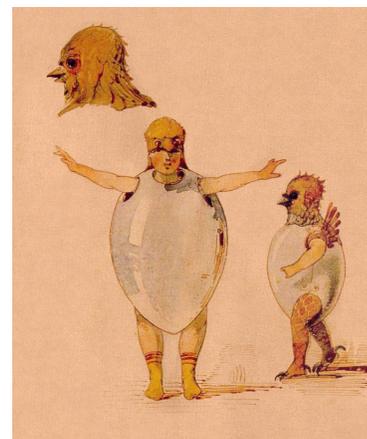
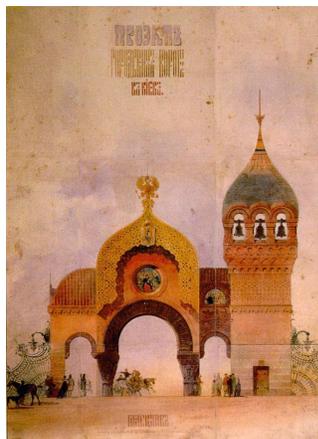


TEDDY
ABRAMS+



LOUISVILLE
ORCHESTRA



ART + MUSIC

Friday, January 25, 2019 at 11 am

Teddy Abrams, conductor

Handel	“Alla Hornpipe” from <i>Water Music</i> , HWV 348-350
Schumann	Symphony No. 3 in E-flat Major “Rhenish”, Op. 97, mvt. IV
Stravinsky	“Infernal Dance” from <i>The Firebird Suite: 1919</i>
Ravel	“Apothéose: Le Jardin féérique” from <i>Ma Mère l’Oye</i> (Mother Goose Suite)
Bartók	Music for Strings, Percussion and Celesta, Sz. 106, BB 114, mvt. IV
Ives	“The Housatonic at Stockbridge” from <i>Three Places in New England</i>
Mussorgsky	<i>Pictures at an Exhibition</i>

ATTENTION TEACHERS: Please review these materials carefully before deciding to bring students to this performance. The artwork presented may be emotionally overwhelming for some students.

ART + MUSIC

Art and music have drawn inspiration from the world and each other for hundreds of years. Some of the pieces on today's program have specific references to art like Mussorgsky's *Pictures at an Exhibition*, while others are more evocative and bring to mind images unique to the listener like Ives' *The Housatonic at Stockbridge* or Ravel's *Apothéose*.

Of course music can also help to build a world for other musical genres that require a visual setting like opera and ballet as was the case for Stravinsky's "Infernal Dance of King Kastcheï" from *The Firebird* ballet.

Music without a specific programmatic reference can also evoke imagery like Schumann, Bartók & Handel.

This program explores the ways music inspires creating art and, conversely, how art inspires music.

Students are invited to watch, to listen and to use their imagination!

The Composers

George Frideric Handel (1685 - 1759)



George Frideric Handel was born in Halle, Germany in 1685 to a prominent court barber-surgeon. In spite of his father's desire that young George pursue a career in Civil Law, George was instead drawn to music. Encouraged by his mother, George practiced the clavichord (an early piano) in secret eventually graduating to the harpsichord and organ. Eventually his father was persuaded to allow George to study composition and keyboard instruments with Friedrich Zachow, the

organist at Halle's Marienkirche (St. Mary's Church). After a brief stint studying law at Halle University, George traveled to the city of Hamburg where he scraped by as a violinist for the local opera house and composed his first opera *Almira* (1705). In 1706, Handel traveled to Italy and took a variety of commissions and met influential Italian composers including Arcangelo Corelli, and the Scarlattis (Alessandro and his son Domenico) among others. Handel returned to Germany in 1710 to take up the post of Kapellmeister for the Elector of Hanover (the future King George I) but that year coincided with a trip to London (Handel's permanent residence starting in 1712) so his time in Hanover was limited.

London provided the young composer with a number of aristocratic patrons including Queen Anne, Lord Burlington and King George I (the former Elector of Hanover when Handel was the Kapellmeister). In 1717, Handel composed *Water Music* from a request by King George to have a concert on the River Thames. In the 1720s, Handel composed and produced numerous operas first for the Royal Academy of Music then the Queen's Theatre at the Haymarket. And in 1727 he composed four anthems for the coronation of King George II; one of those – *Zadok the Priest* – has been used in every British coronation since. Handel also had a business relationship with the Covent Garden Theatre (now the Royal Opera House at Covent Garden) where he continued to premiere new operas. At age fifty-two, Handel suffered a stroke that temporarily disabled several fingers on his right hand. After spa treatments in Germany, he seemed to recover. He then shifted from composing operas to oratorios (his *Messiah* was composed in 1741 and premiered in Dublin, Ireland in 1742). In 1749, Handel composed *Music for Royal Fireworks* commissioned by King George II to celebrate the end of the War of Austrian Succession. The first performance was held in London's Green Park on April 27, 1749 for more than twelve thousand people. The final years of his life included injury as well as loss of eyesight. Handel died in 1759 at age seventy-four and was given a full state funeral and buried in Westminster Abbey.

Robert Schumann (1810 - 1856)



Robert Schumann was born in Zwickau, Germany, the youngest of five children. Young Schumann began studying piano at age six and was composing by age seven. As a teenager, Schumann was influenced by a number of poet-philosophers including Goethe, Schiller, Byron and Jean Paul Richter. His musical influences were Beethoven, Mendelssohn and Schubert. Schumann's father supported his son's musical interests but when he died in 1826, Schumann no longer had the support of his family and, at their insistence, ended up going to Leipzig to study law. Schumann spent his time in Leipzig studying piano with Friedrich Wieck and composing songs. This time also acquainted Schumann with Wieck's nine-year-old daughter Clara, a piano prodigy who was embarking on her own concert career.

During his studies with Wieck, Schumann experienced numbness in the middle finger of his right hand. There has been much speculation on the origins of this numbness. It could've been due to over practicing as Schumann dreamed of being a concert pianist. Or this might have been due to Schumann's use of a unique split to supposedly to strengthen the hand. There has even been speculation that this may have occurred due to mercury poisoning to treat Schumann's syphilis. Whatever the reason, Schumann's hand did not improve and he had to abandon his desire to become a concert pianist. It was also during this time that Schumann began exhibiting a bipolar disorder that would plague him for the rest of his life.

While much of the 1830s was challenging for Schumann due to his health, it was also a period of growth that included founding the New Journal for Music, dabbling in music to tell a story or suggest specific images, known as program music, (ex., [Papillons](#)), and reviving interest in Mozart and Beethoven. Schumann also supported contemporary composers Chopin and Berlioz but was not a fan of Liszt or Wagner. His writings in the New Journal for Music were influential and stirred up a lot of controversy between the followers of the composers he championed and those he criticized. Schumann had a major depressive episode in 1833 after the deaths of his brother and sister-in-law from cholera but in the following year, things were looking up with Schumann's love life. Schumann, now twenty-four, was in love with the fifteen-year-old Clara Wieck but her father was vehemently opposed to the relationship. It would take winning a court case against Friedrich Wieck before Schumann could marry Clara but they prevailed and married in September 1840. Clearly inspired, Schuman composed one hundred thirty-eight songs in 1840 (including [Widmung](#))!

The Schumanns would have eight children and Clara continued to tour as a concert pianist in between children. Throughout the 1840s, Robert composed several symphonies as well as a number of works for piano and even an opera. The decade ended with music inspired by the poet Byron and the [Manfred Overture](#) would become one of Robert's best known pieces. But the decade also saw Robert's continued struggle with phobias and depression.

In 1853, a young Johannes Brahms showed up at the Schumanns' door with an introductory letter from famed violinist Joseph Joachim. Brahms stayed with the Schumanns for several weeks and would become an invaluable friend. In February 1854, Robert began having visions and tried to commit suicide by throwing himself into the Rhine River. He had himself committed for fear that he might harm Clara. Robert stayed in the sanatorium for more than two years before he died on July 29, 1856. Clara, left with seven living children, continued to tour to support the family and she and Brahms would champion Robert's work to the end of their lives.

Igor Stravinsky (1910 - 1981)



Igor Stravinsky (1882 – 1971) was born in June of 1882 in St. Petersburg, Russia. His father Fyodor was a bass singer at the Kiev Opera House so Stravinsky started studying music at a young age. And though both parents appreciated music, they wanted their son to study law. In 1901, Stravinsky studied at the University of Saint Petersburg but attended few classes. During the summer of 1902, Stravinsky stayed with renowned composer Nikolai Rimsky-Korsakov and would end up studying privately with the master. Stravinsky eventually graduated in 1906 (studies were interrupted due to Bloody Sunday in 1905) but after that, he concentrated on music. He married his cousin Katya in January 1906 and had children in 1907 and 1908. In 1909, Stravinsky's compositions were heard by producer Sergei Diaghilev who commissioned Stravinsky for some orchestrations (what would become [Les Sylphides](#)) and a full ballet, [The Firebird](#). This partnership would produce some of Stravinsky's best known works including [The Firebird](#) (1910), [Petrushka](#) (1911) and [The Rite of Spring](#) (1913).

Collaboration can spark true genius – take as an example the partnership between Igor Stravinsky and impresario Sergei Diaghilev. Perhaps it was inevitable that the paths of these two men would intersect. Both attended university in St. Petersburg, and studied with famed Russian composer Nikolai Rimsky-Korsakov. In 1909, Diaghilev formed the ballet company that would become the Ballets Russes. That same year, Diaghilev attended a concert in Saint Petersburg that featured two works by Stravinsky; [Feu d'artifice](#) (*Fireworks*) and [Scherzo fantastique](#). Diaghilev was impressed and asked Stravinsky to orchestrate select works by Chopin for his company followed by the commission to create a full length ballet, *L'oiseau de feu* (*The Firebird*). In addition to Stravinsky, Diaghilev recruited choreographer Michel Fokine, designer [Léon Bakst](#) (hyperlink—The Museum of Modern Art, "Léon Bakst, "Costume design for the ballet *The Firebird*", in *Smarthistory*, January 25, 2016, accessed June 18, 2018, <https://smarthistory.org/leon-bakst-costume-design-for-the-ballet-the-firebird/>) and dancer Vaslav Nijinsky. The team worked to prepare *The Firebird* for the June 25, 1910 premiere as part of the new Ballets Russes season in Paris. The result was a smashing success that thrust the 28 year old composer and the rest of the creative team into the Paris limelight. This success was followed in 1911 with *Petrushka* and the notorious 1913 *The Rite of Spring*. The opening of *The Rite of Spring* program was *Les Sylphides*, an early collaboration of Sergei Diaghilev with Stravinsky featuring choreographed and orchestrated versions of Chopin pieces; a very traditional ballet with traditional music. Then came Act I of *The Rite of Spring* with the now famous bassoon solo but at the time, it was unrecognizable as the bassoon was playing in a register that was well above the normal range. This was followed by loud, pulsating dissonant chords with the dancers emphasizing the irregular rhythms. And as the choreography became more uncomfortable to watch, the audience became more restless – lots of booing, hissing and catcalls. The “pro” Stravinsky faction and the “anti” Stravinsky faction essentially got into a full scale brawl to the point that Paris police had to be called in – and that's before the intermission! The police stayed around to keep things under control for the second act. Nijinsky and Stravinsky were horrified; however Diaghilev was delighted. *The Rite of Spring* went on to become one of the most recorded classical pieces and was a pivotal step in the evolution of 20th century music.

With the start of World War I, Stravinsky and family stayed in Switzerland but financially it was a difficult time. Stravinsky found it difficult to collect his royalties from his compositions for Ballet Russes (a problem he blamed on Diaghilev) but he found other sponsors like Ernest Ansermet who sponsored [L'Histoire du soldat](#). Stravinsky would not return to his homeland until 1962. During much of the 1920s, the Stravinsky family (Igor, his wife Katya and their children) lived in various parts of France. It was during this time that Igor met dancer Vera de Bosset and they began an affair. Until Katya's death in 1939, Igor split his time between his family and Vera. The 1930s brought illness (tuberculosis) to the Stravinsky family as well as death

(eldest daughter Ludmila and wife Katya as well as Stravinsky's mother). Stravinsky struggled with tuberculosis for five months but recovered enough to travel to the United States in 1939 to participate in the Norton lectures at Harvard University. Vera followed in 1940 and they were married in Bedford, Massachusetts. They eventually settled in West Hollywood and Stravinsky became a naturalized U.S. citizen in 1945. Due to World War II, there were a number of European creative émigrés in LA at the time including Otto Klemperer and Aldous Huxley. According to Huxley's wife Laura, Aldous and Stravinsky started a Saturday lunch tradition for west coast luminaries like Orson Welles, George Cukor and Christopher Isherwood. Much of the 1930s and 1940s saw Stravinsky experiment with neo-Classicism in his compositions. Neo-classicism didn't mean a return to the Classical period in music exemplified by Haydn, Mozart and Beethoven but a return to the ancient Greek aesthetics of order, balance, clarity, economy, and emotional restraint. This also meant Greek mythology as subject matter and for Stravinsky; this period included the ballet [Apollon Musagète](#) (1927-28); the melodrama [Perséphone](#) (1933-34); and the ballet [Orpheus](#) (1947), a collaboration with George Balanchine. Stravinsky's final work in this style was the opera [The Rake's Progress](#) (1951) based on eight paintings and engravings of William Hogarth.

Maurice Ravel (1875 - 1937)



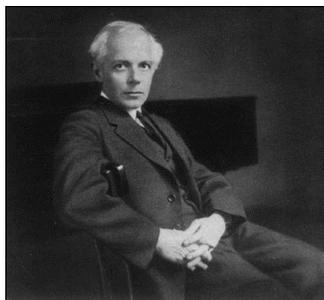
Joseph Maurice Ravel was born in 1875 in the Basque town Ciboure, France near the Spanish border and the family moved to Paris when Ravel was three months old. Ravel was musically gifted and studied piano and composition. Ravel attended the Paris Conservatoire where he studied with Gabriel Fauré and André Gedalge though he was expelled and readmitted on more than one occasion (he finally gave up in 1903 and did not officially graduate). During his Conservatoire period, Ravel was introduced to another young pianist making the rounds in the cafés, Erik Satie. Satie's musical experimentations would greatly influence Ravel's future compositions.

Just before the turn of the century, Ravel composed [Pavane pour une infante défunte](#) for piano that he would orchestrate in 1910 and would become one his best known works. The pattern of writing first for piano then orchestrating would be one that would serve Ravel extremely well for many of his works. In 1910, Ravel was commissioned by Alexandre Olénine to compose five pieces based on folk songs and popular poems from different languages. The *Chansons populaires* would include [Chanson espagnole](#), [Chanson française](#), [Chanson italienne](#) and [Chanson hébraïque](#) (he also wrote *Chanson écossaise* but it was not included with the collection). The success of *Chanson hébraïque* led to another commission by opera singer Madame Alvi for Ravel to compose two songs; [Kaddisch](#) and [L'Énigme éternelle](#). Written for piano and solo voice in 1914, these two pieces would become [Deux mélodies hébraïques](#) and received their first performance in June 3, 1914 in Paris featuring Madame Alvi and Ravel on piano.

In addition to the *Chansons*, between 1910 and World War I, Ravel composed the opera [L'heure espagnole](#) (1911) and had premieres in 1912 of three ballets including [Ma mère l'Oye](#), [Adélaïde ou le langage des fleurs](#) (danced to *Valse Nobles et Sentimentales*) and [Daphnis et Chloé](#) for Diaghilev's Ballets Russes. Ravel composed little during 1913 but he did attend a dress rehearsal of Stravinsky's *The Rite of Spring* and predicted it would make history (he was right).

Ravel championed other contemporary French composers as well as American composers like Aaron Copland and George Antheil. And even though his compositional output slowed greatly after the end of World War I, Ravel continued his collaboration with Ballet Russes impresario Sergei Diaghilev with [La Valse](#), orchestrated Mussorgsky's [Pictures at an Exhibition](#), composed his final opera [L'enfant et les sortilèges](#) and ended the 1920s with [Boléro](#). His final major works were two piano concertos but Ravel's health declined throughout the 1930s and he died on December 28, 1937.

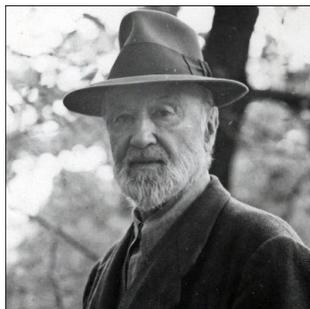
Béla Bartók (1875 - 1937)



Béla Bartók (1881 – 1945) was born in Nagyszentmiklós, Hungary in March 1881. Like Strauss and Stravinsky, Bartók showed musical aptitude at an early age. When Bartók was seven, his father died suddenly so the family moved around before settling in Prešporok. Bartók eventually studied piano at the Royal Academy of Music in Budapest where he met Zoltán Kodály. The two would become life-long friends and both would collect and champion native Hungarian folk music. During this period, the works of Johannes Brahms, Richard Strauss, and Claude Debussy influenced Bartók's own compositions. In 1907, Bartók taught piano at the Royal Academy and toured Europe as a pianist. The following year Bartók and Kodály set out to collect and research Magyar folk melodies (much like Franz Liszt had done in his era). This interest in native folk music aligned with a nationalistic sensibility in Hungary at the time. Both composers would incorporate elements of this music into their own compositions. Bartók did not limit his influences to purely Hungarian folk music and as he was also inspired by Bulgarian and Romanian folk music. Bartók married in 1909 and wrote his opera *Bluebeard's Castle* in 1911. After World War I, he wrote the ballet *The Miraculous Mandarin* that was influenced by Stravinsky.

The 1920s and 1930s saw maturation in Bartók's compositional style. In 1936 Swiss conductor Paul Sacher, a champion of new music, commissioned Bartók to compose a work for the 10th anniversary of Sacher's Basle Chamber Orchestra. Completed in 10 weeks, the result was *Music for Strings, Percussion & Celesta* (1936) and it became one of Bartók's finest and best known works with not only unusual instrumentation but a specific layout for the orchestra; two string orchestras separated by the percussion. The strings often play antiphonally (responsive alternation between two groups), similar to Giovanni Gabrieli's (1557 – 1612) use of specific instrumental/vocal positioning within the unique layout in San Marcos church to create the desired sonic effect. Bartók died in New York City on September 26, 1945 from complications from leukemia.

Charles Ives (1874 - 1954)



Charles Ives (1874 – 1954) was born in Danbury, Connecticut on October 20, 1874. His father George was a musician/band leader and encouraged his son's musical experimentations including banging on the piano with his fists. Rather than discourage this practice, George said that it was okay to do that if he (Charles) knew what he was doing. So Charles began drum lessons and his father taught him piano as well as other instruments. In his *Piano Sonata No. 2 (Concord Sonata)* published in 1919, Charles would use the fist banging technique (labelled as tone clusters) and required a board to play his piece. And while George hoped his son would become a concert pianist, Charles gravitated towards the organ and by age 14, he was the youngest salaried organist in Connecticut. In addition to being a remarkable teen organist, Charles also composed and played baseball. He moved to New Haven, Connecticut in 1893 to attend Hopkins Grammar School in preparation for attending Yale the following year.

While at Yale, Charles studied with Horatio Parker, a German-trained American composer who did not appreciate Charles' unconventional compositions. But from Parker, Charles received a thorough education in harmony, counterpoint, form, history and orchestration. During Charles' first year at Yale, George Ives died suddenly from a stroke; a devastating loss for Charles and one that would remain with him for the rest of his life. All the musical experimentations with his father would prove fertile ground for future compositions so perhaps Charles felt he was writing the music the George could not. Ives spent the remainder of his time at Yale with various clubs, sports and continued his musical studies including forays into larger scale works like his *Symphony No. 1* and *String Quartet No. 1*. Both of these works reflected the mix of European and American influences as well as Ives' unique interpretation of the music that surrounded him.

Ives graduated from Yale in 1898 and while most composers might have gone to Europe for further study, Ives gave up his steady gig at Center Church as their organist (he also composed much of their choral and organ music), and decided to go to New York for a \$15/week clerk job with Mutual Life Insurance Company. But Ives didn't let his "day job" interfere with his music and continued to play organ for two prominent New York churches as well as compose. This period included his [Symphony No. 2](#), a piece that would herald a uniquely American sound and portend the works of future American composer Aaron Copland.

In 1902, Ives was weary of juggling two jobs and left his church organist position; he would never hold another formal music position. His next compositions delved into Ives' more experimental nature; these compositions included his [Symphony No. 3 \(The Camp Meeting\)](#), [Four Ragtime Dances](#), [Central Park in the Dark](#) and [The Unanswered Question](#). These compositions, as with so many of Ives' works, were so far ahead of their time that they did not receive much attention until well after the composer's death. In his professional life, Ives stayed with the life insurance job until 1906 and the following year, Ives and his friend Julian Myrick formed Ives & Co. whose future iteration (Ives & Myrick) would become a hugely successful insurance company. In fact, today's estate planning can be traced back to original ideas espoused by Charles Ives.

The manic nature of Ives led to a physical/emotional breakdown in 1906 but fate had a happier episode waiting as Ives began to court a nurse, Harmony Twichell. They married in 1908 and conceived a new purpose for Ives' music as an expression of their divine love. Ives' most mature works stem from this period including [Three Places in New England](#), the symphony [Holidays](#) (aka *A Symphony: New England Holidays*), a majority of his massive [Symphony No. 4](#) and the [Robert Browning Overture](#) among others.

By the second decade of the 20th century, Ives' business was extremely profitable and he and Harmony had adopted a child. But the stresses of work, World War I, and parenthood as well as much musical rejection brought about another heart attack in October 1918. During his limited recovery, Ives continued to promote his work as well as progressive music. During the 1920s in the United States, progressive music was finding a stronghold with composers like Henry Cowell, who championed Ives' music. Ives' health continued to decline to the point that in 1927, with tears in his eyes, he told Harmony that "I can't seem to compose any more. I try and try and nothing comes out right". In 1930, he resigned from the insurance company he founded and spent his remaining years corresponding and editing his works. One of the high points of his final years was the first performance of his 1904 [Symphony No. 3, The Camp Meeting](#) that earned him the Pulitzer Prize in Music in 1947. Other champions like composer Aaron Copland, conductor Bernard Herrmann and pianist Lloyd Powell began to play more of Ives' works. While the composer Schoenberg was teaching at UCLA, he became acquainted with Ives' music. After his death, Schoenberg's widow found a note stating "There is a great Man living in this Country – a composer. He has solved the problem how to preserve one's self-esteem and to learn [sic]. He responds to negligence by contempt. He is not forced to accept praise or blame. His name is Ives." Leonard Bernstein premiered the *Symphony No. 2* with the New York Philharmonic in 1951; a performance Ives and Harmony heard over the radio and were surprised and delighted by the warm reception from the audience. His final work, [Universe Symphony](#), remained incomplete. Ives died of a stroke in 1954 (Harmony died in 1969). Today, Ives' music has become part of standard orchestral repertoire around the world, just as he knew it would.

Modest Mussorgsky (1839 - 1881)



Modest Mussorgsky (1839 -1881) was born in Karevo (about 250 miles south of St. Petersburg), Russia into an aristocratic family with an impressive lineage. Mussorgsky's mother, a trained pianist, was his first piano teacher and at age 10, he and his brother began attending the elite German run Petropavlovsky School. While there, Mussorgsky studied piano with Anton Gerke. The following year, young Mussorgsky entered the School for Guards' Cadets. The school had a reputation as being brutal to new recruits and while Mussorgsky did have some unique opportunities thanks to his skills at the piano, he was not immune

from the school's culture. Unfortunately it is very likely the origins of Mussorgsky's addition to alcohol. After graduating from the school, Mussorgsky continued in the family tradition of military service and joined the Preobrazhensky Guards. In 1856, the newly commissioned Mussorgsky was a duty officer at a military hospital where he met a 22-year-old duty doctor named Alexander Borodin. Within the next two years, Mussorgsky would meet several men who would come to influence his compositional life (and his decision to leave the military); Alexander Dargomizhsky, Mily Balakirev, Vladimir and Dmitri Stasov, and César Cui. Almost immediately, Balakirev began to shape Mussorgsky's compositional future and though Balakirev was not a trained composer, he utilized the works of Beethoven, Schumann, Schubert, Glinka, etc. to teach Mussorgsky about compositional form. Balakirev also introduced Mussorgsky to the works of Bach, Haydn, Mozart, Berlioz and Liszt. Within a few months, Mussorgsky resigned his commission to devote himself to music and composition (and thanks to his wealthy family, he could afford to do so although not indefinitely) but this was not something that came easily to him. In addition to health issues, Mussorgsky worked in spurts and did not have the discipline to create a regimen for him to compose. During this time, the foundation for what would become known as "The Five" or "The Mighty Handful" was well underway; this loose collection of composers began with Balakirev and Cui and grew to include Mussorgsky, Rimsky-Korsakov and Borodin.



In the summer of 1859, Mussorgsky moved to Moscow and was overwhelmed by the city; this experience seemed to spark a renewed love of the heritage and culture of Russia; this year also reunited Mussorgsky with Alexander Borodin. In 1860, Mussorgsky's [*Scherzo in B-flat major*](#) was performed as part of a concert for the new Russian Music Society and was conducted by Anton Rubinstein. The piece was well received but within a month, Mussorgsky's illness returned and it would take quite a while before he felt well enough to return to composing. By 1863, he was composing again and supporting himself as a low-level civil-servant but with the death of his mother in 1865, Mussorgsky's alcoholism grew out of control and he had to live with his brother. Mussorgsky completed one of his best known works [*Night on Bald Mountain*](#) in 1867 but it was never performed during his lifetime. Mussorgsky completed the massive opera [*Boris Godunov*](#) (1868-73) but by 1873, the Five had parted ways, leaving Mussorgsky to carry the banner. That year, Mussorgsky also lost his friend artist Viktor Hartmann suddenly to an aneurysm (at age 39) and this left the composer in despair. Vladimir Stasov arranged for a memorial exhibition of Hartmann's work and Mussorgsky loaned two of his Hartmann pictures to the show. Inspired by the exhibition, Mussorgsky completed his piano version of [*Pictures at an Exhibition*](#) in June 1874 (Maurice Ravel's [*orchestration*](#) of the work in 1922 would become the definitive orchestral version). This work would also inspire rock band **Emerson, Lake and Palmer** to record their [*version*](#) in 1971.

After [*Pictures*](#), Mussorgsky did manage to compose in between intense bouts of alcoholism including [*Songs and Dances of Death*](#) and the unfinished opera [*Khovanshchina*](#) (Rimsky-Korsakov completed the opera in 1882). He had managed to keep his government job, but in 1880 Mussorgsky was dismissed and became destitute. The composer sat for the famed "red nose" portrait by famed Russian painter Ilya Repin on March 2-5, 1881 and died on March 28th just after his 42nd birthday.

The Works

Handel—“[Alla Hornpipe](#)” from *Water Music*, HWV 348-350

In 1717, England’s King George I wanted to have a concert on the River Thames. So he employed German-born George Frideric Handel whom the King had known from his time as Elector of Hanover. Handel had been living in London since 1712 and was up for the task. He composed a collection of music that was eventually published as three suites of primarily dance music. At 8 pm on July 17, 1717, King George and several of his courtiers set sail on the River Thames from Whitehall on the royal barge (the trip was heading towards Chelsea). On a separate barge were the composer and 50 musicians (a very large number for the time). As George and his entourage travelled the three miles to Chelsea, the orchestra serenaded the king as well as the many on-lookers. Once to Chelsea, the king went ashore and upon his return, the whole endeavor began again. So pleased with the music, the king asked that the suites were repeated round-



King George I



trip. According to the paper of the time, *The Daily Courant*, “On Wednesday Evening [17 July 1717] at about 8, the King took Water at Whitehall in an open Barge... And went up the River towards Chelsea. Many other... Persons of Quality attended, and so great a Number of Boats, that the whole River in a manner was cover’d; a City Company’s Barge was employ’d for the Musick, wherein were 50 Instruments of all sorts, who play’d all the way from Lambeth... the finest Symphonies, compos’d express for this Occasion, by Mr Handel; which his Majesty liked so well, that he caus’d it to be plaid over three times in going and returning”.

The “Alla Hornpipe” is one of the more famous movements out of the 22 total (it appears in [Suite 2](#) as the 2nd movement). The Hornpipe was an ode to Handel’s adopted country and was a dance associated with British sailors. In the three hundred years since it’s beginnings, the Alla Hornpipe continues to have a place in pop culture with Disney using it from 1977—1995 in the Walt Disney World Electric Water Pageant, and more recently with M&Ms using it to introduce their [The Peanuttty Professor](#) segments.

Schumann—[Symphony No. 3 in E-flat Major “Rhenish”](#), Op. 97, mvt. IV



Of Schumann’s four symphonies, the third was actually his final composed symphony (what became known as the fourth was actually composed in 1841 at the same time as his first symphony). In 1850, Schumann and his family had moved to Düsseldorf where Schumann was hired as music director/conductor. Though his conducting gig didn’t last very long (Schumann was apparently not a good conductor), this time period yielded his final symphony as well as the [Cello Concerto in A minor, Op. 129](#). Schumann chose the key of E-flat Major for his final symphony which puts it in the company of and in comparison to Beethoven’s [Symphony No. 3 “Eroica”](#) and Mozart’s [Symphony No. 39](#). The nickname “Rhenish” did not come from Schumann but from his publisher; in fact, Schumann did not want any programmatic references mentioned.

Unusual but not unprecedented, Schumann composed five movements for this symphony although one might argue that the fourth movement can be considered a long prelude to the fifth and final movement. The fourth movement has its own nickname of “Cathedral” and is marked “Feierlich” or solemnly. The movement opens with the theme of rising fourths in the trombones and horns; the theme of rising fourths carries the entire movement into the finale. Rumor had it that this movement was inspired by Schumann’s visit to the Cologne Cathedral, but there is no evidence to substantiate this claim.

Stravinsky—[Infernal Dance of King Katschei from *The Firebird Suite: 1919*](#)



The story of *The Firebird* stems from several Slavic fairy tales about the mythical firebird. In this version, Prince Ivan encounters the firebird (half woman, half bird) while in the magical realm of Katschei the Immortal (the villain of the story). He captures her and in return for her release, the firebird agrees to assist the Prince in his quest. He falls in love with one of the thirteen princesses held captive by Katschei. Ivan approaches Katschei about marrying her but the talks dissolve and Katschei sends all of his magical creatures after Ivan. The firebird intervenes and bewitches the magical creatures to begin dancing (the Infernal Dance). The firebird reveals to Ivan that Katschei's soul is kept in a magical egg and that if destroyed, Katschei will die. Ivan finds and destroys the egg, releasing all of the magical creatures and princesses from Katschei's spell. And they all (except Katschei) live happily ever after.

Stravinsky arranged three orchestral suites from the ballet music of *The Firebird* with the most popular in 1919. *The Firebird: Suite 1919* is divided into five movements, opening with the somber introduction into the dark world of Katschei transitioning into the brilliant music of the firebird. The second movement is 'The Princesses' Khorovod (dance of the Golden Apples by the thirteen princesses). The third movement is the Infernal Dance of Katschei followed by the fourth movement Berceuse (lullaby). The fifth movement is the finale and brings to a glorious close the tale of the Firebird.

When reimagining the *Fantasia* for a new audience, the team at Walt Disney decided to feature an abridged version of *The Firebird: Suite 1919* in *Fantasia 2000*. The segment opens with the elk companion and the Spring Sprite as she brings life back the forest. She accidentally awakens the Firebird (in this instance, the spirit of the volcano) that destroys the forest. She survives and with the elk, ultimately brings life back to the entire forest.



Ravel—"Apothéose: Le Jardin féérique" from *Ma Mère l'Oye* (Mother Goose)



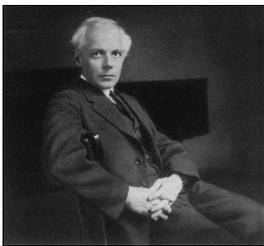
Ma mère l'Oye or Mother Goose Suite was originally composed in 1908 as a [four hand piano version](#) for two children of Maurice Ravel's closest friends, the Godebskis. Ravel drew on French fairy tales from Charles Perrault and Madame d'Aulnoy as his inspirations for the five movement piece.

- I. Pavane de la Belle au bois dormant (Pavane of the Sleeping Beauty)
- II. Petit Poucet (Little Tom Thumb)
- III. Laideronnette, Empress of the Pagodas (Little Ugly Girl, Empress of the Pagodas)
- IV. Les entretiens de la belle et de la bête (Conversation of Beauty and the Beast)
- V. Les jardins féérique (The Fairy Garden)

Ravel wanted to capture the essence of childhood as well as the mood of the fairy tales. For the fifth movement, it is believed this represents Sleeping Beauty asleep in the garden waiting for her prince. In 1911, Ravel orchestrated *Ma mère l'Oye* and the following year, added more scenes to create a full length ballet.



Bartók—[Music for Strings, Percussion and Celesta](#), Sz. 106, BB 114, mvt. IV



Béla Bartók was born in Nagyszentmiklós, Hungary in March 1881. Like Strauss and Stravinsky, Bartók showed musical aptitude at an early age. When Bartók was seven, his father died suddenly so the family moved around before settling in Prešporok. Bartók eventually studied piano at the Royal Academy of Music in Budapest where he met Zoltán Kodály. The two would become life-long friends and both would collect and champion native Hungarian folk music. During this period, the works of Johannes Brahms, Richard Strauss, and Claude Debussy influenced Bartók's own compositions.

In 1907, Bartók taught piano at the Royal Academy and toured Europe as a pianist. The following year Bartók and Kodály set out to collect and research Magyar folk melodies (much like Franz Liszt had done in his era). This interest in native folk music aligned with a nationalistic sensibility in Hungary at the time. Both composers would incorporate elements of this music into their own compositions. Bartók did not limit his influences to purely Hungarian folk music and as he was also inspired by Bulgarian and Romanian folk music. Bartók married in 1909 and wrote his opera *Bluebeard's Castle* in 1911. After World War I, he wrote the ballet *The Miraculous Mandarin* that was influenced by Stravinsky.

The 1920s and 1930s saw maturation in Bartók's compositional style. In 1936 Swiss conductor Paul Sacher, a champion of new music, commissioned Bartók to compose a work for the 10th anniversary of Sacher's Basle Chamber Orchestra. Completed in 10 weeks, the result was *Music for Strings, Percussion & Celesta* (1936) and it became one of Bartók's finest and best known works with not only unusual instrumentation but a specific layout for the orchestra; two string orchestras separated by the percussion. The strings often play antiphonally (responsive alternation between two groups), similar to Giovanni Gabrieli's (1557 – 1612) use of specific instrumental/vocal positioning within the unique layout in San Marcos church to create the desired sonic effect. From the opening fugue of the first movement to the Bulgarian inspired dance rhythms of the fourth movement, Bartók composed a meticulous and organic sonorous explosion of musical ideas true to his brilliant aesthetic.

The [fourth movement](#) opens with what sounds like a country-dance. Bartók returns to the shifting time signatures as well as the melodic ideas from the first movement. The tempo, like the time signatures, accelerates and decelerates throughout the movement. The atmospheric nature of the piece made it perfect for use in film. The second movement was used in the film *Being John Malkovich* and the third movement was used in Stanley Kubrick's *The Shining*.

Ives—[“The Housatonic at Stockbridge”](#) from *Three Places in New England*

“We walked in the meadows along the river, and heard the distant singing from the church across the river. The mist had not entirely left the river bed, and the colors, the running water, the banks and elm trees were something that one would always remember”. This recollection from June 1908 came from Charles Ives who, with his new wife Harmony, had been in the Berkshires and took a walk along the Housatonic River near Stockbridge, Massachusetts. Within a couple of days, Ives started sketching out musical ideas that captured his experience. The piece became incorporated into a three movement suite; *Three Places in New England*. This movement was completed in 1914 but the first public performance of the entire suite wouldn't happen until January 10, 1931.



Ives often borrowed or paraphrased American folk music, patriotic tunes, spirituals, etc. and re-worked them into his music. For this third movement, he paraphrased the hymn *Dorrance* (by Isaac Woodbury) and [Missionary Chant](#) underneath the polyrhythm of the strings.



Mussorgsky—Pictures at An Exhibition



In 1868, Mussorgsky met artist Viktor Hartmann and the two quickly became great friends. So when Hartmann died unexpectedly at age 39 in 1873, Mussorgsky was devastated. The next year a retrospective of Hartmann's over 400 works was displayed at the Imperial Academy of Arts in St. Petersburg. Mussorgsky went to the show and was inspired to compose *Pictures at an Exhibition* for piano in 1874. The ten art works that Mussorgsky chose to immortalize were divided by the promenade theme, supposedly a musical representation of Mussorgsky himself wandering through the exhibition. Mussorgsky's piano version of *Pictures at an Exhibition* would not be performed during his life and had to wait for another to orchestrate it before it would find a lasting place in the orchestral repertory.



Viktor Hartmann

Pictures at an Exhibition was another work that was edited by Nikolai Rimsky-Korsakov and published in 1886 (five years after Mussorgsky's death). It was this version that found its way to French composer Maurice Ravel. Ravel had been commissioned by Russian conductor Serge Koussevitzky to orchestrate *Pictures* and since Ravel always orchestrated his own works from piano to orchestra, this was a comfortable proposition for him. Ravel completed the commission in 1922 and while others have orchestrated this piece, it is the Ravel version that is the most popular.



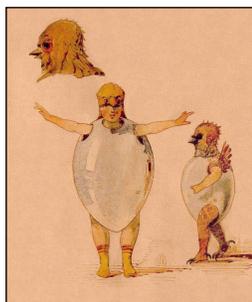
Nikolai Rimsky-Korsakov

PROMENADE THEME

Allegro giusto, nel modo russo; senza allegrezza, ma poco sostenuto.



Pictures opens with the **Promenade theme** in B-flat Major representing Mussorgsky as he wanders through the Hartmann retrospective. The first painting is *The Gnome* (Gnomus), a grotesque nutcracker, but unfortunately the original painting was lost so there is only anecdotal information about its appearance. After a second promenade in A-flat Major, the next painting is *The Old Castle*, a medieval castle with a troubadour in front (this picture was also lost). The third promenade is in B Major that leads to the next painting (and keeps in the same key), *Tuileries*. Also lost, this painting was thought to be of a group of children and their nurses at the Tuileries Gardens near the Louvre in Paris. The next painting is *Cattle* (Bydło in Polish—also lost painting) depicting a Polish cart pulled by oxen—note that there is no promenade in between *Tuileries* and *Cattle*.



The fourth promenade in D minor leads to the fifth painting ***Ballet of the Unhatched Chicks***, a costume design by Hartmann for the ballet *Trilby*; one of the six pictures that has survived.

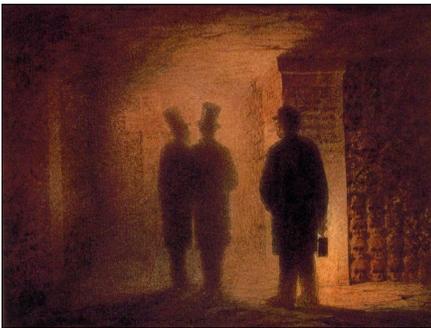
There is no promenade to the next set of pictures ***Samuel Goldenberg and Schmuyle***. These portraits were originally gifted to Mussorgsky by Hartmann and Mussorgsky made them available for the retrospective.



Mussorgsky—Pictures at an Exhibition

The fifth and final promenade in the piece, in the original B-flat Major key, is an almost exact re-statement of the opening promenade and leads to the final four paintings. *Limoges, the Market* (lost work) depicts French women quarrelling at the market and leads directly into the *Catacombs* depicting an exploration of the Paris catacombs.

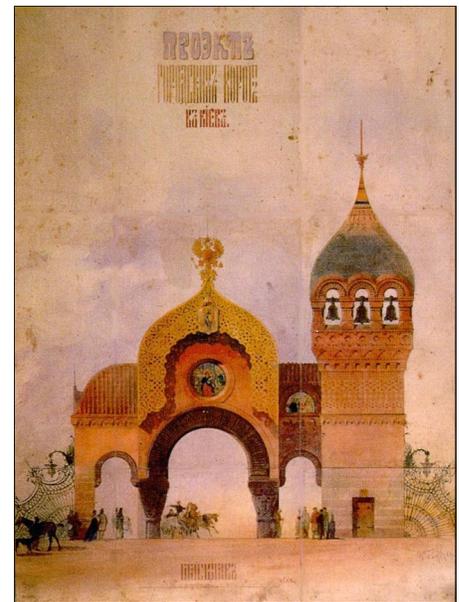
Baba Yaga's Hut or *The Hut on Chicken Legs* was based on the Slavic legend of the witch who rides in a mortar, uses a pestle as a weapon and her hut has chicken legs. Hartmann chose to portray her hut as an elaborate clock. This leads immediately into the final picture, *The Great Gate at Kiev* or *The Bogatyr Gates*. The glory of the heroes (Bogatyr) entering through the great gate is quickly followed by the solemn hymn after a Russian Orthodox hymn.



Above: Catacombs



Center: Baba Yaga's Hut



Right: Great Gate of Kiev

THE COLLABORATING ARTISTS

The Kentucky College of Art + Design (KyCAD) collaborates with the Louisville Orchestra to provide a multi-sensory art experience for these performances. Seven regional, national, and internationally-acclaimed artists will create site-specific or time-based works that build upon, interpret, or reimagine classic orchestral works.

The personal statements of the artist involved in this collaboration may help students understand and react to the performance in the concert hall.

MARIAM EQBAL responding to Handel's "Alla Hornpipe"

In the artist's conception the orchestral piece of music will be reflected as a series of moving image projections on multiple surfaces — a manifestation of gestures, choreography of movements, as a kind of dance. The movements of the conductor will be highlighted and projected using light and shadow, and combined with as drawings of curved lines in space. The work emphasizes the timing and structure of the music as a development formed in gestures performed by the conductor, and combines it with the 'hand-made' mark in drawing. It will use the visual language of conducting as a guide for mark-making and for the overall reflection of form.

JOSH AZZARELLA responding to Schumann's Symphony No. 3, ("Rhenish") Mvmt IV

While considering a piece to explore with the Orchestra, it has been important to me to have an understanding of both the composition to be played as well as insight into the composer. I am interested in considering Schumann's mental state while the work was being written. Robert Schumann's life offered a fascinating study because he suffered significantly from manic episodes, depression, and tinnitus.

The tinnitus would have interrupted Schumann's perception of music; the uninvited tones alternately producing harmony or discord with the chords of his music. To explore this, I have proposed converting the light being reflected off of the musicians as they perform into sound. The reflected light is an element of the performance over which the musicians and conductor have little influence. It is directly related to the music, but is incidental to the notes on the page.

Reflected light is essential to our functioning - it is primarily how we view objects, it is how we capture images, and it is how we read sheet music. I am interested in what the light "sounds like." To achieve this interpretation of light wave data, I looked to NASA (National Aeronautics and Space Administration) and the ESA (European Space Agency) to see how they interpreted the various waves found in space. They frequently release recordings of outer space; from the rings of Saturn, the sound of the Big Bang, to the audio of comet 67P. What these all have in common is that they do not emanate sound as we understand it, but they do radiate waves. 67P discharges magnetic waves, so to "hear" it NASA and the ESA converted the magnetic waves into the equivalent audio wavelength that we can hear. In my work, I will do the same, but using the light waves reflected off of the musicians as they perform.

The resulting audio is the conversion of the light wave to the equivalent sound wave that we can hear. The sound mimics tinnitus, with potential for harmony, discord, or confusion alternately. I'd like to push that further by having the audio from the light not be so loud as to overtake the orchestra, but to blend in at a moderate volume, disappear completely in loud sections, and become apparent when the work being performed is temporarily subdued. The light activity in the concert hall will influence, append, and create harmony and discord with the original work

JACE STOVALL

responding to Stravinsky's "Infernal Dance of King Kastcheï"

I plan to create an animatic and an accompanying narrative book that tells the story of the "Firebird." The piece of music I've selected, the *Infernal Dance*, from Stravinsky's first ballet, is in a sense the climax of the entire production. The Firebird is a common motif in Slavic stories and fairytales (much like the idea of star crossed lovers or a glass slipper), and is usually presented as an object that a character (often a prince) must find and capture in order to appease a king or ruler, or as the presenter of a quest to a character (also often a prince) and a guide to that character as they make their journey.

As I mentioned above, the *Infernal Dance* is the climax of the ballet; in this scene, the prince who has been traveling through the forest, encounters the plot's antagonist, Koschei the Immortal, and begins to quarrel with him. Koschei summons his minions, and in response the prince summons the Firebird (who he has already met, and released by this point). She arrives and bewitches Koschei and his minions, making them dance "the infernal dance," which allows the prince to find a magic egg that contains Koschei's immortality. He breaks the egg, breaking the hold Koschei had on his minions and thirteen princesses as well (one of which has become the prince's love interest).

After doing more research into the original production, and the many other ways this story has taken shape over the years, I decided that I didn't want to simply illustrate one part of the ballet, but rather I wanted to tell the whole story. I found several different versions of how to tell the Firebird story, and even within just the ballet sphere, it's emphasized that each choreographer's ballet will be a little different, and that the story changes each time, which is a way for the people producing the ballet to make it their own. Hence, I feel like there needs to be some context as to how the characters got to where they were, not simply that the hero appears, the antagonist is waiting, and the Firebird appears. Without the rest of the story the interactions between the characters seem less genuine; why is the Firebird helping the prince?

Why does the prince want to defeat Koschei so badly? Why are there thirteen princesses? In keeping with the idea that each telling of the Firebird is unique, I also plan to make the story much more my own, and geared towards the stories I wish I had as a child, but were unfortunately never available. As opposed to having the main character be a prince, I have cast this role as a princess, who will still fall in love with a princess. Additionally instead of all thirteen captives of Koschei being princesses, half of them will be princes. The costume of the Firebird will also be rather different than how it is usually portrayed; the Firebird costume is almost exclusively a red platter tutu with a headpiece. Many other characters' costumes change and can be significantly different, but the Firebird is almost always the same. I want to explore something different than that, something that pulls more from actual birds, and challenges the idea of what a "feminine" lead has to look like in this context.



Character sketches
created by Jace Stovall

RON SCHILDKNECHT

responding to Ravel's "Apothéose: Le Jardin féérique" ("The Fairy Garden")

"Apothéose: The Fairy Garden" is the fifth and final piece of the *Mother Goose Suite* by Maurice Ravel. Without children of his own and of a diminutive stature himself, Ravel held a deep affection and genuine warmth for children. When he met artist Cyprian Godebski in 1904, he also quickly befriended Godebski's two young children, Mimie and Jean. In the years between 1908 and 1910 Ravel wrote a set of five simple pieces for piano, four hands, based on several of their favorite fairy tales, including French author Charles Perrault's *Sleeping Beauty*, tailored to their small hands and limited abilities.

In 1911 Ravel orchestrated the five-piece, four-hand piano suite, and in this form the *Mother Goose Suite* is most frequently heard today. Later the same year he further expanded the suite into a ballet, separating the five initial pieces with four new interludes and adding two movements at the beginning. The ballet version is significant here because only the first piece of the original piano suite is based on the Sleeping Beauty fairy tale. The origin of "The Fairy Garden," the fifth and final piece, is not entirely known. However, in the ballet version, Ravel revisits Sleeping Beauty and returns to the mood of the first movement. In "The Fairy Garden," Sleeping Beauty is awakened by Prince Charming. The celesta depicts the princess as she slowly opens her eyes. The music begins quietly and prettily, and builds in a long, wonderful crescendo. A fanfare announces the end as the Good Fairy gives the couple her blessings. Wedding bells are hinted at in the powerful climax.

In his essay, *The Transformations in Orchestrating Ma Mère l'Oye*, Michael A. Cooney argues that in order to tie all of the pieces together so they would work on the stage, Ravel transformed the story line so that it would be based entirely on the fairy tale of *Sleeping Beauty*. He then describes "The Fairy Garden" as follows: "Le Jardin Féérique" is nothing short of music for a love scene. This is music unlike any of Ravel's other works.

Beauty slowly wakes up to realize everything that has happened has been the result of an enchanted Fairy that has given her magical dreams. She also comes to realize that she is in love with her Prince Charming [trumpets] and that everything is nearly just as it was when she fell asleep from the spindle. Slowly the entire castle begins to wake up and this is noted by the orchestration becoming thicker in nature. Slowly the movement becomes more and more joyous which ends in the form of a wedding. This provides for completion of the Sleeping Beauty fairy tale by signifying the wedding scene with harp in glissando along with celesta. Clearly a wedding scene. The last four bars add a dotted rhythm in the upper woodwinds and brass which might text paint the royal scene we are left with in the fairy tale. At this point the story has come full circle.

In the pavane, Ravel orchestrated the castle falling asleep. When the spell is broken by Prince Charming, the orchestration becomes thicker and more involved as the people wake up. When "Le Jardin Féérique" ends in all the glory Ravel assigned to it, there is a clear sense that we have been somewhere, and come back to realize where we started. Additionally, the term *apothéosis* refers to the highest point in the development of something; culmination or climax. Apotheosis is the glorification of a subject to divine level. The term also has meanings in theology, where it refers to a belief, and in art, where it refers to a genre.

"It was my intention to evoke the poetry of childhood," Ravel wrote, "and this naturally led to my simplifying my manner and style of writings." Ravel's notion of conjuring up "the poetry of childhood" comes across clearly in the simple tenderness inherent in the music.

A modern-day concept that serves both the Sleeping Beauty story and Ravel's deep compassion for children is centered around the hundreds of "Sleeping Beauty" refugee children whose families have migrated to Sweden in hopes of seeking political asylum, but have not been granted permanent residence. Traumatized by life in their native countries, and by their travels to Sweden and rejection from the normally compassionate Swedish government, these children have given up hope and their bodies have failed them. They lie in bed, unresponsive (and tube-fed) as months and sometimes years, only regaining life when their families are granted residency.

These children have been diagnosed as having *uppgivenhetsyndrom*, or resignation syndrome, an illness that is said to exist

only in Sweden, and only among refugees. The patients have no underlying physical or neurological disease, but they seem to have lost the will to live. News organizations have reported this phenomenon extensively, such as the [New Yorker](#) and the [BBC](#).

The *Sleeping Beauties of Sweden* would be a fitting and appropriate complement to the Ravel composition. The composer himself recognized the precious and fleeting passage of childhood and he never outgrew his ability to see the world through children's eyes.

RICARDO MONDRAGON

responding to Bartók's "Music for Strings, Percussion and Celesta"

I plan to build an algorithm that will transfer the dynamics of the piece being played by the orchestra into a colored matrix through a projector. Primarily, the decibels the orchestra is producing will be captured on to a pixelated spectrogram. The matrix will be projected in front of the orchestra through a Gobelin Tulle scrim.

Gobelin Tulle scrim allows us to play with light, which is projected to the fabric's surface and can make the orchestra appear and disappear. The scene will bleed through, so when there is no light, the scrim is virtually invisible. This will allow us to have a very interactive and attractive show where the orchestra will appear and disappear with its sound. All these dynamics are controlled by Max MSP Jitter, which is running on the artists' laptop computer and played live along with the orchestra. The scrim will have to cover all the musicians in the orchestra to get the full effect of being inside a Matrix, which is precisely the artist's proposal. Music is in another dimension, and we are trying to represent it in the best way possible.

CHARLES RIVERA

responding to Ives' *The Housatonic at Stockbridge*

The Housatonic at Stockbridge is a sonic collage composed of disparate musical elements. My collage will be created out of musical elements extracted from Ives' piece, field recordings of nature, as well as radio frequencies that are occurring in the vicinity of the center for the arts. My installation will alter the sonic experience of the audience by overlaying a sonic collage on top of Ives' sonic collage, invoking a kind of fractal relationship between all the elements from the micro to the macro.

The inspiration for *The Housatonic at Stockbridge* came from an experience Ives had hiking in the Berkshires. Ives said, "We walked in the meadows along the river, and heard the distant singing from the church across the river. The mist had not entirely left the river bed, and the colors, the running water, the banks and elm trees were something that one would always remember."

The idea of space and distance play a crucial role in Ives' experience that day as well as in the composition itself. This is why in order to extend the metaphor, my installation needs to be at a distance from the orchestra. This will ensure a proper blending of all the elements.

Ives' intuitive experience in the Berkshires is representative of our everyday experience in our environment. We process the universal activity of the world as a tapestry of sonic, visual, and physic elements which form a heterogeneous yet unified reality; unity in multiplicity. One need only take a walk in the woods on a summer evening to hear the sonic collage nature is providing. In composing *The Housatonic at Stockbridge*, Ives was attempting to create a musical image of his intuitive experience. He resorted to techniques of collage/assemblage by combining and layering many contrasting musical elements, transforming them into a whole that both transcends and includes the constituent parts. The metaphor of collage is not only apparent upon listening to the piece. Looking at the score, one can see the many seemingly unrelated parts interacting through forces of attraction and repulsion. The musical materials are juxtaposed in a way that many meanings can exist independently of the forms which they combine to make. From both a visual (notation) and sonic point of view, Ives' com-

position resembles the experiences one finds in gestalt psychology. Meanings, shapes, and patterns shift in real time as our paradigm shifts. These multitudinous shifts are being guided by our intuitive faculty. As Henri Bergson says in *Introduction to Metaphysics*,

"No image can replace the intuition of duration, but many diverse images, borrowed from the very different orders of things, may, by the convergence of their action, direct consciousness to the precise point where there is a certain intuition to be seized. By choosing images as dissimilar as possible, we shall prevent any one of them from usurping the place of the intuition it is intended to call up... By providing that, in spite of their differences of aspect, they all require from the mind the same kind of attention, and in some sort the same degree of tension, we shall gradually accustom consciousness to a particular and clearly-defined disposition - that precisely which it must adopt in order to appear to itself as it really is, without any veil."

I believe this to be a terrific representation of the aesthetic aims of collage and assemblage. Those techniques appeal more to our intuitive faculty than our intellectual one. Discursive logic is no longer relevant because the fragments that build the collage follow an ideographic type of logic. The idea of a linear narrative is incompatible. Much like our everyday life. Our senses don't take in things one at a time. We experience the world all at once and if it is to be understood, it will be understood by our intuition. It is here that the art experience begins to resemble our life experience. It is perhaps more reminiscent of the mystical/transcendent experience, which is what I believe Ives is evoking with "Housatonic at Stockbridge".

ANTHONY SCHRAG

responding to Mussorgsky's *Pictures at an Exhibition*

The work I have developed responds to the context of the performance in Louisville in 2019, but also to the history and themes explored in the musical work.

The work's inception was based in a notion of 'exchange' between different cultural expressions. Influential painter Viktor Hartmann gave Mussorgsky two paintings that inspired the musician to begin scoring the work that later became *Pictures at an Exhibition*. Hartmann and Mussorgsky's friendship was intense and they had a profound impact on each other's life for the short time they knew each other. Indeed, Hartmann's early death plunged Mussorgsky into such an extreme depression to the extent that it impacted his work's timbre and expression.

It was only when all Hartmann's paintings were shown together in an exhibition (including the two works that he had given Mussorgsky), that the musician was revived from his depression. It was in seeing the variety and quality of his friend's paintings together that inspired Mussorgsky to return to *Pictures at an Exhibition* and rewrite it. He feverishly wrote the entire piano score in three weeks, with each of the ten numbers of the suite serving as a musical illustration of an individual work by Hartmann.

This idea of gaining inspiration from other, different types of artistic expression is at the core of my contribution to this concert. I wanted to find ways to explore how this plurality of cultural expression could be explored in today's context.

I combined this 'plurality of cultural expression' with the notion of culture identity: Mussorgsky was part of *The Mighty Handful* - a collection of musicians who were attempting to develop a new and distinct cultural identity for a changing Russia through their compositions. While this group ultimately disbanded (with Mussorgsky alone carrying its flame until his death) the notion that artistic expression is essential tied to cultural identity resonated with me, and I began to think of all the different *types* of cultural expression within Louisville - from the classical music tradition, to rap, to rock, to experimental, to folk, to historical, etc.

This gave rise to my concept of finding a way to explore both the plurality of cultural expressions, but also finding a way to flatten the hierarchy between these different cultural expressions. Not everyone can afford to see a concert at the Kentucky Center; and not every cultural expression has the resources of support that an orchestra has — but that doesn't make them any less important for the people who do them, and that shouldn't stop other cultural works being valued and placed in equity with those works that are well funded and supported.

Connecting the dots

How to use this concert experience in the classroom

Music

Responding

Anchor Standard: #7 – Perceive and analyze artistic work.

- Essential Understanding: Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes.
- Essential Question: How do individuals choose music to experience?
- Essential Understanding: Response to music is informed by analyzing context (social, cultural and historical) and how creators and performers manipulate the elements of music.
- Essential Question: How does understanding the structure and context of the music influence a response?

Anchor Standard: #8 – Interpret intent and meaning in artistic work.

- Essential Understanding: Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.
- Essential Question: How do we discern the musical creators' and performers' expressive intent?

Anchor Standard: #9 – Apply criteria to evaluate artistic work.

- Essential Understanding: The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.
- Essential Question: How do we judge the quality of musical work(s) and performance(s)?

Connecting

Anchor Standard: #11 – Synthesize and relate knowledge and personal experiences to make art.

- Essential Understanding: Understanding connections to varied contexts and daily life enhances musicians' creating, performing, and responding.
- Essential Question: How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?

HAVPA

Purposes and Elements of Music

Anchor Standard(s)

- AS7 Perceive and analyze artistic work.
- AS8 Interpret intent and meaning in artistic work.
- AS9 Apply criteria to evaluate artistic work.

Performance Standards

- MU:Re7.1.E.1a Apply criteria to select music for specified purposes, supporting choices by citing characteristics found in the music and connections to interest, purpose, and context.
- MU:Re7.2.H.1a Compare passages in musical selections and explain how the elements of music and context (social, cultural, or historical) inform the response.
- MU:Re8.1.H.1a Explain and support interpretations of the expressive intent and meaning of musical selections, citing as evidence the treatment of the elements of music, context (personal, social, and cultural), and (when appropriate) the setting of the text, and outside sources.
- MU:Re9.1.E.1a Evaluate works and performances based on personally- or collaboratively-developed criteria, including analysis of the structure and context.

Essential Questions:

How does the intended purpose of a musical performance affect its creation and interpretation?

How are the elements of music used to create music?

Learning Targets:

I can identify and explain how the purposes of music are specific to its intent, culture and time period.

I can identify, describe, and analyze the elements of music in a musical performance.

Purposes and Elements/Principles of Visual Arts

Anchor Standard(s)

- AS7 Perceive and analyze artistic work.
- AS8 Interpret intent and meaning in artistic work.
- AS9 Apply criteria to evaluate artistic work.

Performance Standards

- VA:Re7.1.1a Hypothesize ways in which art influences perception and understanding of human experiences.
- VA:Re7.2.1a Analyze how one's understanding of the world is affected by experiencing visual imagery.
- VA:Re8.1.1a Interpret an artwork or collection of works, supported by relevant and sufficient evidence found in the work and its various contexts.
- VA:Re9.1.1a Establish relevant criteria in order to evaluate a work of art or collection of works.

Essential Questions:

How does the intended purpose of an artwork affect its creation and interpretation?

How are the art elements and principles of design used to create artwork?

Learning Targets:

I can identify and explain how the purposes of visual arts are specific to the artist's intent, culture and time period.

I can identify, describe, and analyze the art elements and principles of design in an artwork.

Anchor Standard(s)

- AS11 Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

Performance Standards:

- MU:Cn11.0.T.1a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.
- VA:Cn11.1.1a Describe how knowledge of culture, traditions, and history may influence personal responses to art.

Essential Questions:

How can the arts be interrelated?

Learning Targets:

- I can identify examples of interrelationships among the arts.
- I can explain how the arts have influenced each other throughout history.
- I can explain how various arts disciplines can be used together to communicate a singular thought, feeling, or idea.