

Painting with Music



WALT DISNEY CONCERT HALL

LA Phil GUSTAVO DUDAMEL
MUSIC & ARTISTIC DIRECTOR

Symphonies for Youth *Painting with Music*

SAT MAY 17 & 24 11AM

Los Angeles Philharmonic
Holly Hyun Choe, conductor
Jennifer Niedringhaus, animation designer
Pamela Chavez, animator
Arturo Fernandez, Jr., stage manager
Brynn Jones, assistant stage manager
Nick Van Houten, lighting designer



Scan to learn
more about our
conductor, creative
team, and cast.

PROGRAM

L. BOULANGER *D'un matin de printemps*
DEBUSSY *Prelude to the Afternoon of a Faun*
RAVEL *Danse du rouet* from *Ma mère l'Oye*
RAVEL *Pavane pour une infante défunte*
DEBUSSY "Play of the Waves" from *La Mer*
GERSHWIN *An American in Paris*

Support for Symphonies for Youth

Leadership support for the LA Phil's Learning and Community Initiatives is provided by Margaret A. Cargill Philanthropies, Anonymous (2), Barbara and Scott Bice, Ballmer Group, Max H. Gluck Foundation, Anne Akiko Meyers and Jason Subotky, The Eisner Foundation, The Hearthland Foundation, Kawanna and Jay Brown, The Rauch Family Foundation, John Mohme Foundation, Ms. Irene Mecchi, and the Rosenthal Family Foundation.

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Pre-Concert Art Activations

Before each concert, families can immerse themselves in all-ages art activities that encourage imaginative play at the following locations:

BP HALL
GARDEN LEVEL WEST
GARDEN LEVEL EAST
BLUE RIBBON GARDEN
KECK AMPHITHEATRE
FRIENDSHIP CIRCLE

Activations end at 10:45am.

PRE-CONCERT ACTIVITIES CREATIVE TEAM

Andrea Miller, producer and curator
Cover artwork and illustrations by Eric O. Potma

WALT DISNEY CONCERT HALL HOUSE STAFF

Sergio Quintanar, Master Carpenter
Marcus Conroy, Master Electrician
Kevin F. Wapner, Master Audio/Video
Greg Flusty, House Manager

The stage crew is represented by the International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators of the United States and Canada, Local No. 33.

For more information about our Learning programs, please visit laphil.com/learning.

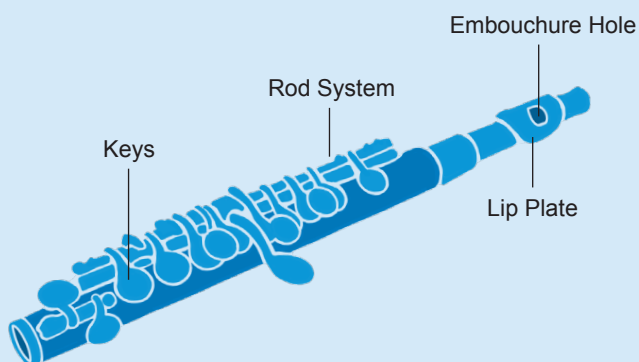
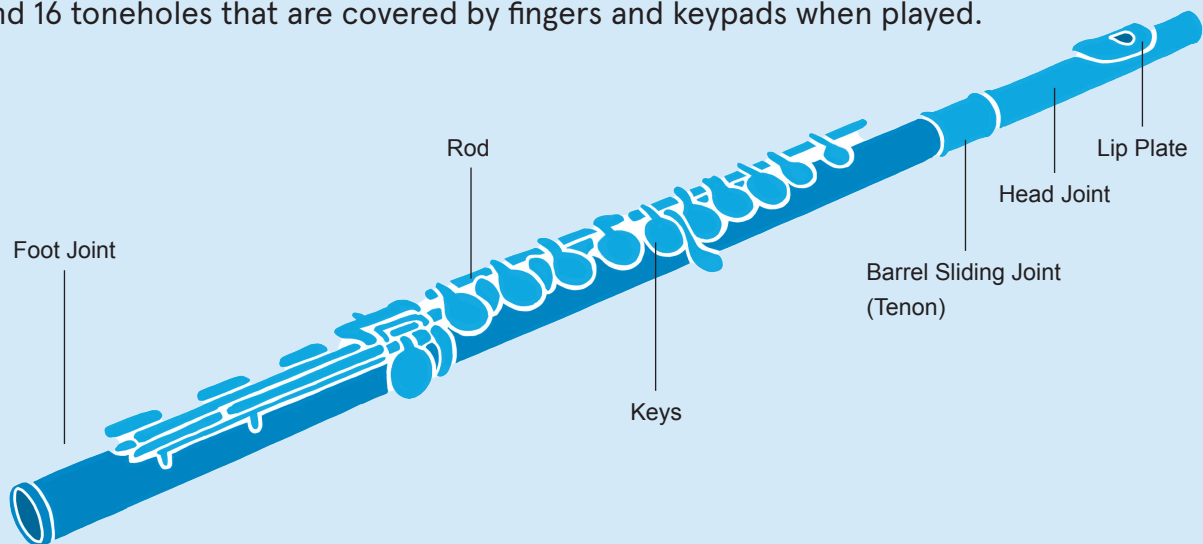
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What's the Difference Between a Flute and a Piccolo?

Flutes and piccolos are woodwind instruments commonly found in orchestras, marching bands, chamber music, and wind ensembles. Flutes date back over 43,000 years, and many variations of the instrument exist worldwide. Though the flute and piccolo look similar, some differences make these two instruments unique and give them a distinct character and sound.

Flute

Flutes are different from all the other woodwinds in the orchestra because they don't have reeds. Flutes are traditionally made of a silver alloy, although some players prefer to have their flutes made of platinum, gold, or even wood. These choices will make the flute play with a brighter, darker, or warmer sound. The flute's body is a long cylinder divided into three sections: the head joint, the body, and the foot joint. In the three sections, you will find 16 toneholes that are covered by fingers and keypads when played.



Piccolo

A member of the flute family (its Italian name, *flauto piccolo*, means small flute), the piccolo sounds an octave higher than the flute. The tone holes and keys are also smaller and placed closer together, which may make fingering easier for some players.

Spot the Differences

A Sunday Afternoon on the Island of La Grande Jatte was painted by Georges Seurat in 1884. It depicts a vibrant scene of people relaxing in a park by the River Seine on a sunny day. The painting is notable for the technique called pointillism, in which small dots of color are used to create an image. Take a close look. Can you spot the 11 differences between the two depictions of the painting?



Impressionist Painters

Impressionism was a popular painting style in France during the late 19th century, known for capturing fleeting moments and light. Artists of this movement moved away from traditional techniques, emphasizing feelings over precise details. They often painted outdoors, using bright colors and visible brushstrokes to create movement and atmosphere. Here are some of the painters who left their mark on art history.



CLAUDE MONET
(1840–1926)

Monet was known for painting subjects from nature. Like other Impressionists, he was fascinated by how light and shadows change during the day. He often painted the same scene again and again to show the variations of light and shadow.



ÉDOUARD MANET
(1832–1883)

Manet's style was to paint everyday people doing everyday activities. He took his inspiration from the streets of Paris. He painted beggars, singers, businessmen, and ordinary people. He also used bold colors and broad brush strokes. His style took many people by surprise.



PAUL CÉZANNE
(1839–1906)

Cézanne worked in the Impressionist style for a while and then broke into his own style. He used small, repetitive brush strokes and studied his subjects intensely. He broke up his paintings into blocks of color and shapes. His unique style gave rise to Cubism later.



MARY CASSATT
(1844–1926)

Cassatt was an American Impressionist painter and printmaker who focused on the lives of women, particularly the bond between mothers and children. Though she never married or had children, she's known for her paintings of mothers and children in relaxed poses.



BERTHE MORISOT
(1841–1895)

Morisot is famous for being one of the key female figures in the Impressionist movement and for her insightful portraits and intimate depictions of women in domestic settings. She was the only woman to participate in the first Impressionist exhibition.



HENRY OSSAWA TANNER
(1859–1937)

Tanner's work shares some stylistic similarities to and was heavily influenced by Impressionism, particularly during his period in Paris. He was a pioneering African American artist known for painting landscapes, religious subjects, and scenes of daily life, often experimenting with light.

Sketch Your Own Work of Art

Drawing is a natural way to express our creativity, imagination, and emotions. Making art can help us to communicate ideas and feelings. To make art like an Impressionist, focus on capturing the fleeting impression of a scene rather than detailed realism. Use short, broken strokes, emphasize light and color, and experiment with colors to create a sense of movement and atmosphere.



Why frame an artwork? Framing artwork serves both practical and functional purposes. Framing acts as a protective barrier, safeguarding your artwork from fading, discoloration, and damage. It also plays a role in how your artwork is perceived and appreciated. A well-chosen frame can elevate the presentation of your artwork, enhancing its visual appeal.

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Andrew Lowy

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The Los Angeles Philharmonic string section utilizes revolving seating on a systematic basis. Players listed alphabetically change seats periodically.

The musicians of the Los Angeles Philharmonic are represented by Professional Musicians Local 47, AFM.

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