

The Tamenaga gallery

*presents*

Christopher  
Kessel  
Kleinmann  
Tasler

*in*

The  
New World  
Symphony n°9

*composed by Anton Dvorak*

# The Concept

## Music / Painting

Generally, music accompanies the image (we are talking of sound illustration) and very often it underlines the image - in this particular case the reverse is ongoing.

This complementarity "image /sound" is unusual in a way that here, image is painting, the image being automatically interpreted, it is the image which will illustrate the music.

The paintings are realized considering the sheet music and Dvorak's personal marks. On another hand the Conductor will be aware, especially with the colors, to give this symphony a new breath.

It is an unusual work, work symbiosis and harmony. Finally, an "audiovisual work" calls all creativity sources.

Up to now, the "New World Symphony" approach has never been reached tried and reached.

Today, more than ever, we feel the need to find new language expressions.

This marriage "music / painting" meets a new approach which corresponds to our times and all the new techniques for new ways of expressing all forms of art, that the audience is waiting for.

So that amateurs of paintings will be guided to the music and the music lovers to the paintings.

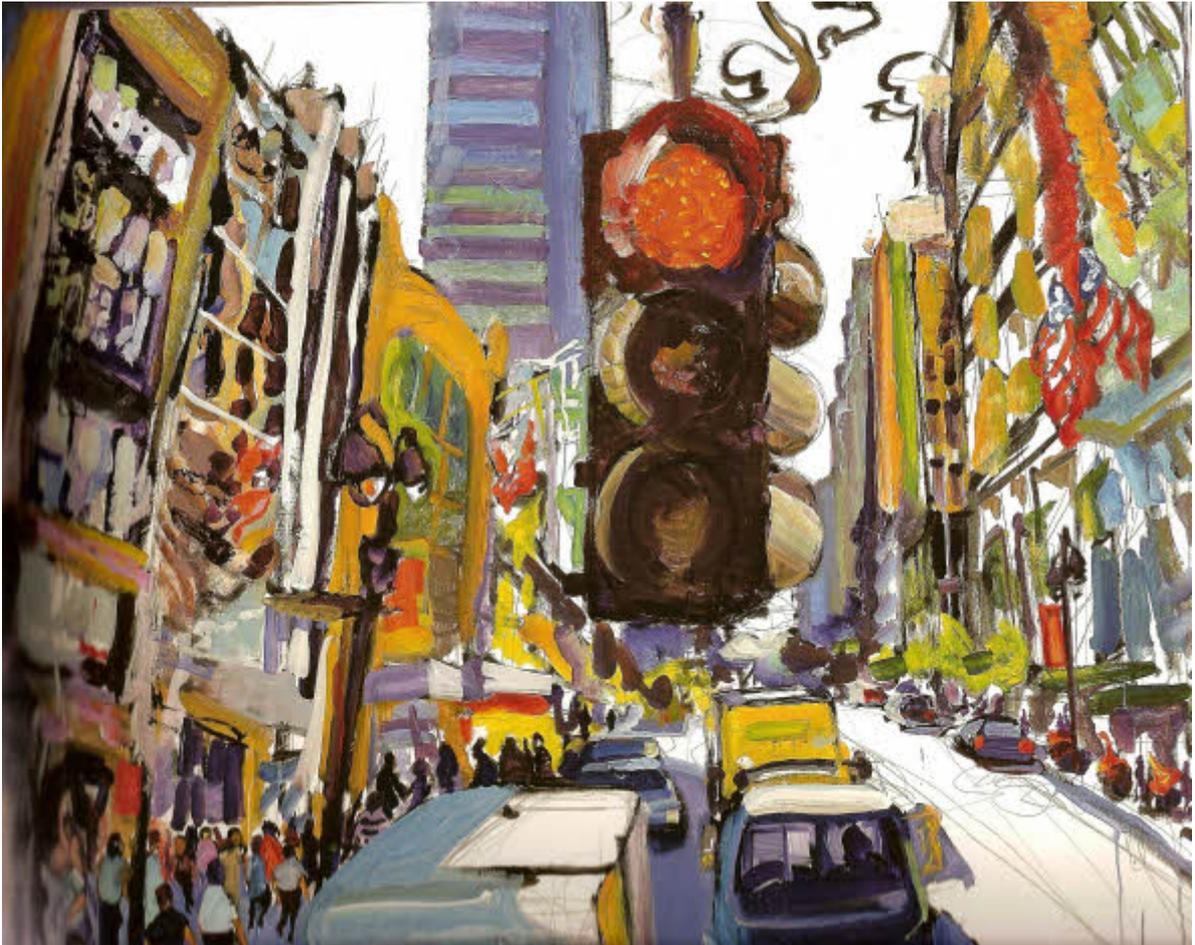
The day of the opening, a concert will be held.

During this concert, a huge projection of images will be the background of the orchestra.

This wall of images will be made with fixed images and/or in movements realized from the paintings.

This visual environment, especially made for the concert, will be the base, from the beginning, of the concept "music/painting" complementarily.

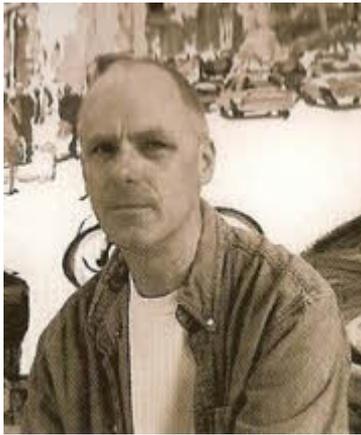
This compilation of images will have a second version in which will be incorporated various orchestra plans, documents, but also some represented sites in painting by the artists. This second version will be justified particularly for DVD and TV diffusions.



Tom Christopher is finishing this artistic application with 10 paintings in accordance with the 4th movement.

His reflection and creation axes, were as following :

- America today
- Modernism under different aspects



## Tom Christopher

- 1952 Born in Hollywood - California
- 1964 Studies Art at the Museum of Art in Pasadena, California
- 1972 Studies painting in State University of Sonoma - California
- 1979 Works for Disney,- Anaheim - California
  - Receives BFA from the Art Center College - Pasadena - California
  - Works for CBS Records
  - Receives the "Gold Record" of creativity award
  - Works for NBC Studios - Burbank - California
  - Realizes the putting up of the Californian Museum of Science & Industry
- 1981 Moves to New York City
- 1982 Works for CBS Network News as a trial designer
  - Realizes several works for People Magazine, Fortune and Wall Street Journal
- 1983 Writes articles on Art by computer for PC Magazine
  - Creates software and a book for MacArt Department (published by Simon Schuster)
- 1984 Does paintings for the Summer Olympic Games in Los Angeles for a public channel of diffusion (JFK : A one man show) and for Polygram Records - Verve Jazz Series
- 1985 Drawings to report the Grand Prix of Las Vegas - St Elizabeth's Hospital and Psychology today.
  - Trip with the Hockey team of the Soviet Red Army, for the National League of Hockey.
- 1986/87 Realizes paintings for the New York Times, Boston Globe, Thorn EMI Atlantic Monthly, League of American Theatres and Producers, Bertlesman Music Group, Times Square BID (Business Improvement District) and for the Private Industry Council of New York.
- 1990 Realizes a wall painting, Floating I-Beam (70 x 280 cm) with Richard Bellamy, Oil and Steel Gallery, Long Island City - New York, Socrate Sculpture Park - Long Island City - New York, Hammersbrush, Bronze, Mason's Trowel (6 m x 19 m).
- 1993 Teaches at Parson School of Designs- New York
- 1994 Realizes a wall painting ordered by NewsCorp, Rockefeller Center - New York
- 1998 MTA, Art in Transit, Subway Poster Series - New York
- 2002 Realizes a new lign of snowboards for Burton (world leader)
  - Does a wall painting for Dassault Falcon Jet, in Teterboro Airport - New Jersey
  - Has an order from the Official Guide of New York City
  - Initiates an auction for the Art of America Twin towers auction



## Anton Dvorak

Antonin DVORAK (1841-1904) as his elder Bedrich SMETANA and his younger Leos JANACEK and Bohuslav MARTINU, imposed himself on the world stage as the Master of Tchech music. How did DVORAK, who died hundred years ago and whose life covers the second half of the 19th century, become at the same time the most popular Tchech composer, the whole population's incarnation, in his absolutes and his contradictions? How this Bohemian peasant, miraculously talented, trained to music by an intuitive cantor, Antonin Liehmann, became a Wagner admirer, then detached from him to be under the influence of an other german Johanes Brahms, for the benefit of music, immediately recognizable through the Bohemian colors ? Differently said, why this musician nursed by the villages, popular music, balls and churches, showed himself so curious of German modern movements, and how did he back up from it, to simply be Dvorak, Tchech musician ? Finally, how this artist born in a bohemian universe, forced to the German language and trained to German model music, is totally symbolized by the Tchech people's genius ? Guy Erismann is guiding us in this path, from his native village to the British and German Concert Halls, where Dvorak is cheered, then New York, where he has been called to run the newly created Music Academy, and places each of his work, from the most known (symphonies or chamber music) to those which we discovered recently (sacred vocal music and especially operas), in their personal and historical context.

# Presentation of the Symphony n° 9

by Anton Dvorak

Anton DVORAK, New York Herald Tribune, december 15, 1893 : I think the black and Indian music are almost identical to the european ones used by Mendelssohn (Les Hebrides), the ancient clerical types? modes, Felicien David in his Symphony "The Desert", Verdi in "Aida" and myself in my 7th Symphony in D-Mibnor. I thoroughly studied a good number of Indian melodies a friend gave me, and deeply inspired myself from their characteristics - in fact from their souls.

This is the spirit which I tried to reproduce in my new Symphony. I did not really use these melodies ; I simply wrote original themes including Indian music distinctive features, and using these themes as subjects, developed them with all kinds of rhythms, harmony, counterpoint and colors of modern orchestrations.

The Symphony is in E-Flat. It is written on the classical model and in 4 movements. It starts with a little Introduction, an Adagio of approximately 30 measures. This conducting directly to an Allegro, incorporating the principles I exploited in the "Danses Slaves" ; principles used for preservation, translating into music the soul of a race as distinct in its national melodies as in its popular songs.

The second movement is an Adagio (Largo) - but very different from the classical pages of this form. It is in fact a study or an outline for a bigger piece, or a cantata, or an opera which I intend to compose and should be on the long fellow "Hiawatha".

It has already been a long time since I have looked to use this poem. I discovered it 30 years ago through a bohemian translation. It strongly aroused my imagination, and the impression has been stronger since I live here.

The Symphony scherzo has been inspired by the festivity scene in "Hiawatha" where the Indians are dancing; it is also an attempt I did in order to make participate the Indian heritage local colors to the music.

The last movement is an Allegro con Force (sic!). All the previous themes come back and are treated differently. The instruments are only those we find in what we call "Beethoven" orchestras.. Only made with cords, 4 horns, 3 trombones, 2 trumpets, 2 flutes, 2 oboes, 2 clarinets and kettledrums. There is no harp, and I thought no other instrument added would bring the sound effects I wanted.

I was really very busy since I arrived in this Country. I finished 2 chamber music pieces, which will be played by the Kniesel Quatuor of Boston, next January in the Music Hall. - They all have been written from this Symphony same principles and show the Indian spirit. One is a Quatuor for Cords in F-Major, and the other one is a Quintet in E-Minor for two violins, two violas and a cello.

# France National Orchestra

## Presentation of the Orchestra

In 1934, France created its first permanent Symphonic Orchestra. Inheriting the interpretations tradition of French music the "Orchestre National de France" wanted to get an international formation repertoire, and created major pieces of the 20th century. From the beginning, it has been directed by the most prestigious conductors.

Date of Orchestra creation : 1934

Orchestra status ; National Society of Radio diffusion

Theoretical number of musicians : 120

Administrative and technical personal : 9 and plus services of Radio-France

President General Director : Jean-Paul CLUZEL

Music Director : Thierry BEAUVERT Second : Francois CROZE

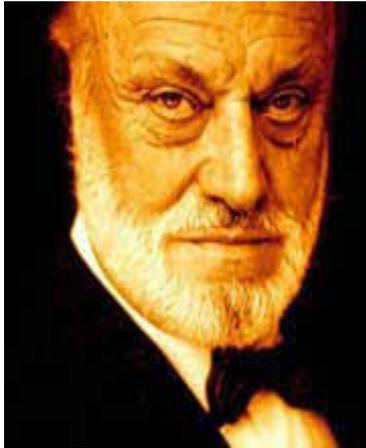
Designated Musical Director : Kurt MASUR

General Delegate : Didier de COTTIGNIES

Administrator Delegate : Samuel SERIN

Press Relation : Camille GRABOWSKI

Patronage Relation : Vanessa PENLEY



## The Conductor

Born in Silesia in 1927, Kurt MASUR is studying piano, composing and conducting in Leipzig Music Academy, Musical Director of Erfurt and Leipzig Operas, he became the Komische Opera of Berlin Musical Director since.

From 1970 to 1996, Musical Director of the Leipzig Gewandhaus. Since 1991 Kurt MASUR is the Musical Director of the New-York Philharmonic Orchestra.

He is also regularly invited to conduct important international orchestras (Cleveland Orchestra, World Youth Orchestra, Mahler Chamber Orchestra, Royal Orchestra of Amsterdam Concertgebouw, the Bavarian Radio Orchestra,...)

Life honorary invited conductor of the Israeli Philharmonic Orchestra, since 1992. He is the Principal Conductor of London Philharmonic Orchestra since the beginning of the 200-2001 season.

Kurt MASUR, for the first time in 1973, conducted the National Orchestra of France, he is the Musical Director of it since September 2002.

Kurt MASUR made more than a hundred recording, so as the Complete Beethoven's symphonies, Brahms, Bruckner, Mendelsohn, Shumann and Tchaikovski. He teaches since 1975 in Leipzig Music Academy and has the "Honoris Causa" diploma from numerous institutions (Breslau Academy of Music, Hamilton College, Indiana University, Michigan University, Westminster Choir College, Yale University,...).



At the age of 20, Kiyoshi Tamenaga starts to travel. On the second time around in Paris, he develops a friendship with Foujita and meets Kees Van Dongen in Montparnasse. He then becomes passionate for the French Art.

He is around Bernard Buffet and Antoni Calve. "Suddenly I was in a circle of performing artists". In 1962, Kiyoshi Tamenaga decides to organize an exhibition, which will later become a yearly event "International Exhibition of Figurative Paintings" with Foujita, Van Dongen, Chagall, Picasso, Giacometti and others. He then creates "Tamenaga Gallery" in Tokyo in 1969. This work partly allows him to make other discoveries in the Far East, artists as Klee, Van Dongen, Amadeo Modigliani, Moise Kisling, Maurice Utrillo, Raoul Dufy, Marie Laurencin. He also creates several Museums such as: Georges Rouault, Antoni Calve, Paul Aizpiri and particularly the Bernard Buffet one.

Thirty years later, in 2001, the Tamenaga Gallery France is totally refurbished, and made even bigger. At that occasion, Paris discovers the huge collection of this exhibition "hundred master pieces" (Cezanne, Degas, Renoir, Redon, Bonnard, Vuillard Rouault, Marquet, Van Dongen, Dufy, Derain, Vlaminck, Utrillo, Fujita, Kissling, Rousseau, Bauchant, Picasso, Gris, Kadinsky, Klee, Miro, Chagall, ...) Today, Kiyoshi Tamenaga's son, Tsugo Tamenaga, takes over after his father with his own sensitivity. He creates new exhibitions, discovers new artists, expressionists of abstract, and enables the Tamenaga Gallery to open up, participating to big exhibitions and Art Fairs.