



In Nature's Realm

With Hal Mitcheltree

Exploring Nature
with your
Ears, Eyes and Mind

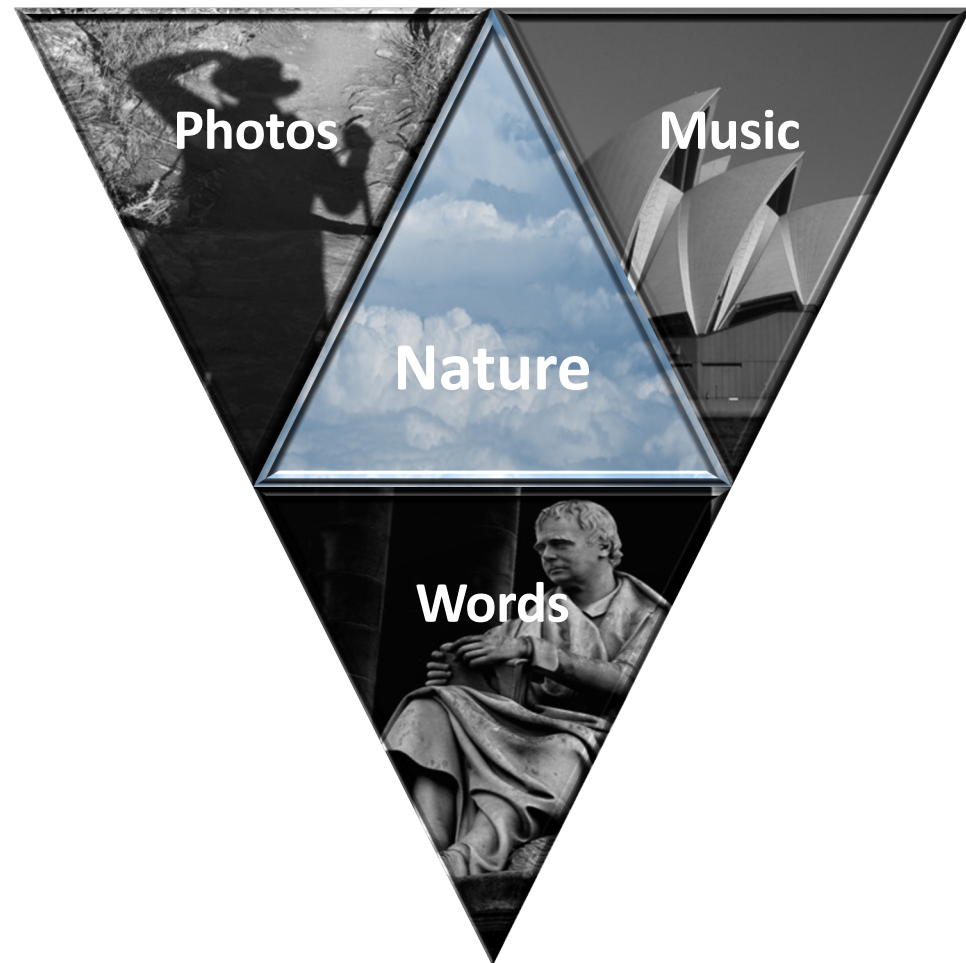
Welcome



○ Session Housekeeping

○ Introductions

- Familiarity with:
 - Nature
 - Visual Arts
 - Classical Music
 - Language Arts
- Expectations



Purpose

Explore nature through the artistry of others

Expand your visual, musical, and literary horizons

Enjoy treats for your eyes, ears and mind



Nature's Realm



Landscapes

Waterscapes

Times of Day

Weather

Seasons

Plants

Animals

Celestial Orbs

Approach

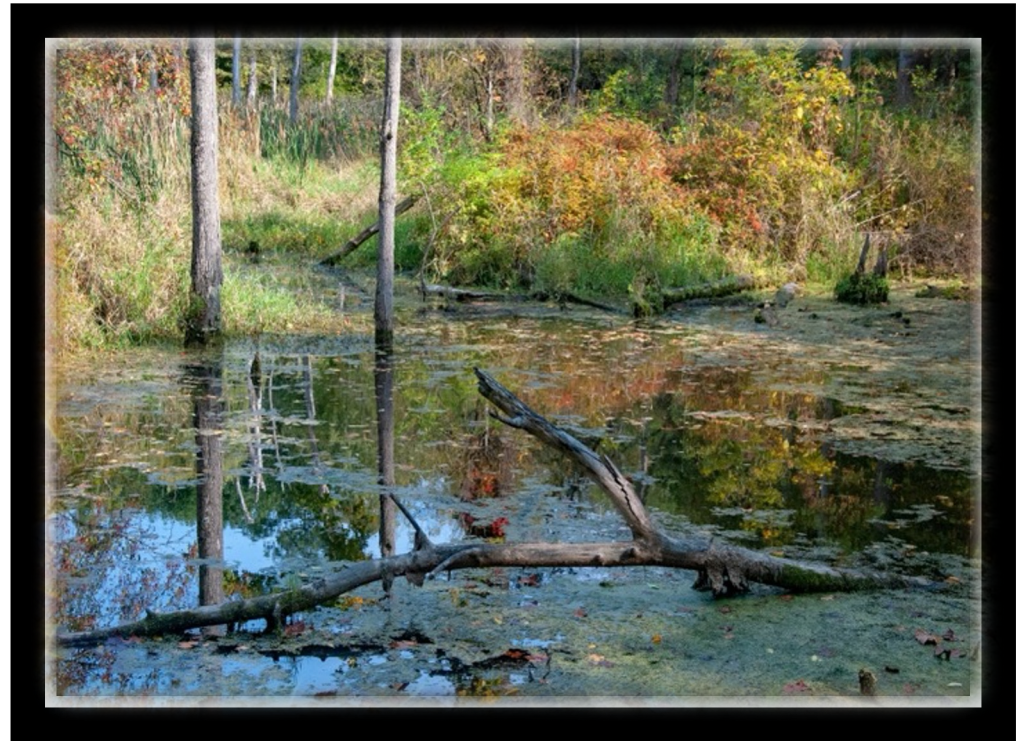
Consider diverse perspectives on nature via:

- Photos
- Music
- Words

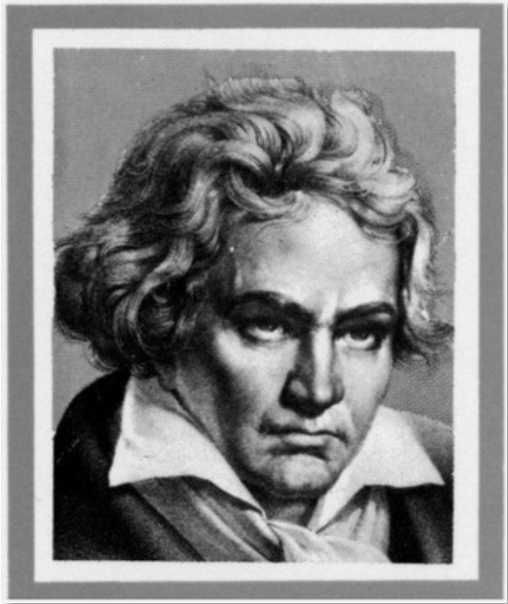


The Photographers' Toolbox

- Subject / Content
- Perspective
- Focus of Attention
- Depth of Field
- Colors
- Light
- Lines



The Composers' Toolbox



- Rhythm
- Melody
- Harmony
- Sound Color
- Form
- Lyrics / Libretto



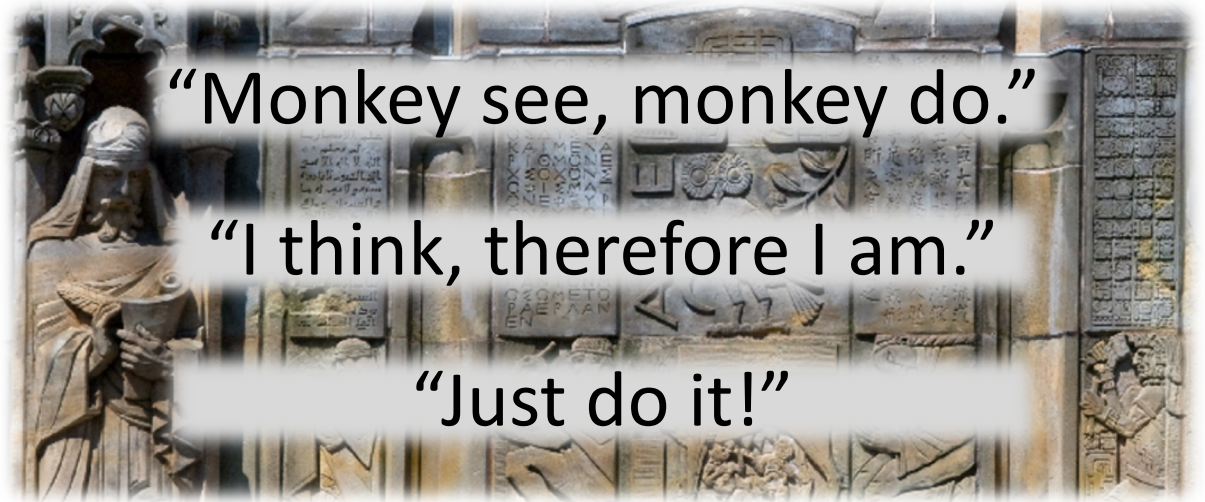
Impact
Inspiration



The Wordsmiths' Toolbox

○ Thought

- Consequence
- Audience
- Context



○ How to say it (rhetorical devices)

- Appeal to trust (ethos), reason (logos) or emotion (pathos)
- Address or avoid implications and alternatives
- Choose forum, form and format
- Sculpt arguments and words

Now put it all together for a simple sunrise!

A slow, soft crescendo in the strings offer light and warmth

Woodwinds take turns singing lovely birdsongs

The rising sun ebbs and flows with the glow of the brass

Tremulous strings return with a refreshing breeze

The sun marches higher with a roll from the timpani

Culminating with the lush splendor of the full orchestra!



Morning



When morning arrives, the rising light, light breezes and lighthearted bird songs refresh land and life alike.

About the Photo

I was savoring the scent of dew-dripping grasses lining the trail that tracks though the Cuyahoga National Park when this scene of field, trees, sky and clouds invited my camera to do what cameras are apt to do!

Primary Impact: Refreshed Spirit

Tools Used to Achieve the Impact: Trifecta of colors and rounded shapes

- *Subject / Content* – A summery meadow sprinkled with flowers, leafy trees and puffy clouds
- *Perspective* – Eye level
- *Focus of Attention* – Attention is dispersed, but eyes may be most drawn to the “moving” clouds
- *Depth of Field* – Everything is in focus
- *Colors* – Green, blue and white dominate in nearly equal proportions, with hints of yellow
- *Light* – Soft light is evenly distributed with just enough shadow to give depth to the objects
- *Lines* – Everything is rounded and has soft edges

Suggested Listening

Peer Gynt Suite - Morning

Composer: Edvard Grieg 1843 - 1907

Artistic Period: Romantic – **Composed:** c. 1870's

Nature Subjects: Morning in the mountains of Norway

Instrumentation: Symphony Orchestra



About the Piece: This selection is one movement from a suite assembled by Grieg from his incidental music for Henrik Ibsen's modern morality play, *Peer Gynt*. As is so often the case, you are probably familiar with another movement, *In the Hall of the Mountain King*, due to its use in cartoons.

Primary Impact: Inspiration – Fills the listener's spirit with a glow of serenely balanced beauty

Tools Used to Achieve Impact:

- *Rhythm* – Steady, suitable for comfortable stroll with a soft pulse-like beat
- *Melody* – Silken, rolling up and down sans leaps that would disrupt the mood
- *Harmony* – Major key throughout, varying number and combinations of layers
- *Sound Color* – Rich strings, colorful woodwinds and warm, glowing brass
- *Form* – It is the sixth movement of a suite and uses subtle counterpoint to weave parts into fabric

Pause for Thought

Morning

Attributed to: Charles Dickens 1812 – 1870

Social Period: Industrial Revolution

Known as: English author and social critic

Contemporaries: Charles Darwin, Karl Marx



“Nature gives to every time and season some beauties of its own; and from morning to night, as from the cradle to the grave, it is but a succession of changes so gentle and easy that we can scarcely mark their progress.”

Primary Insights:

- Nature imparts beauty specific to each phase of the natural daily and seasonal cycles
- Change is unrelenting, yet so slow it becomes virtually imperceptible
- The course of a day is similar to the course of a life in that regard

Rhetorical Devices:

- Ethos: Relies on the author’s authority/knowledge or the blatant obviousness of the assertion
- Personification (Nature gives)
- Metaphor (morning/night as cradle/grave)

Our Journey Begins

Late Summer Sunset



Reflections on a Mountain Lake



Deep Woods Beckon



Storm Over Open Water



Aquatic Pas de Deux



Rainbow in Bloom



Autumn Splendor



Of Rocks & Waves



Earthly Inspiration





Late Summer Sunset



Time stands still, as one savors the lingering glow of a late summer sunset upon rolling hills and mist filled fields.

About the Photo

This picture was taken from a gravel road just outside Corning, New York. Its resemblance to the English meadows surrounding York is obvious. Nor does it take a great leap of imagination to enjoy the soft breeze that's caressing the grass, hear the first crickets of the evening, smell the earthiness in the air and feel a hint of nostalgia, as autumn and winter will certainly too soon follow.

Primary Impact: Tranquility

Tools Used to Achieve the Impact: Receding layers of harmoniously pastel tones

- *Subject / Content* – Landscape of hills and valleys on a summer evening
- *Perspective* – Panoramic view from atop a ridge
- *Focus of Attention* – Shimmering grass is where the eye falls first, but it is balanced well by the rest
- *Depth of Field* – Nine layers of color invite eyes to flow up from grassy foreground into misty distance
- *Colors* – Pastel hues of gold, green and gray are gentle on both eyes and mind
- *Light* – Soft light of setting sun imbues backlit grass with a glow and the entire setting with warmth
- *Lines* – Shafts of grass rise up in foreground, beyond are horizontal swaths of undulating green and gray

Suggested Listening

Faithful Shepherd Suite – Pastorale

Composer: George Frederick Handel 1685 – 1759 (arr. Beecham)

Period: Baroque – **Composed:** c. 1734 (arr. 1940)

Nature Subjects: Idyllic landscape on a summer evening

Instrumentation: Symphony Orchestra



About the Piece: The essential melody of this piece is an excellent example of British pastoral music, and specifically the pastorale form that originated in Italy where Handel had spent time early in his career. It is here presented as the seventh movement of a suite of eight arranged by Sir Thomas Beecham when war was embroiling England, it's empire and the world at large.

Primary Impact: Inspiration – Fills the listener's spirit with a glow of serene beauty and balance

Tools Used to Achieve Impact:

- *Rhythm* – Steady, suitable for comfortable stroll with a soft pulse-like beat
- *Melody* – Silken, rolling up and down sans leaps that would disrupt the mood
- *Harmony* – Major key throughout, varying number and combinations of layers
- *Sound Color* – Rich strings, colorful woodwinds and warm, glowing brass
- *Form* – The 6th movement of a suite, uses subtle counterpoint to weave parts into fabric

Summer

Attributed to: William Blake 1757 – 1827

Social Period: The Enlightenment / Age of Reason

Known as: English poet and painter

Contemporaries: Napoleon, Emanuel Kant, Thomas Jefferson



*“How sweet I roamed from field to field
and tasted all the summer’s pride.”*

Primary Insights:

- The fields (of England) in summer offers pleasures by way of one’s senses
- The act of freely roaming the fields brings its own manner of reward

Rhetorical Devices:

- Ethos: Relies on author’s and audiences shared familiarity with the English countryside in summer
- Personification (summer’s pride)
- Metaphor (beauty tasted)



Reflections on a Mountain Lake



Light gently bouncing off undulating waters of a mountain lake offers the patient observer a limitless palette of hues blended from colors both above and below the surface.

About the Photo

Standing at the edge of a crystal clear lake in the Rockies, its softly sculpted surface graced my eyes with shades and shapes in a perpetual invitation to personal reflection.

Primary Impact: Hypnotic tranquility

Tools Used to Achieve the Impact: Perspective that blends light and colors from above and below

- *Subject / Content* – Shallow waters near the shore of a mountain lake around midday
- *Perspective* – Looking down at about a 45% angle
- *Focus of Attention* – No specific point draws the eye, but rather the image acts as a blanket of interest
- *Depth of Field* – For all practical purposes, the entire image is in focus
- *Colors* – Pastel hues of white, bluish gray, and beige speckled with tan and black stones below
- *Light* – Softly reflects off of both the surface of water and from silty lakebed below
- *Lines* – Blurred curves and swirls dominate, with nary a straight line in sight

Suggested Listening

Images I – Reflections in the Water

Composer: Claude Debussy 1862-2018

Artistic Period: Impressionist – **Composed:** c. 1894

Nature Subjects: Water and Light

Instrumentation: Piano



About the Piece: This work also ingeniously applies numerous “reflective” compositional devices, such as mirror images of a melodic fragment at the same time.

Primary Impacts: Imitation, Impression and Inspiration – Imitating ripples, melodies spread out in a seemingly endless variety of intersecting swells, offering the impression of peace and inspiring energy

Tools Used to Achieve Impact:

- *Rhythm* – Nebulously shifting tempos, pulses and pauses
- *Melody* – Tonally and melodically complex motifs, unfolding in a linear, non-repetitive manner
- *Harmony* – Generally major in mood, with dashes of dissonance throughout
- *Sound Color* – Sparkling piano sounds are produced by a fleeting, light touch
- *Form* – Is the rhapsodic first movement of a three-movement tryptic

Reflections in the Water

Attributed to: Anonymous Zen Proverb c. 600

Social Period: Dark Ages (in Europe)

Contemporaries: Mohammad, Justinian, King Arthur, Beowulf



*“We cannot see our reflection in running water.
It is only in still water that we can see.”*

Primary Insights:

- A meaningful understanding of ourselves can only be achieved when not distracted

Rhetorical Devices:

- Ethos – Personal observation is asserted, not supported by facts or argument
- Metaphor (visual reflection in water, reflection of one’s inner-self)



Deep Woods Beckon



This trail through towering pines whispers an invitation to enter into the still solemnity and ageless beauty of their verdant boughs.

About the Photo

Near the end of a cool, cloudy day, I hiked the trail that follows the Genesee River towards the upper falls in Letchworth State Park, NY, when an opening in the path appeared, offering a striking view of the tall pines ahead.

Primary Impact: Tranquility, tinged with either melancholy or solemnity, depending on one's state of mind

Tools Used to Achieve the Impact: Powerful pillars of gray bark vs. tones of brown below, green above

- *Subject* – A trail leading into a woods crowded with tall, dark pines
- *Perspective* – About boot-level to give the towering trees even more apparent height
- *Focus of Attention* – The etched bark of foreground trees and where the path first enters the woods
- *Perspective* – Shot was from inches above ground level, emphasizing the trees' height and dominance
- *Depth of Field* – The image is in focus throughout; the trees' thickness narrowing as the trail recedes
- *Colors* – Textured gray bark separates the green boughs above and the brown ground below
- *Light* – Soft light coming from the left highlights boundary of trail and woods, and renders bark rough
- *Lines* – Dozens upon dozens of trees form a field of arboreal cylinders

Suggested Listening

Silent Woods

Composer: Antonin Dvorák 1841 - 1904

Artistic Period: Romantic – **Composed:** 1892

Nature Subjects: Forests

Instrumentation: Cello Soloist & Chamber Orchestra



About the Piece: This short, single movement essay offers a meditative journey into the tall, dark, deep woods with lovely melodies flowing between listener and the ancient grove and it's winged inhabitants.

Primary Impact: Inspiration – The mind is calmed and the spirit gently touched by the wafting sounds of the cello and its orchestral partner, not unlike revisiting a pleasant memory from the with a dear friend

Tools Used to Achieve Impact:

- *Rhythm* – Slow tempo with only minimal moments of acceleration and deceleration
- *Melody* – Smooth and gently imbued with sweet melancholy
- *Harmony* – Predominantly consonant with a qualified major key mood
- *Sound Color* – Warm glow of the cello weaves an intimate dialog with the strings and woodwinds
- *Form* – A single movement that unfolds patiently in a rhapsodic way

Trees

Attributed to: Joyce Kilmer 1886 -1918 (2nd Battle of the Marne)

Social Period: Industrial Age

Known as: American poet and writer, known for poem “Trees”

Contemporaries: John Muir killed in WWI 2nd Battle of the Marne



*“I think that I shall never see
a poem as lovely as a tree.”*

Primary Insights:

- Nature produces marvels that exceed man’s capabilities

Rhetorical Devices:

- Ethos – Personal observation, no data or reasoning articulated
- Rhyme (see... tree)
- Metered



Storm Over Open Water



Storms over open water often spark fascination when viewed from afar and terror when their roaring thunder, blinding lightning and driving rain assault a sailor.

About the Photo

Brought to turbulent life over the Lake Erie on a sweltering summer's day, this storm filled the sky with thunder and lightning. I stood in its path as it raced ashore so I could count among my memories the sensation of countless raindrops propelled by gale force winds.

Primary Impacts: Power and a sense of swift, chaotic motion

Tools Used to Achieve the Impact:

- *Subject / Content* – Billowing nimbus clouds over a large body of water with torrents of rain falling below
- *Perspective* – Parallel with horizon; on a slight rise above shore looking down at water and up at storm
- *Focus of Attention* – Mass of whirling, ominous clouds that dominate the image
- *Depth of Field* – All three layers (lake, rain and clouds) are in focus from fore to aft
- *Colors* – Dramatic, tonal contrasts that range from black to white through myriad shades of gray
- *Light* – Dark swirls with highlights in the clouds in the foreground
- *Lines* – Distinct lines where lake meets horizon, the columns of rain and the flat underbelly of the storm

Suggested Listening

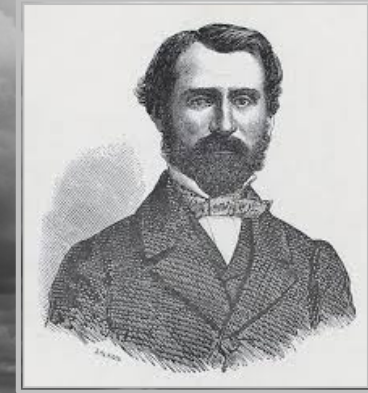
Othello – Scene 1

Composer: Giuseppe Verdi 1813 - 1901

Artistic Period: Romantic – **Composed:** 1887

Nature Subjects: Storms

Instrumentation: Orchestra & Vocalists



About the Piece: Explosive scene that exemplifies that power of grand opera to paint a vivid picture of a raging storm, replete with thunder, lightening and rain, as terrified people watch tall ships tossed about

Primary Impact: Imitation, Inspiration – Explicit imitation of thunder, lightening, wind and driving rain achieve success as they inspire awe and terror

Tools Used to Achieve Impact:

- *Rhythm* – Quick, with strongly accented beats and wide ranging volume and pauses that create tensions
- *Melody* – Forcefully declarative, rising and falling like towering waves on the sea and in the heart's terror
- *Harmony* – Ranging from thin, solo threads to massive chords
- *Sound Color* – Everything that can fit on the stage is thrown into the fray – orchestra, chorus and soloists
- *Form* – The opening scene from a grand opera
- *Lyrics / Libretto* – Eloquent adaptation of Shakespearian English into the more vowel-centric Italian

Pause for Thought

Storms

Attributed to: Friedrich von Schiller 1759 – 1805

Social Period: The Enlightenment / Age of Reason

Known For: Poetry (Faust, Ode to Joy in Beethoven's 9th Symphony)

Contemporaries: Wolfgang von Goethe, Adam Smith, Voltaire



“The storm is master.

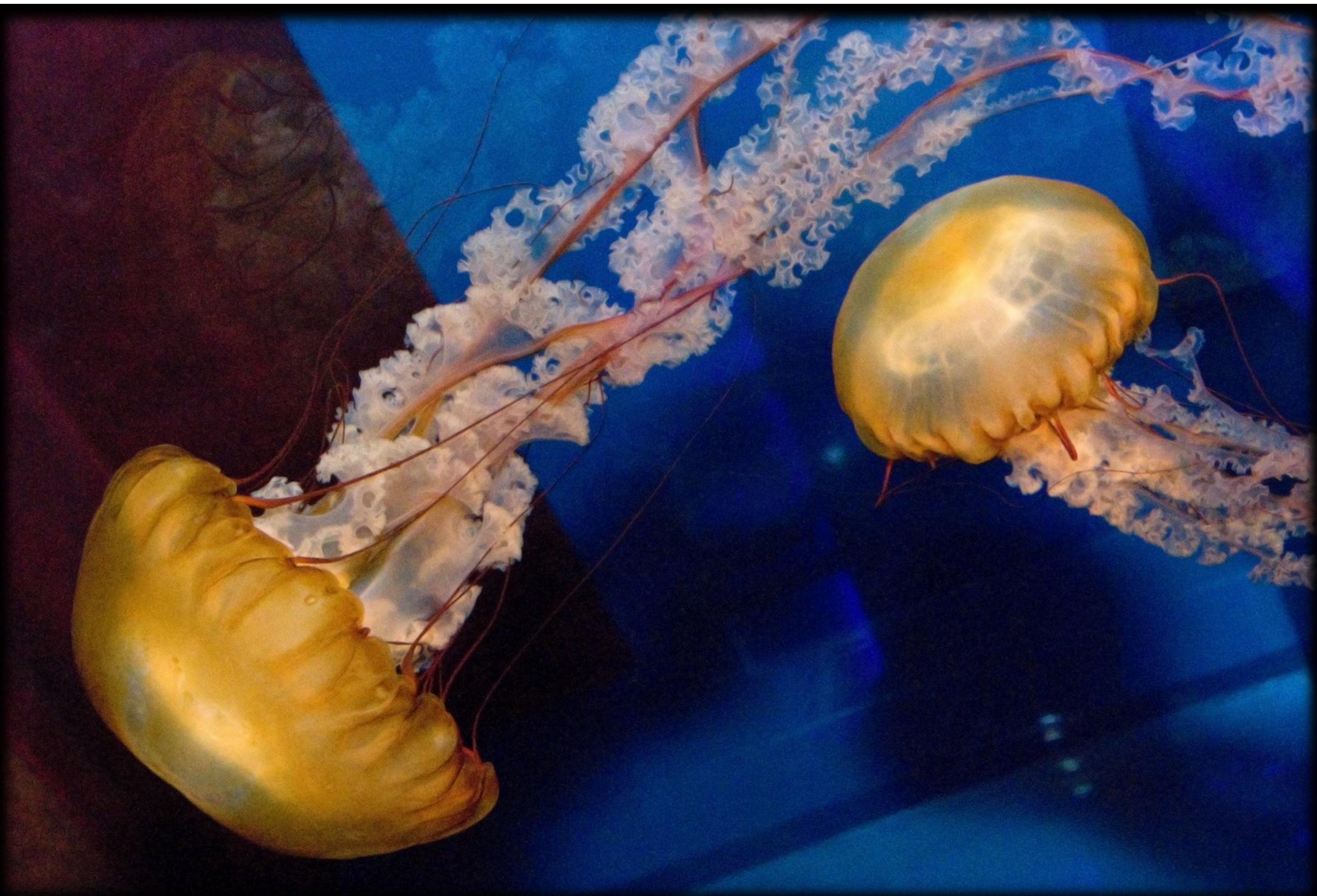
Man, as a ball, is tossed twixt winds and billows.”

Primary Insights:

- Nature's force dominates man (reflecting a new, Age of Enlightenment perspective on man's role)

Rhetorical Devices:

- Ethos – Asserted from the posture of authority, without supporting evidence or argument
- Alliteration (storm is master, tossed twixt)
- Personification (storm is master)
- Metaphor (Man, as a ball)
- Rhyme (twixt winds... billows)



Aquatic Pas de Deux



The unearthly beauty and grace of these jellyfish wafting effortlessly through water could humble and inspire even the most talented ballerinas and artists.

About the Photo

Shot with a flash at Newport Aquarium in Covington, KY, weightless motion of these golden, translucent jellyfish (shaped like half a grapefruit) with their twisted and twirling trains of tentacles and oral arms imbued with stinging cells were absolutely mesmerizing.

Primary Impact: Effortless motion in three dimensional space

Tools Used to Achieve the Impact:

- *Subject / Content* – Two golden (colored) jellyfish against a backdrop of maroon and blue
- *Perspective* – Eye level with subjects, but at an angle that accentuates the sense of motion
- *Focus of Attention* – Twirling train of the one in foreground, and golden, translucent body of the other
- *Depth of Field* – Everything is in focus
- *Colors* – Translucent gold, deep blue and maroon (with darker areas where the flash turned to shadow)
- *Light* – Highlight on the rounded surfaces of their bodies and shadows behind them create contrast
- *Lines* – Down and to left motion of foreground jellyfish is perpendicular to the other and background

Suggested Listening

Carnival of the Animals - Aquarium

Composer: Camille Saint-Saëns 1835 - 1921

Artistic Period: Romantic – **Composed:** 1886

Nature Subjects: Jellyfish

Instrumentation: Chamber Orchestra



About the Piece: This is one of fourteen exceedingly clever movements in *The Carnival of the Animals* by Saint-Saens, a suite that parades fourteen animals (some lovely, some humorous) past the listener. Aquariums were relatively new and all the rage in Europe at the time.

Primary Impact: Surreal imagery and graceful motion – A lovely harmony floats up and down on the flute surrounded by a glass harmonica, two violins and viola, sparkling notes rise from two pianos like bubbles and a bass line by the cello suggests the ocean floor; together they paint a haunting and creative image of the unknown underwater world.

Tools Used to Achieve Impact:

- *Rhythm* – Slow and regular, although the short note values of the pianos offer a seeming contrast
- *Melody* – Gentle, rising and falling in a manner perpendicular to a fish's tail as it goes side to side
- *Harmony* – Consonant, yet haunting , with sustained intervals across the various parts
- *Sound Color* – Unique blend of flute, glass harmonica, two violins, viola, cello, and two pianos
- *Form* – A suite movement, it has about a half dozen brief sections alternating tutti (or such) with piano

The Sea

Attributed to: William Carlos Williams 1883 - 1963

Social Period: Industrial Age

Known as: Puerto Rican Writer, Poet, Physician

Contemporaries: Ernest Hemingway



*“But the sea
which no one tends
is also a garden.”*

Primary Insights:


- The loveliness and diversity of the sea requires no intervention, but it is so uniquely and naturally

Rhetorical Devices:

- Ethos – Stated as fact without defense, it relies on the reader deeming gardens positively



Rainbow in Bloom



In a single instant, this marvelously colorful Healingherb, serves as a time-lapse video of its blossoms, as each wends its way from a velvety yellow then red beginning through pink and blue to a spiny brown and white demise

About the Photo

One cool, hazy morning, I rode my bicycle down to Lake Erie and the fantastic colors of this flower (surrounded by dozens of its siblings) cut through my polarized Oakley's to stop me in my tracks.

Primary Impact: Richly complementary colors and exquisitely delicate detail

Tools Used to Achieve the Impact:

- *Subject / Content* – A Healingherb flower in full bloom
- *Perspective* – From the side
- *Focus of Attention* – Vivid blossoms in the foreground
- *Depth of Field* – Very tight so that foreground details stand out vividly from muted background
- *Colors* – Colors flow from yellow and scarlet through pink and blue to purple and brown and white
- *Light* – Illuminated with soft, uniform light
- *Lines* – The spiral of bell-like blossoms contrast with the exquisitely fine spikes on the stem

Suggested Listening

Nine German Arias – My Soul Hears in Seeing, HWV 207

Composer: George Frederick Handel 1685 - 1759

Artistic Period: Baroque **Composed:** c. 1725

Nature Subjects: The bounteous beauty of spring

Instrumentation: Soprano, accompanied by violin, cello and harpsichord



About the Piece: A beautiful, cheerful melody expressing gratitude for the beauty of Earth in spring that is sung sweetly and clearly by a soprano with continuo and without operatic weight and vibrato

Primary Impact: Inspiration – Her voice rings like bells, declaring the Enlightenment’s love of nature

Tools Used to Achieve Impact:

- *Rhythm* – Steady and moderately paced, much as one would walk when in a good mood
- *Melody* – A lovely, major key balance of arched phrases followed by jumps up and down
- *Harmony* – Simple harmonics provided by continuo (baroque violin, cello and harpsichord)
- *Sound Color* – Crystalline soprano voice soaring gently, yet confidently above the continuo
- *Form* – A standalone de capo aria that was one in a set of nine such arias published by Handel
- *Lyrics / Libretto* – German text that espouses the marvels and joy that the Creator’s nature offers

Flowers

Attributed to: Ralph Waldo Emerson 1803- 1882

Social Period: Romantic

Known as: Essayist, Poet, Philosopher, Transcendentalist

Contemporaries: Henry David Thoreau, Louis Pasteur



“Flowers are the earth laughing.”

Primary Insights:

- Flowers bring lighthearted pleasure

Rhetorical Devices:

- Ethos – Personal assertion
- Personification – Both flowers and Earth



Autumn Splendor



Myriad golden and auburn hues swirl like falling leaves from this trail high above the rippling river below.

About the Photo

Taken from the Fort Hill loop trail in the Rocky River Reservation of the Cleveland Metroparks, this photo captures the marvelous richness of color that drenches Ohio each October.

Primary Impact: Warmth – Inviting personal reflection brought on by rich earth-tones made even more striking by the crisp details in leaves, bark, shale and ripples.

Tools Used to Achieve the Impact:

- *Subject / Content* – Woods in full fall foliage with a shallow river carving a path through the trees
- *Perspective* – Looking down from a trail that was at the height of the neighboring treetops
- *Focus of Attention* – The eyes cannot help but drift like a breeze throughout the entire frame
- *Depth of Field* – Everything is in focus
- *Colors* – Oranges, browns and grays dominate, with hints of green and yellow
- *Light* – Soft, even light throughout, with just a wisp of a silvery aura and sparkle upon the water
- *Lines* – The straight lines of tree trunks provide balance to the curves of the river and shore below

Suggested Listening

The Seasons Op. 67 – Autumn (Petite Adagio)

Composer: Alexander Glazunov 1865 - 1936

Period: Romantic – **Composed:** 1900

Nature Subjects: Autumn with falling leaves

Instrumentation: Symphony Orchestra



About the Piece: This lush movement from Glazunov's ballet offers tones that melt in slowly and warmly, the winds and strings then handoff to each other the rise and fall of the melody, while the harp sprinkles ripples with arpeggios, and the others provide a velvety aura of sound

Primary Impact: Impression, Inspiration – A shimmering world of whirling leaves and glowing peace one would do well to never leave

Tools Used to Achieve Impact:

- *Rhythm* – A slow, simply elegant dance, with Mother Nature in her maiden years as partner
- *Melody* – As tender cascade that resolves like a feather landing on a silk pillow
- *Harmony* – Invariably consonant and comforting
- *Sound Color* – Winds and strings carry the day, as each alternately leads and blends
- *Form* – This is a theme and (subtle) variations movement, the next to last in a ballet with 15 movements

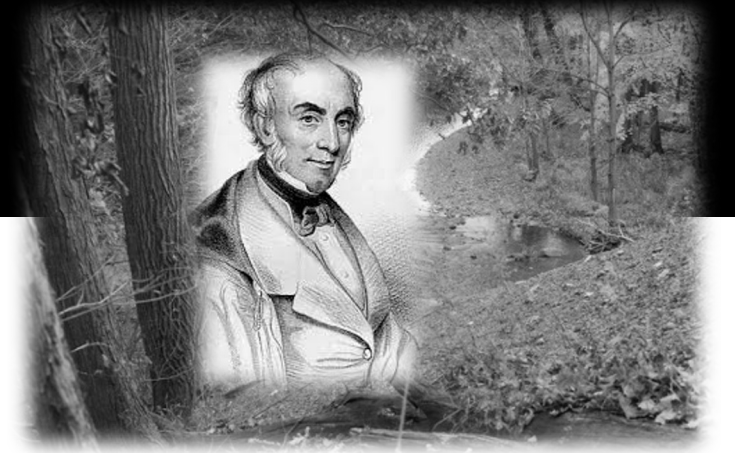
Autumn

Attributed to: William Wordsworth 1770 - 1850

Social Period: Industrial Revolution

Known as: Poet

Contemporaries: Queen Victoria, Samuel Coleridge Taylor



“Wild is the music of autumnal winds amongst the faded woods.”

Primary Insights:

- With fall, come unpredictable winds that rustle leaves which have lost their vibrant hues of life
- The sound those leaves make is chaotic, yet somehow melodic in nature

Rhetorical Devices:

- Ethos – Statement by author relies only on his credibility as an observer
- Personification of autumnal winds which produce music
- Alliteration, with reoccurrences of m’s and d’s



Of Rocks & Waves



The ocean's surging, foaming turbulence relentlessly challenges the already weathered, rocky coast which has tirelessly resisted the seas for countless millennia.

About the Photo

This dramatic scene was shot on the southwest coast of Ireland near Dingle. Down the road were ancient stone hovels built into the top of the cliffs to afford the inhabitants with rock-solid, defensible abodes, albeit ones that would be ever cold and damp.

Primary Impact: Power – Stout rock versus surging sea

Tools Used to Achieve the Impact:

- *Subject / Content* – The point at which the roiling Atlantic ocean assaults the gritty, rocky shore
- *Perspective* – Looking down at an angle that affords both horizontal and vertical depth
- *Focus of Attention* – The foaming, swirling line where the ageless battle takes place
- *Depth of Field* – All is in focus
- *Colors* – Dark brown and steely blue in equal measure, with mere splashes of white
- *Light* – A churning spray of light foam is trapped between dark brown rock and the deep blue sea
- *Lines* – Cliffs combines large, curved and sloping volumes dotted with jagged rocks, while the ocean's form is like a wrinkled, puckered sheet of water holding down the sea's immeasurable force

The Hebrides Overture “Fingal’s Cave” Op. 26

Composer: Felix Mendelssohn 1809 – 1847

Artistic Period: Romantic – **Composed:** 1832

Nature Subjects: Hebrides islands, Fingal’s Cave on coast of Scotland

Instrumentation: Symphony orchestra



About the Piece: On a voyage to see the Hebrides islands and Fingal’s Cave on western coast of Scotland, Mendelssohn was so awe-struck, he was inspired to compose a work to capture the grandeur.

Primary Impact: Impression, Inspiration – Power and awe are inspired, as the music paints the impression of an ocean in motion by having the volume and melodies alternately pulse with force and then recede

Tools Used to Achieve Impact:

- *Rhythm* – No matter how the rhythm and tempo evolve, they convey the sense of power restrained
- *Melody* – The principle theme is much more symphonic than lyrical, i.e., it’s not one to sing in the shower
- *Harmony* – At times lean, often thickly layered, the harmonies offer many instrumental combinations
- *Sound Color* – The full breadth of orchestral palate is used – brass and timpani to especially grand effect
- *Form* – A stand alone overture built around a primary melody that is varied judiciously

Oceans

Attributed to: Vincent Van Gogh 1853 – 1890

Artistic Period: Impressionist

Known as: Painter

Contemporaries: Friedrich Nietzsche, Ulysses S. Grant



“The fishermen know that the sea is dangerous and the storm terrible, but they have never found these dangers sufficient reason for remaining ashore.”

Primary Insights:

- Awareness of risks should not prevent taking risks (as doing so would preclude vital rewards)

Rhetorical Devices:

- Logos – Fishermen must eat and to eat, one must take risks



Earthly Inspiration



Over millions of years, the magnificent Rockies have floated up more than 14,000 feet from the ocean's floor to become the glacier sculpted alpine marvels we see here.

About the Photo

This breathtaking view is from about 11,000 feet elevation at the juncture of the Isabelle Glacier and Pawnee Pass trails in the Indian Peaks wilderness of Colorado.

Primary Impact: Inspiration – Awe and humble appreciation for the stunning alpine grandeur

Tools Used to Achieve the Impact:

- *Subject / Content* – Mountain peaks, towering pines, colorful tundra, with glimpses of a lake and glacier
- *Perspective* – Vista that ranges from a lake below, across to patches of scree and up to summits
- *Focus of Attention* – The eyes cannot help themselves but to tour the entire scene
- *Depth of Field* – Everything is in focus
- *Colors* – Dark green pines, steely gray slopes and clouds, yellow and light green tundra
- *Light* – Cool, uniform light paints every surface except the shadowy undersides of the pines' boughs
- *Lines* – Sharp pine and granite triangles thrusting up, both softened by rounded meadows

For the Beauty of the Earth

Composer: John Rutter 1945 –

Artistic Period: Romantic (20th Century) – **Composed:** c. 1980

Nature Subjects: Earth in all it's glory

Instrumentation: Choir and chamber orchestra



About the Piece: The effusive character of this simple anthem evokes a peaceful state of happiness that spans affection, appreciation and optimism, much as one feels when watching a loving couple exchange vows. It features inspiring lyrics with an ascending melody passed between choir voices and woodwinds.

Primary Impact: Inspiration – A warm glow blended with a sincere smile is evoked by a beautiful melody shared the listener by an angelically nuanced choral interpretation of heart-felt verse

Tools Used to Achieve Impact:

- *Rhythm* – Cheerfully quick
- *Melody* – Ascending in spirit, memorable and unassuming in its demands upon the vocalists
- *Harmony* – Simple, traditional, effectively provides the melody a complementary harmonic frame
- *Sound Color* – Clear, translucent voices across all parts, polished woodwinds, especially flute and oboe
- *Form* – Traditional anthem with alternating verse and refrain
- *Lyrics* – Drawn from the pen of a 19th Century English hymnist, expresses praise in simple, poetic terms

Pause for Thought

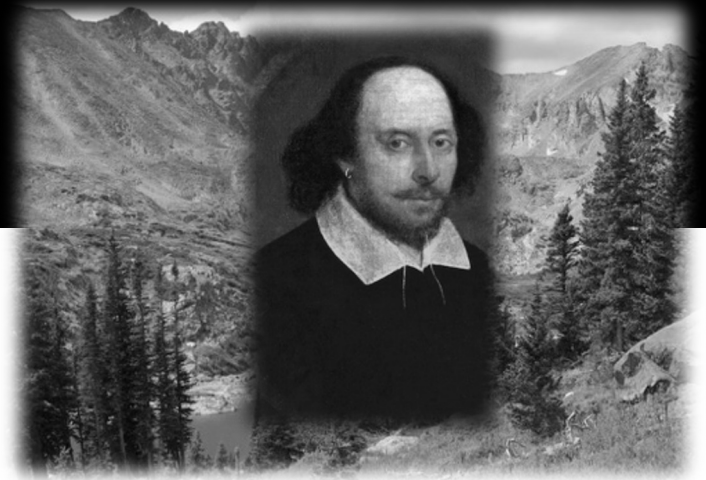
Listening

Attributed to: William Shakespeare 1564 – 1616

Social Period: Renaissance

Known as: Playwright and Poet

Contemporaries: Queen Elizabeth I, Galileo Galilei



“The Earth has music for those who listen.”

Primary Insights:

- There is much to observe (in nature), but one must chose to observe

Rhetorical Devices:

- Ethos – Assertive statement counts on credibility of source
- Personification – Earth being a musician

Closing Thoughts



Please continue to explore nature through the [art](#), [music](#) and words of others!

What what did you find most interesting, enjoyable and useful?

What would improve the program?

Most importantly – Thank You!

Please stay in touch!

Visit me at HClassical@aol.com or www.ClassicalMusicPathways.com