breakthrough moment was seeing the Haystacks series by none other than Impressionist painter Claude Monet. The movement set the scene for later artistic movements.

Impressionists revolutionized ideas of classical art. Rather than painting seated subjects (often elite patrons who paid to have their portraits painted) in a studio, they took their canvases outdoors and started to paint non-traditional subjects and settings.

This refocused art on scenes of suburban and rural leisure. They liked to experiment with light effects, and tried to create a spontaneous, effortless feeling in their paintings. They liked to use light, visible brushstrokes to give this feeling of momentariness, whose influence you can see in Ragot’s seascape painting as well.

From the Blanton Museum of Art



Frederic Emile Jean Baptiste Ragot, *French Landscape*, 1872-1937, oil on canvas, 149/16 in x 181/8 in., Blanton Museum of Art, The University of Texas at Austin, Gift of Latane Temple, 1985 (117).

What are some of the first things that stand out to you in this painting?

Look carefully towards the edges of the scene to see how Ragot may have been depicting the motion of the sea, the breeze, the grasses, and other elements.

Interestingly, some critics called Ravel an Impressionist composer.

How does Impressionism *look* and *sound* to you?

Can you notice some similarities between the painting and Ravel's music?

How would you define the moods of both pieces? Focus on specific musical/artistic choices that create these moods.

GERÓNIMO GIMÉNEZ

Born in Seville, Spain, 1854

Died in Madrid Spain, 1923



La Boda de Luis Alonso: Intermedio

Composed in 1897

Giménez was considered a young musical genius: he studied violin as a child and became the director of Seville's famous opera company, the Teatro Principal, at age 17! (Don't worry, though; he was performing in the national symphony since age 7, so he was used to big stages and professional music life.)

Like we saw earlier, many musicians and artists were inspired by music, dance, and cultural traditions from different cultures and eras. Giménez was a famous composer in his time because he composed countless music-dramas in the popular performance genre called zarzuela. Even though we hear Giménez's music performed in a formal symphony setting today, that wasn't the case in his time. In those days, going to a zarzuela performance was kind of like going to a pop concert or a play.

People came to experience the entertaining dance, drama, and music as much as they came to performances to hang out with friends, party, and eat and drink. These zarzuela performances were extremely popular, so Giménez composed over thirty of them during his life. Unfortunately, he wasn't rich because he wrote popular (as opposed to classical) music, and so he had a difficult life and died poor.

Did you know?

Like all other countries today, Spain didn't exist within its current geographic borders for a long time. In fact, the idea of a nation or country that is based on geographical boundaries is relatively new, and was a result of colonialism. A lot of the countries we recognize today were divided into different regions or unified. In fact, new countries can be formed even today by processes like military revolution, foreign intervention in regional conflicts, colonization/decolonization, or cultural/language/religious communities claiming land as their own. For example, countries like the US still refuse to give land to existing nations within its borders, like the Cherokee or other Native American nations.

So basically, what we think of as Spain today was actually divided into different local kingdoms and territories. How does that matter in terms of music and art?

What that tells us different ethnic groups, cultures, and languages have coexisted in and impacted the country we know today as Spain. These groups brought their own distinctive forms of dance and music, which combined and mixed in unexpected ways and influenced the music of composers like Giménez.

Let's take a look at two of those cultures that Giménez drew from in his music: Moorish Muslim culture of Al-Andalus (Andalusia) and Romani/Gitano "gypsy" culture.

'Moor' is a western term for the Muslim rulers who flourished in Iberia (present-day Spain and Portugal).

Moorish influence began in 711 CE, when a Muslim ruler from North Africa overthrew clans of Visigoths who were ruling Iberia then.

Muslim rulers were generous patrons of the arts and learning. Jewish, Christian, Muslim, and indigenous populations all lived under their rule.

During their 700 years (!) in Iberia, the Muslims brought technological, philosophical, scientific, and artistic innovations to this region.

We can see Muslim contributions to art and architecture in Spain's landscape today, such as the ornate Granada mosque, pictured below. (Note the characteristic Moorish circular arches.)



We hear Arabic and Muslim words and phrases in spoken Spanish. For example, 'ojalá' literally means 'Allah/God willing.'

In 1492, the same Catholic rulers (Isabel and Ferdinand) who sent Christopher Columbus on a failed journey to find India also violently forced citizens to convert to Catholicism, ending Moorish influence by massacring and ousting Jews and Muslims from Iberia.

Muslim/Moorish Influence in Spain



500 CE

The Christian Visigoths conquered the Iberian peninsula, which had been under Roman control until then.

750 CE

Under the Muslim Umayyad Caliphate's rule, its capital of Córdoba became Europe's most vibrant intellectual center. Muslim, Jewish, and Christian artists flourished here.

1215 CE

Due to Muslim wars, the Córdoba Caliphate was broken up. Christian kingdoms from the north gained Iberian territory.

1453 CE

Portugal and the Christian kingdoms of Castile and Aragon expand their maritime (ocean) networks for trade.

1914 (CE)

After the marriage of Isabel and Ferdinand in the 1400s, Spain took its present shape. In the 1900s, Spain had lost its colonies of Cuba, Puerto Rico, and the Philippines.



Carmen, Dallas Opera, 2018

European depictions of “gypsy” music and culture

The problematic cultural stereotype of “the gypsy” exists even today. We can hear composers’ perceptions of gypsies as exotic and foreign figures through the musical techniques used in operas like *Carmen* by Georges Bizet (1875).

Bizet used edgy musical techniques such as chromaticism, or the progression of notes in half steps, and sporadic dynamic contrasts to suggest the “exotic” and mysterious “gypsy” figure. We hear this in pieces such as “The Toreador’s Song” in *Carmen*.

How would you feel if someone depicted you or the communities or cultures you belong to without knowing you or asking permission? What might they see and what might they miss?

Francisco Iturrino, *Two Gypsies*, Oil on canvas, 180 x 129 cm, 1901-1903, Museo Carmen Thyssen Málaga, Spain

Who are “gypsies”?

The term ‘gypsy’ comes from “Egyptian,” which is where some Europeans believed they originated. However, communities of professional musicians and performers who are called “gypsies” today often don’t use this term to talk about themselves. It is respectful to use the terms ‘Roma’ or ‘Romani’ to talk about these communities, as the word ‘gypsy’ used by outsiders is considered a racial slur.

In Spain, these communities call themselves Gitanos and often practice Catholicism. In other countries, terms like Roman are preferred, and they are Muslim. So why is the cultural stereotype of a homogeneous “gypsy” identity so popular even if it contradicts the reality of diverse Roman/Gitano communities? Many European writers, artists, and musicians saw “gypsies” as exotic and mysterious people, and used art to depict them in that way.





Alice Rahon

1904, Paris-1987, Mexico City

Alice Rahon had a difficult childhood, which inspired much of her art. She was an accomplished poet and painter. She grew up in a rich family in France, but suffered several injuries as a child that left her bedridden, unable to play outside with other children, or in pain.

Because of the loneliness she felt, she turned to art and writing to express herself while growing up

Alice traveled quite a bit with other artist friends. These travels captivated her imagination and deeply influenced her poetry and art. She joined the Surrealist movement in 1930, and her poetry was well-received by others in the circle.

After several years, the famous artists Diego Rivera and Frida Kahlo invited her to Mexico City. Rahon remained there for the rest of her life, teaching and producing influential works as one of the main figures of the Mexican Surrealist movement.

You can see in this painting (as well as in her other works) how her travel memories shaped her art. *Luciérnagas [Fireflies]* (1946), evokes Rahon's fascination with cave paintings, which enchanted her on one of her first travels. Her works were often influenced by prehistoric art and natural elements of earth, wind, water, and fire. She also experimented and innovated with new painting methods. In this work, Rahon mixes oil paints with sand to create texture.

Surrealism

Surrealism was an artistic and literary movement started in 1920's Paris. Surreal tried to create new worlds by uniting dream/the unconscious and reality/the conscious through art.

Surrealists were influenced by psychologist Sigmund Freud, who believed in the power of the unconscious. Surrealist art juxtaposed (or put side-by-side) unlike things to create shocking effects. They wanted to make viewers think more deeply about art.

Surrealism was also an artistic response to Western European ideas of 'rationalism.' Rationalism is the theory that reason or logic is more important than emotions or belief.

Surrealist artists were horrified and upset at how rationalist focus on logic and profit had caused inhuman violence, death, and destruction during World War I (then called the Great War).

Although surrealism was dominated by men, female artists like Rahon and others forged their own paths through the movement with their powerful work.

Tempo, Patterns, Rhythms

The Intermezzo is a lively dance piece: it's important to remember how music interacts with artists' and audiences' movements in addition to musical effects created. Think about the Rahon painting and the Intermezzo. What are repeating elements or patterns in both of these works?

How does the artist/composer play with tempo and rhythm?



How would playing around with the tempo of this piece affect its purpose as a dancing song in a zarzuela play?

What elements of the Rahon painting speak to the Intermezzo? (Look at Rahon's use of patterns.)

What are different ways and reasons that artists and composers use patterns in their works? How do melodic and rhythmic repetition, variations, or changes in tempo create different effects or moods in a given piece?

This is a photo of dancers from a Spanish (Madrid) performance of *La Boda de Luis Alonso*, of which the Intermezzo is a part.

How does this dance style and attire speak to the location and time period about which this piece was written? Who do you think would have been in a typical audience for zarzuela performances in those days vs. nowadays?

Remembering that music and art-making are shaped by physical effort and move listeners/viewers in physically-felt ways, try conducting or dancing to this piece. You can think about how the physical movements of the conductor, musicians, and audiences respond to each other. Would you conduct this piece differently than a Stravinsky or Ravel piece? How can a musician or conductor's physical involvements/bodily movements impact a composed work of art? What is the difference in the way audiences and musicians engage in live performances vs. recordings or videos?

Rhythmic texture

One of the ways that Gimenez plays with the rhythmic texture is by using castanets, which make a clicking sound. Similarly, Rahon's painting uses sand to create a unique texture as well. Castanets are used primarily in Flamenco dance, a style of dance popular in Spain and associated strongly with the Spanish Gitano culture. So, we can hear Gimenez's cultural influences through his use of castanets!



From the Blanton Museum of Art



Alice Rahon, *Luciernagas* (Fireflies), 1946, oil and sand on canvas, 13 7/8 in. x. 38 13/16 in. Blanton museum of Art, The University of Texas at Austin, Gift of Thomas Cranfill, 1977; Transfer from the Harry Ransom Center, 1982 (1129).



Detail from *Luciernagas*

GUSTAV MAHLER

Born in Kalischt, Bohemia, 1860

Died in Vienna, Austria, 1911

Symphony No. 1 in D major

III. Feierlich and gemessen, ohne zu schleppen

Composed in 1887–1888

Gustav Mahler was born to middle-class parents who lived in a German-speaking Jewish village in the Austro-Hungarian empire. Mahler started learning piano at a young age and was considered a *Wunderkind* (child prodigy) by age

10. Mahler started studying composition at the famous Vienna Conservatory at age 15, but turned to conducting when several of his compositions did not win any prizes in prestigious competitions.

However, Mahler rose to fame as a conductor. He was known for being a perfectionist and rehearsed his musicians tirelessly. Mahler had a complicated and troublesome personal life checkered with crises. As a composer of Jewish heritage, Mahler's works were banned due to anti-Semitic violence in Europe. Audiences rediscovered and resurrected his symphonies and other compositions in 1960, which have become quite famous now.

Mahler was known for using experimental and innovative musical techniques in his works. Audiences and critics in his day thought he was crazy because of the way he experimented with new techniques in his music. We hear this experimental style in the excerpt from the third movement of Mahler's *Symphony No. 1*. Here, Mahler uses a popular children's song, *Frère Jacques*, as a returning theme in the third movement. However, he recolors the usually light-hearted song with dark symphonic colors.

This movement was inspired by a funeral march, hence the dark mood. Mahler often used themes from regional and popular music in his symphonies, as he



does here.

Did you know?

Mahler's third movement was inspired by this woodcut of a group of forest animals accompanying a hunter to his grave. It was from a fairy tale book by Moritz von Schwind (1850).

Pretty creepy, no? Mahler's audiences didn't like it.

Important Influences: Jewish Klezmer music

What is Klezmer music?

'Klezmer' is a contraction of the Hebrew words 'kley' (instrument) and 'zemer' (song). Klezmer music refers to regional musics from the Ashkenazi Jewish diaspora in Europe (see below!).

Klezmer bands vary from region to region. They are known for playing at special events and ceremonies like weddings. Klezmer bands include instruments from fiddle, flute, cymbal, bass drum, to brass instruments, accordions, and anything else from the different regions where klezmer music has traveled from the 9th century to today!

Mahler and Klezmer

Mahler was born into a Jewish family, and was no stranger to vibrant Jewish musical traditions.

Keep listening through Mvt. 3 of Mahler's First Symphony beyond the minor-key Frère Jacques (known in German as Bruder Martin) round at the beginning. (Here is a link to a performance of this movement by the Los Angeles Philharmonic: <https://www.youtube.com/watch?v=RQCHgnpCGf4>)

Listen to the section from 2:35- 4:00 resembling klezmer music. Can you hear instruments like cymbal, bass drum, oboe, clarinet, flute, trumpet? How is this musical style and texture different from the beginning, or from other sections?



Now, listen to the song "If I Were a Rich Man" from the musical *Fiddler on the Roof*. What do you notice? Mahler's theme and "If I Were a Rich Man" use the same klezmer tune!

What is a diaspora?

Diaspora was originally used to describe Jewish communities outside of Israel. There were traditionally three main Jewish diasporas: Mizrahi (in the Middle East), Sephardic (North Africa and Iberia), and Ashkenazi (Europe). Klezmer music is a part of Ashkenazi culture that has spread across the world. In fact, Austin has its very own klezmer band!



Diaspora also means any community living outside of its homeland. People form diasporas in many different ways. They can migrate for work, to join family, or because they suffer from violence or persecution. When we look and listen around us, we realize how many different cultures and communities enrich our daily lives, from the food we eat to the music and languages we hear. So many English words come from other languages, too!

Except for Native Americans, everyone in the United States has come here through a diaspora at some point. How did your family come to live in the United States? What parts of your culture and other cultures do you love to share, feel proud of, and want to learn more about? **The US is not equally safe, respectful, or welcoming for everyone.** Have you ever felt scared or in danger? How does it feel to be judged for how you look and speak, or what you do and believe? What are specific things you can do to make people different from you feel welcome?

John Williams

Born in New York, 1932

Harry Potter and the Sorcerer's Stone

Children's Suite for Orchestra

I. Hedwig's Flight

Composed in 2001

ABOUT THE COMPOSER

John Towner Williams is one of the most widely recognized composers of film scores. He is best known for heroic, rousing themes to adventure and fantasy films. This includes some of the highest grossing films of all time, such as *Star Wars*, *Superman*, *Jaws*, *E.T. the Extra-Terrestrial*, *Raiders of the Lost Ark*, *Jurassic Park*, and the *Harry Potter* series. His richly thematic and highly popular 1977 score to the first *Star Wars* film was selected by the American Film Institute as the greatest American movie score of all time. So far, five of his film scores have won Oscars.

While skilled in a variety of compositional idioms, his most familiar style may be described as a form of neo-romanticism. Williams writes in a style evocative of the large-scale orchestral music of the late 19th century; especially that of Richard Wagner and his use of leitmotif.

John Williams was born in Floral Park, New York. In 1948, he and his family moved to Los Angeles, California, where he attended UCLA. He studied composition privately with Mario Castelnuovo-Tedesco, who also taught film score composer, Jerry Goldsmith.

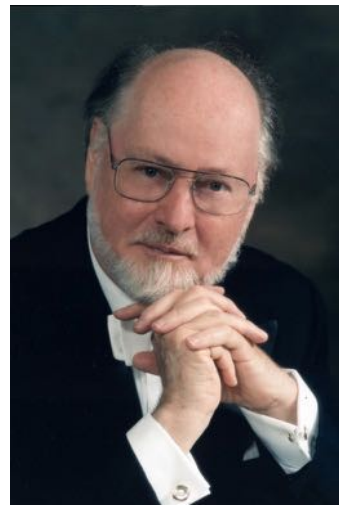
In 1952, Williams was drafted and entered the United States Air Force, where he conducted and arranged music for Air Force bands. When discharged in 1954, he returned to New York and was accepted into Juilliard, where he studied piano. In New York, he worked as a jazz pianist, played with noted composer Henry Mancini, and even performed on the recording of the famous Peter Gunn theme. In the early 1960s, he served as arranger/bandleader on a series of popular albums with singing great Frankie Laine.



Williams with Spielberg

Williams returned to Los Angeles where he started working in the film studios. He began his career composing TV scores for series including *Gilligan's Island*, *Lost in Space*, and *The Time Tunnel*. In the 1970s, he began to establish his reputation while scoring big-budget disaster films like *The Towering Inferno*, *Earthquake*, and *The Poseidon Adventure*. In 1974, he was approached by Steven Spielberg to write the music for his feature debut, *The Sugarland Express*. They re-teamed for the director's second film, *Jaws*, featuring an ominous two-note motif representing the shark. Spielberg's friendship with director George Lucas led to Williams's composing for the *Star Wars* movies. Williams has composed the score for all but two of Spielberg's films.

From 1980 to 1993, Williams succeeded the legendary Arthur Fiedler as Principal Conductor of the Boston Pops Orchestra. He is now the Laureate Conductor of the Pops, thus maintaining his affiliation with its parent, the Boston Symphony Orchestra. Williams leads the Pops on several occasions each year, particularly during their Holiday Pops season and typically for a week of concerts in May.



Williams served in the US Air Force for several years, playing with the Air Force band. Before he started composing for films, Williams scored music for several TV series. His work with TV and film builds on the Romantic musical idea of *leitmotif*, or use of musical themes for specific characters. Here are just a few of the films that John Williams has scored:



ABOUT THE MUSIC

John Williams wrote the score for the first three *Harry Potter* movies, which are based on the series of novels by J. K. Rowling that tell of the adventures and misadventures of the boy wizard, Harry Potter. *Harry Potter and the Sorcerer's Stone* was the first novel in the series.

Hedwig's Flight—Leitmotif

"Hedwig's Flight" first appears in the track titled "Prologue" and was originally associated with Harry's owl, Hedwig, that transports Harry's mail and provides companionship to the main character. However, the theme has come to represent, more generally, the magical world that is portrayed in the movie. It represents the very idea of magic and mystery, and appears throughout the movie and in subsequent movies, even in scores not composed by John Williams. In a way it is the leitmotif for the entire film series.

"Hedwig's Flight" is given its particular otherworldly quality, its aura of mystery, and its sense of the magical through various choices that Williams made regarding orchestration, harmony, melody, rhythm and meter. First the choice of instrument plays a critical part. The melody is played by the celesta, which is a keyboard instrument that produce bell-like sounds when the keys are pressed causing felt hammers to hit the top of a metal plate suspended over a wooden resonator. The term celesta comes from the French, *Céleste*, which means "heavenly" or celestial. The instrument's high pitch, its delicate bell-like sound, helps to immediately establish the sound of mystery and wonder we associate with the *Harry Potter* series. The score itself sets the mood, beginning with the descriptive label, "Mysterioso." Williams also uses unexpected notes to enhance the sense of the magical. For example, the celesta's first five measures establish the key of E minor and employ only notes from that scale. Then, in the sixth measure, Williams introduces chromatic tones outside the key that create eerie sounding intervals within the melody and which lead to unusual resolutions all of which help to convey an air of mystery to the them. Additionally, in measure fourteen, Williams adds a chord encourages the listener to expect a dominant-to-tonic resolution, but instead skips the usual dominant chord and shifts the cadence out of the ordinary into the realm of the unreal and the strange.

Key ideas: recurring motifs, character representation, instrument choice, mood, texture

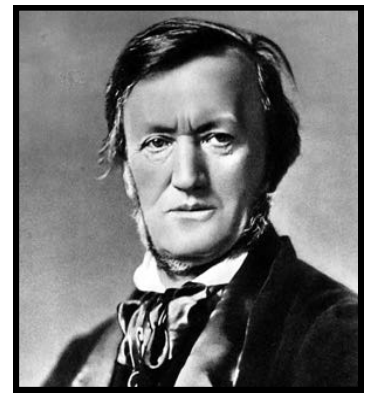
Leitmotif & Motif

A leitmotif is a recurring musical theme in a piece of music that is associated with a character, place or idea. Although usually a short melody, it can also be a chord progression or even a simple rhythm. Leitmotifs can help to bind a work together into a coherent whole, and also enable the composer to relate a story without the use of words, or to add an extra level to an already present story. Leitmotifs reflect or match what is happening in the story. This is achieved by altering tonality, orchestration, rhythm, tempo, dynamics or other features of the motif.

On the other hand, motifs are thematic phrases that resurface throughout the work but are not associated with a particular character or element.

Both motifs and leitmotifs can signal the presence of or evoke the associated character or theme. They can be rhythmic, melodic, or a combination of both, and can change throughout a dramatic work.

Carl Maria von Weber was the first composer to make extensive use of leitmotifs. Beethoven also employed leitmotifs. For example, in his Fifth Symphony, a particular melody is said to be representative of "fate", after a critic famously described the recurring musical phrase as "The sound of fate knocking on the door".



Richard Wagner



Arthur Rackham, *Siegfried leaves Brunnhilde in search of adventure, Siegfried and the Twilight of the Gods*, 1911, William Heinemann, London.

German composer Richard Wagner is strongly associated with leitmotifs, employing hundreds of them in his works such as his opera cycle, *The Ring of the Nibelung*.

Wagner makes liberal use of leitmotif in his opera cycle. In the four operas that make up the work, leitmotif are intricately woven into a dramatic fabric. The music does more than accompany the action, it is an intrinsic aspect of the drama.

Some other classical works that use leitmotifs are Tchaikovsky's *Swan Lake*, Prokofiev's *Cinderella* and *Peter and the Wolf*, Rimsky Korsakov's *Snow Maiden* and *Shaherazade*, and Edvard Grieg's *Peer Gynt*.

Leitmotifs are common in movie scores, and Williams makes effective use of them as can be heard in the Star Wars series, for example *Star Wars* Imperial March, which is associated with Darth Vader. In addition to the Harry Potter film scores, Williams also uses leitmotifs for *Jaws*, the *Indiana Jones* films, the *Superman* films, *E.T. the Extra-Terrestrial* and *Schindler's List*. The work of Howard Shore in his *The Lord of the Rings* scores includes extensive use of leitmotifs, which occur throughout the length of the three films. The themes represent different characters, cultures, and places.

Make your own leitmotif!

First, listen carefully to *Hedwig's Theme*. Think about the tonal colors and instruments, phrases, patterns, and rhythms that John Williams uses. Does this music remind you of a snowy owl like Hedwig? What other ideas or emotions does this music conjure up—magic? wonder?—and how?



Choose a character/thing that you want to create a leitmotif for.

What instrument/tonal color will you use?

What are the important characteristics of the person/thing that you want to convey through your composition?

How will you use melody and rhythm to achieve this?
Now, pick an instrument and try it out!

Are there musical phrases or sound effects associated with a specific character, activity, or the theme in shows/movies that you watch?

Medium and Genre

Artists use different materials, or media, for their works. What does Gyula Kosice use, and how do these materials relate to his larger body of work of the Hydrospatial City?

What are some artistic motifs or themes that he plays with in these works?

Also, we can think about how media change over time and how artists and musicians experiment with these new media.

For example, opera music was once considered a socializing event, where people went to eat, drink, and have a good time.

However, today opera has become somewhat of an elite art form.

How do you think this applies to materials used in an artwork (like Kosice's use of common materials that are now housed in museums)?

What about musical genres? Will John Williams's film music be considered classical music in 50 years?

Gyula Kosice

1924, Czechoslovakia-2016, Buenos Aires

Born Ferdinand Fallik, Kosice was a revolutionary figure in Latin American contemporary art. Kosice



innovated with new materials (a.k.a., media/medium) in his art. He was fascinated with the effects of light, water, and interactive art. Many of his installations and works incorporate these elements. He experimented with using neon lights, acrylic tubing and shapes, water, and pumps in many of his works.

Kosice's favorite and latest project was the idea of The Hydrospatial City/La Ciudad Hidroespacial, a world where art and life were seamlessly integrated. The works that stemmed from this idea used water, acrylic containers, water

pumps, lights, and other elements to create an engaging, futuristic environment for viewers. Thus, he used common materials to create a world that was aesthetically integrated with daily life, or where the mundane was no different than art. The idea of this city was utopian: Kosice wanted to create a beautiful world accessible to all, regardless of social or economic class, status, or power.

Kosice was also intrigued by the idea of kinetic art, or art that can move and be moved by the audience. Through this idea, he challenged the idea of the passive observer and instead invited the public to interact with and to shape his works.

Kosice was also an avid writer, essayist, and poet. His artistic ideas and experiments were rooted in his interest in and work with aesthetic theory, which he redefined in similar ways as Kandinsky had several decades earlier.



Gyula Kosice, *The Hydrospatial City* (1946-72), acrylic, paint, metal and light, variable dimensions, Museum of Fine Arts Houston, museum purchase funded by the Caroline Wiess Law Accessions Endowment Fund.

From the Blanton Museum of Art



Gyula Kosice, Hidroluz
(Hydrolight), 1975, plexiglass,
lights, motor, and water in a
wooden case, 47 1/2 in. x 20 1/8 in.,
Blanton Museum of Art, The Uni-
versity of Texas at Austin, Gift of
Barbara Duncan, 1986 (304).

MODEST MUSSORGSKY

Born in Karevo, Russia 1839

Died in St. Petersburg, Russia 1881

Pictures at an Exhibition

IX. The Hut on Hen's Legs, "Baba Yaga"

X. The Bogatyr Gates "The Great Gate of Kiev"

Composed in 1874

Arr. Ravel in 1922



Modest Mussorgsky was born into a wealthy family and grew up in the Russian countryside. He learned piano from his mother and performed for family and friends from the young age of six in a fashion typical for young boys from elite Russian families in that time. Mussorgsky did not receive formal musical training, though he became one of the most well-known Russian composers of his day.

Mussorgsky composed many operas and lyrical works. *Pictures at an Exhibition* was suite of pieces composed at the death of friend, architect, and artist Viktor Hartmann. Mussorgsky was shaken up by the sudden death of this friend, and pieces such as "Baba Yaga" from this suite reflect that emotional turmoil. The pieces that we will be hearing from this suite—"Baba Yaga" and "The Great Gate of Kiev"—are based on two of Hartmann's works.

Although Mussorgsky was regarded as a modernist and an influence for composers like Ravel, other composers began to edit Mussorgsky's music after he died. They considered him to an amateur because he did not formally train in music at an academy as other composers had. However, he is considered influential in creating a musical style that is distinctively Russian. This draws upon Russian and Slavic mythology, folklore, and musics to forge a strong sense of Russian national identity and pride.

Did you know?

Mussorgsky belonged to a group of influential Russian composers called "The Five." This group included Pyotr Tchaikovsky and Nikolai Rimsky-Korsakov (Stravinsky's teacher).

These composers worked together during the mid-1800's in St. Petersburg, where they lived and worked.

Together, The Five used music to create a strong national identity for Russia. They used certain musical techniques to distinguish their work as uniquely Russian-sounding.

About the Music

Pictures at an Exhibition

Pictures at an Exhibition is a famous suite of ten piano pieces composed by Modest Mussorgsky in 1874. It is generally acknowledged to be Mussorgsky's greatest solo piano composition, and has become a showpiece for virtuoso pianists. It has also become known through various orchestrations and arrangements produced by other musicians and composers, with Maurice Ravel's arrangement being the most recorded and performed.

Mussorgsky composed the work in commemoration of his friend, the artist and architect Viktor Hartmann, who was only 39 when he suffered an aneurysm and died in 1873. A posthumous exhibition of over 400 of Hartmann's works was mounted in the Academy of Fine Arts in St Petersburg, in February and March 1874 by the influential critic, Vladimir

Stasov. *Pictures at an Exhibition* takes the form of an imaginary musical tour around such a collection. The piece is a kaleidoscope of color and emotion, a wonderful example of program music inspired by art. Mussorgsky finished this masterpiece a month and a half after having viewed the tribute.

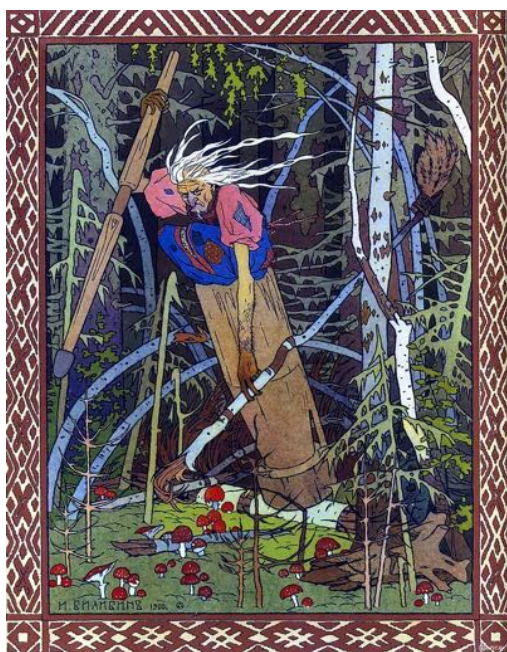
Program music:

The Hut on Hen's Legs (Baba-Yaga) —Contrast

"Baba Yaga" is the ninth movement of *Pictures at an Exhibition*. In Russian tales, Baba Yaga is a witch-like hag who flies through the air in a mortar, using a pestle as a rudder and sweeping away the tracks behind her with a broom made out of silver birch. She lives in a log cabin that moves around on a pair of dancing chicken legs. The keyhole to her front door is a mouth filled with sharp teeth; the fence outside is made with human bones with skulls on top, often with one pole lacking its skull, leaving space for the hero or heroines. Baba Yaga is sometimes shown as an antagonist, but she can also be a source of guidance and wisdom; there are stories where she helps people with their quests, and stories in which she kidnaps children and threatens to eat them.

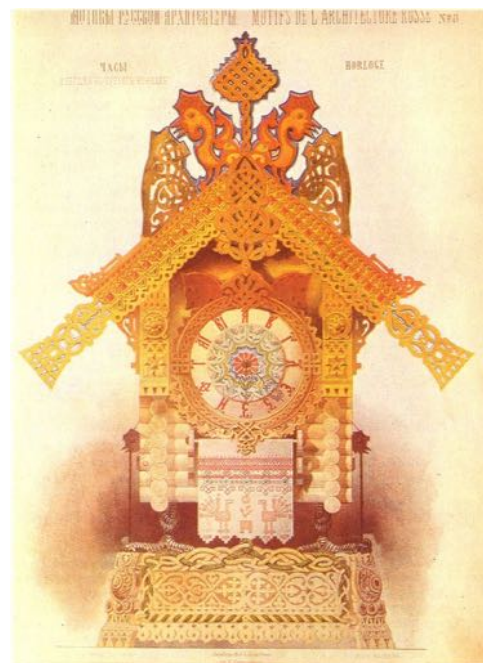
Mussorgsky's inspiration for this movement was a drawing by Viktor Hartmann that depicted a clock in the form of Baba-Yaga's hut on fowl's legs. The movement is in C minor and in 2/4 time. The tempo is fast and the mood is dramatic, savage almost. Mussorgsky uses dynamics to create contrast so that the music mirrors the action in the story: the loud aggressive passages represent Baba Yaga flying in angry pursuit, while soft passages suggest the female heroine hiding, trying to escape, full of anxiety and fear. There is a power struggle evident between the strong and the vulnerable. The movement has no ending, but flows directly into the final movement.

Key ideas: Contrast, dynamics, energy, emotion, conflict, struggle, flight.



Ivan Bilibin, Baba Yaga, from *Vasilisa the Beautiful*, 1900.

In response to the music, create character motives through sound, movement or illustrations.

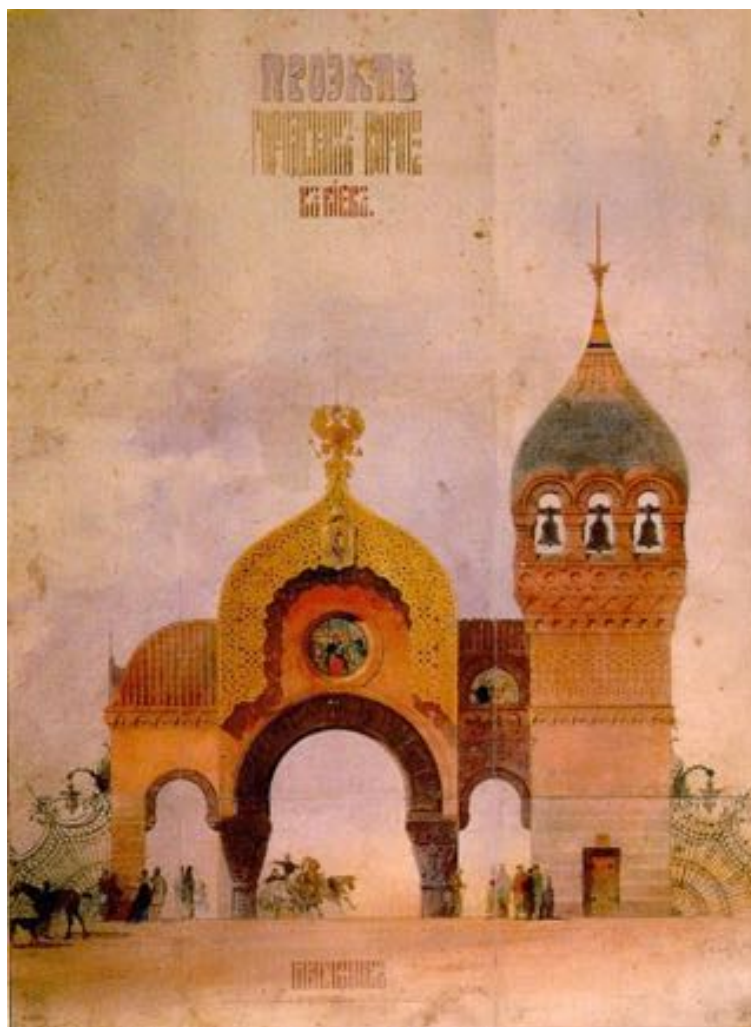


Viktor Hartmann, *The Hut on Fowl's Legs. Clock in the Russian style*, 1870.

The Great Gate of Kiev – Scale

The Great Gate of Kiev is the tenth and final movement. Mussorgsky based it on Hartmann's "Project for a City Gate." The Gate of Kiev was conceived as a monumental entryway for Tsar Alexander II. This gate was to have commemorated the Tsar's narrow escape from an assassination attempt on April 4, 1866. The music is triumphant, grand and majestic. Compared to *Baba Yaga* it is expansive, making use of the entire orchestra and rich, dense harmonies. The music gives the listener a sense of arrival, of leaving what is dark, violent and fear-filled to enter what is open, joyous and hopeful.

Key ideas: Volume, dynamics, unison, intensity



Viktor Hartmann, *Plan for a City Gate in Kiev*, 1869, watercolor, 42,9 x 60,8 cm., Russian Academy of Sciences, Institute of Russian Literature (Pushkin House).

The Tale of Baba Yaga

(What elements does this tale have in common with the various forms of Cinderella?)

Once upon a time there was an old couple. The husband lost his wife and married again. He had a daughter by the first marriage, a young girl, and she found no favor in the eyes of her evil stepmother, who beat her, and considered how she could get her killed outright. One day the father went away, so the stepmother sent the girl to her sister's house to ask her for a needle and thread to the girl a shift. Now that aunt was Baba Yaga, so the girl, who was no fool, went to see her real aunt first, and told her about her stepmother sending her to her sister's house for a needle and thread. Her aunt gave her the following instructions: "There is a birch tree there, which would hit you in the eye -- you must tie a ribbon round it; there are doors which would creak and bang -- you must pour oil on their hinges; there are dogs which would tear you in pieces -- you must throw them these rolls; there is a cat which would scratch your eyes out -- you must give it a piece of bacon."

So the girl went away, and walked till she came to the place. There stood a hut, and in it sat weaving Baba Yaga. "Mother has sent me to ask you for a needle and thread to make me a shift," says the girl. "Very well; sit down and weave a little in the meantime," replied Baba Yaga. As the girl sat down behind the loom, Baba Yaga went outside and told her servant maid to heat the bath, and get her niece washed because she wants to breakfast off her.

The girl sat there at the loom so afraid that she was as much dead as alive. She spoke imploringly to the servant maid, saying, "Please wet the firewood instead of making it burn; and fetch the water for the bath in a sieve." She gave the servant maid a handkerchief as a gift.

Baba Yaga waited awhile; then she came to the window and asked, "Are you weaving, niece? Are you weaving, my dear?" "Oh yes, dear aunt, I'm weaving," replied the girl. Baba Yaga went away again, and the girl gave the cat a piece of bacon, and asked, "Is there no way of escaping from here?"

"Here's a comb for you and a towel," said the cat; "take them, and be off. Baba Yaga will pursue you, but you must lay your ear on the ground, and when you hear that she is close at hand, first of all, throw down the towel. It will become a wide, wide river. And if Baba Yaga gets across the river, and tries to catch you, then you must lay your ear on the ground again, and when you hear that she is close at hand, throw down the comb. It will become a dense, dense forest; through that she won't be able to force her way anyhow." The girl took the towel and the comb and fled. The dogs would have caught her, but she threw them the rolls, and they let her go by; the doors would have begun to bang, but she poured oil on their hinges, and they let her pass through; the birch tree would have poked her eyes out, but she tied the ribbon around it, and it let her pass on. And the cat sat down to the loom, and worked away; muddled everything about, if it didn't do much weaving.

Up came Baba Yaga to the window, and asked, "Are you weaving, niece? Are you weaving, my dear?" "I'm weaving, dear aunt, I'm weaving," gruffly replied the cat. The Baba Yaga rushed into the hut, saw that the girl was gone, and took to beating the cat, and abusing it for not having scratched the girl's eyes out. "Long as I've served you," said the cat, "you've never given me so much as a bone; but she gave me bacon." Then the Baba Yaga pounced upon the dogs, on the doors, on the birch tree, and on the servant maid, and set to work to abuse them all, and to knock them about, who all gave similar replies about the girl's generosity to them.

Baba Yaga quickly jumped into her mortar, sent it flying along with the pestle, sweeping away all traces of its flight with a broom, and set off in pursuit of the girl. Then the girl put her ear to the ground, and when she heard that Baba Yaga was chasing her, and was now close at hand, she flung down the towel. And it became a wide river! Up came Baba Yaga to the river, and gnashed her teeth with spite; then she went home for her oxen, and drove them to the river. The oxen drank up every drop of the river, and Baba Yaga began the pursuit anew. But the girl put her ear to the ground again, and when she heard that Baba Yaga was near, she flung down the comb, and instantly a forest sprang up! Baba Yaga began gnawing away at it, but however hard she worked, she couldn't gnaw her way through it, so she had to go back again.

By this time the girl's father had returned home, and asked about the whereabouts of his daughter. The stepmother replied that she had gone to her aunt's. Soon afterwards the girl herself came running home. When her father asked her where she had been, she told him the whole story about being sent to her aunt's for a needle and thread but that the aunt was really Baba Yaga and she tried to eat her. As soon as her father had heard all about it, he became wroth with his wife, and shot her. But he and his daughter lived on and flourished, and everything went well with them.

Joan Mitchell

1925, Chicago-1992, Paris

Joan Mitchell was born and raised in Chicago, where she went on to study art. After finishing her degree (though her parents wanted her to pursue a more typical career), Mitchell studied abroad in Europe. She continued to work there over the next several decades, eventually moving to a French village in 1968. She continued to live and work from her home and studio there until her death from lung cancer.



Mitchell was an influential artist in the Abstract Expressionism movement, an artistic movement in the US after World War II. Mitchell was one of very few successful female artists in a male-dominated movement. They were inspired by the Surrealist movement (to which Rahon belonged), especially the idea that art should come from the unconscious.

Mitchell's work, *Rock Bottom*, speaks to this idea of emotions emerging from the unconscious. This work (next page) relates to *Baba Yaga* because both pieces deal with emotional turmoil and struggle.

What do you think the artist was feeling when she painted this picture?

What is the role of contrast in this piece? What is contrasting (brushstrokes, colors, etc...)

Do you feel multiple things at the same time? How does a work of art convey that?

From the Blanton Museum of Art



Joan Mitchell, *Rock Bottom*, 1960-61, oil on canvas, 78 in. x 68 in., Blanton Museum of Art, The University of Texas at Austin, Gift of Mari and James A. Michener, 1991 (276). © Estate of Joan Mitchell.

Teresita Fernández

1968, Miami-present, Brooklyn

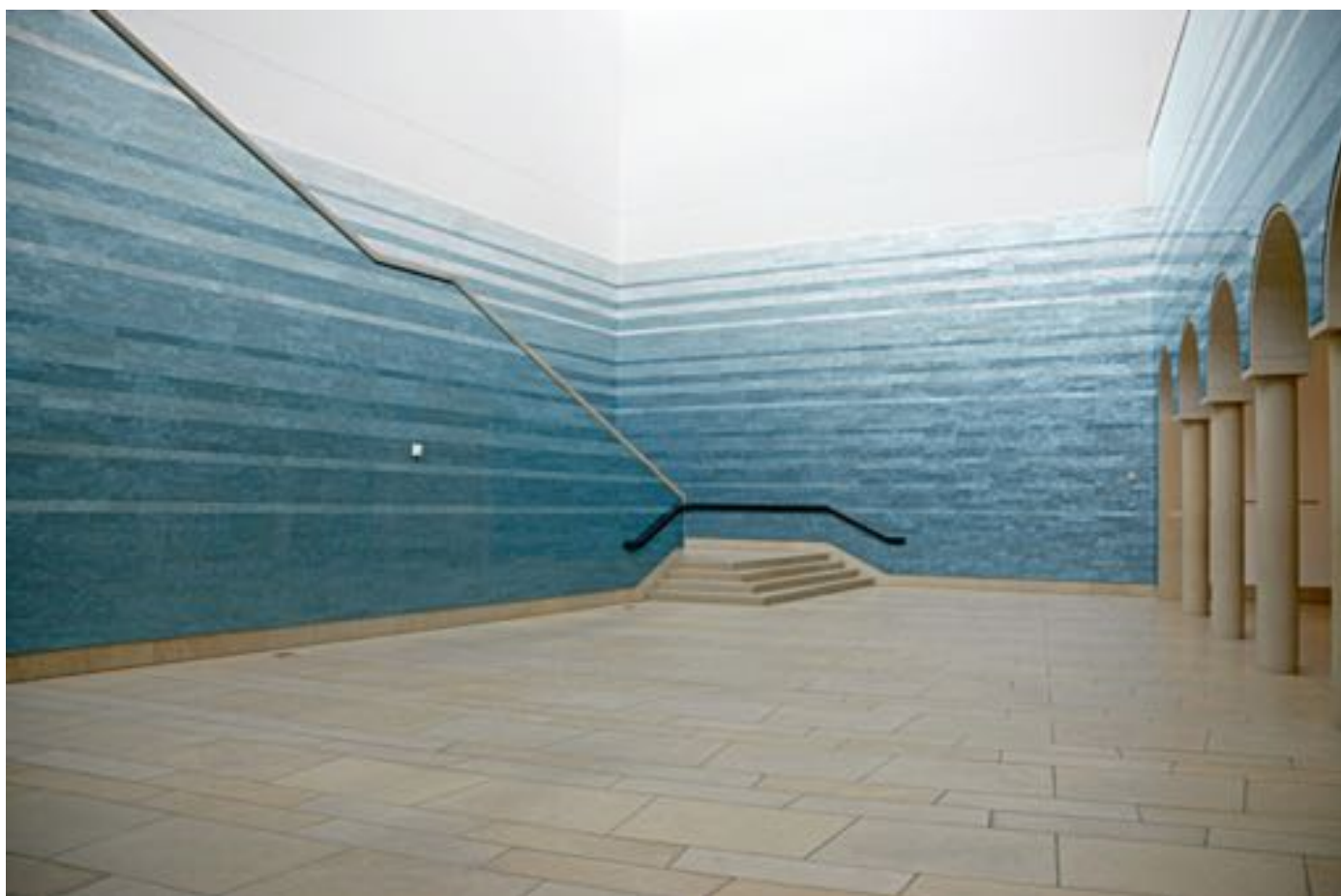
Teresita Fernández's art career is based on public artworks and projects that draw on nature, landscapes, and the idea of place. Like Mitchell, she studied studio art in college before becoming a full-time artist. Her work is visible in museums around the world as well as in public spaces like New York's Madison Square Park. She was the first Latina woman appointed to the US Commission on Fine Arts by former President Barack Obama.



Stacked Waters is the work that comprises the Blanton museum's entryway. Its blue palette and water-inspired theme presents a different emotional representation of water. Mitchell's *Rock Bottom* evokes the imagery of a stormy sea to signal emotional chaos and pain. On the other hand, Fernández's *Stacked Waters* offers a perspective of water in its calmer states, perhaps reminding us of the majesty and depth of a large body of water. Combined with the sandstone arches in the Blanton and the bright natural lighting, this work offers a grandiose entrance into the museum, similar to Mussorgsky's majestic tone in "The Great Gate of Kiev."

Stacked Waters envelops the atrium at the Blanton Museum. The artist intended to create a work that would fill the "spatial volume" by conveying an illusion of water. She was inspired by the roman arches that lead into the space, like those found in Roman baths. The horizontal bands graduate from deep blue to light blue, as if going from the depths of a body of water to the surface. The scale is large, both high and wide, and it employs not only changes in hue but also changes in light. The space has many skylights, so that light from outside determines the light inside. Like the "Great Gate of Kiev" the work is both a point of arrival and an entrance.

From the Blanton Museum of Art



Teresita Fernández, *Stacked Waters*, 2009, cast acrylic, 240 in x 795 in x 561 in., Blanton Museum of Art, The University of Texas at Austin, Commissioned by the Blanton Museum of Art through the generosity of Jeanne and Michael Klein, 2008 (159). Courtesy of the artist and Lehmann Maupin Gallery, New York.

Dynamics, Contrast, Scale

How do dynamics, contrast, and scale affect the musical and artistic effects of a piece?

Let's listen to Mussorgsky's two pieces from *Pictures at an Exhibition* and look at their accompanying works of art.

The Great Gate of Kiev & Stacked Waters

Listen to "The Great Gate of Kiev" and look at Fernández's *Stacked Waters*.

What elements do these musical and visual images share?

How would you envision the great gates, and what parts of this work remind you of that?

Now, think of a place that evoked a strong emotion in you. Did you feel fear, wonder, awe, beauty, or grandeur there?

Compose a short piece or phrase that depicts this place for you.

What instrument did you use? What would you add if you could?

Was the tempo consistent, or did it change? How about the dynamics?

How did these choices in your composition match the chosen place?

Now, have your peers listen to your composition without describing this place. What sort of images did your music evoke for them? Why?



Baba Yaga & Rock Bottom

First, listen to “Baba Yaga” and look at Mitchell’s *Rock Bottom* independently of each other.

What do you hear or see? How do both of these artists convey emotions through these works?

In terms of volume and the intricacy of musical parts, how would you describe the scale (expansive/minute, not musical scales like major/minor) of both of these works?

How does Mussorgsky represent this character and her personality through the use of dynamic contrast?

How does contrast work visually in Mitchell’s work vs. musically in Mussorgsky’s? Are there similarities?

Try to make up a short melody or rhythm about an emotion or interaction you had. How do you use dynamics and scale to recreate this feeling? Can a listener other than you guess the type of emotion or interaction based on your music?





Gustave Klimt, *Die Musik*, 1895, oil on canvas, 14.5 in x 17.5 in, Neue Pinakothek, Germany.



Instruments Of the Orchestra

String Family

WHAT: Wooden, hollow-bodied instruments strung with metal strings across a bridge.

WHERE: Find this family in the front of the orchestra and along the right side.

HOW: Sound is produced by a vibrating string that is bowed with a bow made of horse tail hair. The air then resonates in the hollow body. Other playing techniques include pizzicato (plucking the strings), col legno (playing with the wooden part of the bow), and double-stopping (bowing two strings at once).

WHY: Composers use these instruments for their singing quality and depth of sound.

HOW MANY: There are four sizes of stringed instruments: violin, viola, cello and bass. A total of forty-four are used in full orchestras.

The string family is the largest family in the orchestra, accounting for over half of the total number of musicians on stage. The string instruments all have carved, hollow, wooden bodies with four strings running from top to bottom. The instruments have basically the same shape but vary in size, from the smaller VIOLINS and VIOLAS, which are played by being held firmly under the chin and either bowed or plucked, to the larger CELLOS and BASSES, which stand on the floor, supported by a long rod called an end pin. The cello is always played in a seated position, while the bass is so large that a musician must stand or sit on a very high stool in order to play it. These stringed instruments developed from an older instrument called the viol, which had six strings. The violin as we know it today was developed by master-craftsmen in 16th-century Italy.

Violin



Viola



Harp



The harp is found at the end of violin section, and its forty-seven strings are plucked, not bowed.

Cello



Double Bass



Woodwind Family

- WHAT:** Wooden or metal tubes with holes in the tubing, to be covered or uncovered by the fingers and change the pitch.
- WHERE:** Find this family in the middle of the orchestra.
- HOW:** Sound is made by blowing across an open hole (flute, piccolo) or against a reed (clarinet, oboe, bassoon). This causes the column of air in the instrument to vibrate, and the musician can change the pitch by covering or uncovering certain holes on the body of the instrument.
- WHY:** Composers use this family for color and sparkle. Each woodwind has a unique and distinct timbre.
- HOW MANY:** There are four members: flute, clarinet, oboe, and bassoon. Eight to twelve are used in full symphony.

The woodwind family sits together in the middle of the orchestra, behind the violins and violas. The name “woodwind” originated because the instruments were once made of wood and are played using wind (by blowing). The FLUTE is now made of silver or sometimes gold. The flute has a cousin, very short and small, called the PICCOLO. This instrument plays the highest notes in the orchestra. The CLARINET sits directly behind the flutes and is long and black. It is descended from an instrument called the chalumeau. The OBOE sits to the right of the flute, is black in color, and has a wider opening at the end called the bell. The oboe is an ancient instrument, once called the hautboy, from the French. The oboe’s big brother is the ENGLISH HORN, found to the right of the oboes. To the right of the clarinet, behind the oboes, is the BASSOON. The bassoon is a very long wooden tube that has been folded in half so you can see the bell from the audience.



Flute



Piccolo



Oboe



English Horn



Clarinet



Bass Clarinet

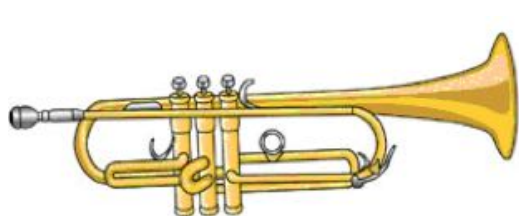


Bassoon

Brass Family

- WHAT: Long brass tube that is curled around, ending in a bell
- WHERE: Find this family in the back of the orchestra on the right side.
- HOW: Sound is made by buzzing the lips into a cup-shaped mouthpiece. The valves are used to change the length of the tubing and alter the pitch. The musician can also control the pitch using lip pressure.
- WHY: Composers use the brass family for big themes and brilliant passages.
- HOW MANY: There are four members of this family: horn, trumpet, trombone, and tuba. Eleven to fourteen brass instruments will be found in the orchestra.

The brass family usually sits across the back of the orchestra. The HORN is in the back row of the orchestra, behind the bassoons and clarinets. The horn is a very long brass tube wrapped around in a circle several times. If you unwound a horn's tubing, it would be twenty-two feet in length! The TRUMPET sits to the right of the horns, and the TROMBONE sits behind the trumpet. The trombone is an ancient instrument that has not changed much since the early times when it was called the sackbut. Part of the trombone's tube, called a slide, is movable, sliding in and out to change the pitch. The last member of the brass family is the TUBA. The tuba was first used in a symphony orchestra by Richard Wagner.



Trumpet



French Horn



Trombone



Tuba

Percussion Family

- WHAT:** Various instruments of wood or metal that are struck with mallets.
- WHERE:** Find this family in the back of the orchestra on the left side.
- HOW:** Sound made by striking the instruments.
- WHY:** Composers use percussion instruments to give style and flair to a piece. This family provides the most noticeable rhythm to a piece.
- HOW MANY:** There are many instruments in this family. In orchestras, one musician is assigned to play the timpani, and then two to four additional musicians cover the remaining instruments.

Another family of the orchestra is the percussion family. This family is found on the far left side of the orchestra. Most of the percussion instruments are struck with mallets or sticks. One group of instruments in this family is the drums. TIMPANI, the pitched drums, stand alone and have one designated player. Other drums are the BASS DRUM, the FIELD DRUM, the SNARE DRUM and even the DRUM SET. You can hear other percussion sounds created by CYMBALS, TRIANGLES, WOOD BLOCKS, TAMBOURINES, SLEIGH BELLS and many others. Sometimes a composer uses tuned percussion instruments such as XYLOPHONES (tuned wooden bars), VIBRAPHONES (tuned metal bars) and the GLOCKENSPIEL (very high-pitched metal bars). The PIANO is also a member of the percussion family because its strings are struck with felt-covered hammers.



Piano



Triangle



Timpani



Bass Drum



Chimes



Glockenspiel



Snare Drum



Tambourine



Zereshk, *A Persian woman playing the Daf*, 17th century, from a painting on the walls of Chehel-sotoon palace, Isfahan