

# **IMPRESSIONIST PRINTS**

## **SIX MASTERS IN TWO GALLERIES**

### **GALLERY I.**

**I. MONET** - *"Impression: Sunrise"/ "The Houses of Parliament"*

**II. DEGAS'** *Ballerinas* - *"The Star"*

**III. VAN GOGH'S** *Storms* - *"Wheatfield with Crows"*

### **GALLERY II.**

**IV. RENOIR'S** *Elegance and Beauty* - *"La Parisienne"*

**V. SEURAT'S** *Pointillism* - *"The Side Show"*

**VI. TOULOUSE-LAUTREC** *At the Moulin Rouge* -  
*"La Goulue"/"Jane Avril" Dansant"/"Valentin-le Desosse"*

### *EPILOGUE of The Impressionists*

## **Aldo Rafael Forte**

*Composer*

**IMPRESSIONIST PRINTS** is a major work for band inspired by six Impressionist and Post-Impressionist painters. The work consists of six contrasting sections depicting the work of the six painters. These sections can be played with virtually no break. Furthermore, the work is cast into two so called "galleries". Each "gallery" can stand on its own and the work can be played with a pause between the two galleries. **IMPRESSIONIST PRINTS** is dedicated to Major Larry H. Lang and the USAF Heritage of America Band. The group premiered and recorded the composition in October 2000 and the recording is scheduled for CD release in 2002. **IMPRESSIONIST PRINTS** was awarded First Place in the 2001 National Federation of Music Clubs *American Music in the United States Armed Forces Composition Competition*.

**MONET** is the first artist to be portrayed. The work begins calmly with atmospheric Impressionist overtones symbolizing the famous Monet painting *"Impression: Sunrise"* which gave the entire Impressionist movement its name. This painting shows boats in calm water as the sun rises. This mood is contrasted with an ominous section depicting the mysterious *"Houses of Parliament"* in a thick London fog.

The second section is a study in three-quarter time titled **DEGAS' Ballerinas-** *"The Star"*. Edgar Degas loved to paint ballerinas. Whereas mostly he painted ballerinas in rehearsal *"The Star"* is one of his few paintings of a dancer in performance. This section features all sorts of experimentation with displaced accents mostly in a waltz feel and even includes a rhythm based on the syllables "tip-pi-toe" (bars 127 - 193).

The third section, **VAN GOGH'S Storms** is very turbulent like the life of the artist himself. The inspiration for this movement is the painting "*Wheatfield with Crows*" which Van Gogh painted shortly before he shot himself in a wheat field. Minor chords and augmented chords predominate this section.

A calm contrast is achieved with the beautiful music of **RENOIR'S Elegance and Beauty**. Renoir's art never had any "rough edges". His canvases were often filled with portraits of elegant and beautiful upper class women like "*La Parisienne*", the main inspiration for this section. This section features an alto saxophone solo.

The fifth section is titled **SEURAT'S Pointillism**. The painter Georges Seurat, popularized by the musical "Sunday in the Park with George", developed the unique art of pointillism in which the artist applies colored dots on the canvas. When viewed up close the viewer sees the individual dots. However, from a distance the dots blend together into a unified whole to create paintings of striking originality "*The Side Show*" is the inspiration for this section. The painting features a sinister looking trombone player leading musicians on a dimly lit stage. Listen for the "dots" which appear as short notes. Eventually the dots begin to "come together" as the music builds.

The final section is **TOULOUSE-LAUTREC At the Moulin Rouge**. The painter Toulouse-Lautrec was born into a family of royal lineage. Left deformed and handicapped after a teenage accident, he loved to sit at the famous cabaret the Moulin Rouge and paint the nightlife. His subjects were often "socially undesirable" individuals which had not previously figured in paintings. The raucous and outrageous cabaret atmosphere is recreated here with very lively music inspired by one of the famous advertisement posters which Toulouse-Lautrec painted for the Moulin Rouge featuring the dancer La Goulue and her male partner, the angular looking Valentin-le Desosse as well as by the slightly more sophisticated cabaret dancer portrayed in "*Jane Avril Dansant*" (more lyrical melody in m. 507 - 514).

After some lively references to the Can-Can we are led to the **EPILOGUE of the Impressionists** featuring a dramatic return of the opening "impressionist" music symbolizing Monet and the entire Impressionist movement that he cultivated. Brief quotations from the "Seurat", "Degas" (tip-pi-toe), and Toulouse-Lautrec sections bring the work to a "spectacular" conclusion.

**Aldo Rafael Forte**

Composer  
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