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Something went wrong. Wait a moment and try again. Continue reading the main storyMax Liebermann’s “Bathing Boys” from 1902.Credit...Museum Kunst der Westküste, Föhr; bpk/Staatliche Museen zu Berlin, Nationalgalerie, via Jörg P. AndersAt a time when Berlin is celebrated internationally for its vibrant contemporary art scene and creative economy, the city’s National Gallery has found inspiration not by looking forward, but by looking back a century to the birth of its own Modern collection. “ImEx. Impressionism-Expressionism, Art at a Turning Point,” which opened Friday and runs through Sept. 20th, is the first show at a major museum in many years to juxtapose two movements.While art historians have preferred a linear view of European Modernism, with the Impressionists paving the way for the Expressionists, the exhibition approaches the two movements as near contemporaries at a time of societal upheaval, exploring their common themes of urbanism, leisure time and nature and the relationship between the sexes, influenced by newfound female independence.“What is really new and sensational about this exhibition is that never before have both styles been placed in direct confrontation with one another, in such a way as to amplify the differences, as well as the similarities,” said Michael Eissenhauer, director of the Staatliche Museen zu Berlin, the German capital’s main art foundation, which oversees the National Gallery, founded in 1876.The National Gallery’s claim of being the first museum to acquire and exhibit French Impressionist works is a point of pride for the institution, ever conscious of the dark role the German capital played in culling hundreds of mostly Modernist works by artists reviled by the Nazis.Patrick Legant, an art adviser in London who specializes in German and Austrian Expressionism and who attended the opening last week, said he was impressed by the wealth of the National Gallery’s permanent collection, which makes up about two-thirds of the exhibition at the museum’s Alte Nationalgalerie building on Museum Island. The idea of hanging a Renoir next to a Nolde made clear how the German Expressionists “had grown up around the Impressionists and were totally aware of those French paintings,” he added. The exhibition recalls a time around the turn of the previous century, when Berlin took over from Paris as the capital of modernism until the rise of the Nazis in the 1930s. The capital would later move on to New York, said Philipp Demandt, director of the Alte Nationalgalerie. It was an era in which the world’s avant-garde artists and writers gathered in Berlin and galleries there were filled with works by the leading French Impressionists, including Monet and Manet, both of whom feature prominently in the exhibition, along with the German Impressionists Max Liebermann and Lovis Corinth. In the show, their works are grouped largely chronologically according to theme alongside leading Expressionists, including Ernst Ludwig Kirchner, Erich Heckel and Emil Nolde. “Today, at a time when Berlin is undergoing a transformation, when it’s growing together and attracting many artists and creative people, this exhibition is a chance to remember the last time that it played such a role,” Mr. Demandt said.Ernst Ludwig Kirchner’s “Bathers at the Shore” from 1913.Credit...bpk/Staatliche Museen zu Berlin, Nationalgalerie/Jörg P. AndersFor Angelika Wesenberg, who curated the exhibition, the aim was to recall the famous display of the National Gallery’s first Modernist acquisitions in Berlin’s Kronprinzenpalais from 1918 until the 1930s while challenging the show’s assumption, common at the time, of the opposition between Impressionism and Expressionism. (Alfred H. Barr, the first director of the Museum of Modern Art in New York, cited the Modernist exhibition as an inspiration in developing that institution.)While the Kronprinzenpalais divided the works between levels, with the Impressionists on the ground floor and the Expressionists a flight above them, “ImEx” presents the works from the two movements beside one another in some galleries, or at opposing corners of the exhibition space in others. Ms. Wesenberg used the different-size galleries within the museum to group together works focused on 12 different themes. In the opening section, called “Bathers. Dreams of Paradise,” Max Liebermann’s “Bathing Boys” from 1902 hangs inches away from Ernst Ludwig Kirchner’s “Bathers at the Shore,” from 1913, confronting visitors with the parallel subject matter of people depicted splashing in waves, and the stark differences of the rendering of the seashore and the figures. While Kirchner’s undulating waves fill the canvas, and more abstract figures speak to a freedom of movement, Lieberman’s stark horizon and more linear figures create the stiff “appearance of a sports class,” Ms. Wesenberg said.Although the curator moved away from the original idea of grouping all of the paintings in pairs, several key sets are sprinkled throughout the other sections, stressing the opportunity to compare and contrast. Another example is the pairing of Pierre-Auguste Renoir’s lush 1881 painting “Chestnut Tree in Bloom,” with the green of the riverbank melting into the motion of the river, with Erich Heckel’s “Canal in Winter” from 1913-14, depicting the heavy, dark lines of the trees arching, standing in snow-covered banks in Berlin’s Tiergarten.Special attention was given to women, both as artists and subjects, said Ms. Wesenberg, who included works by lesser-known female Impressionists, such as a picture of a Parisian courtyard, “Houses in Montmartre” by Maria Slavona, and a portrait of a woman standing before a mirror in “The Cheval Glass” by Berthe Morisot. Throughout the sections, the motif of the self-confident, urban woman as she moves through the city and sits by herself appears frequently in the renderings of the Impressionists, as well as the Expressionists. Ms. Wesenberg noted how the woman featured in Manet’s “In the Conservatory,” from 1878-79, with her detached gaze and umbrella pointed toward her husband, was considered scandalous at the time.“Every form of art is contemporary in its own time,” said Mr. Demandt. “We need to remember that and perhaps this exhibition serves as a gentle reminder that some pieces that seem opaque or strange today, will be seen very differently in 10 or 15 years.” Katarina Johannsen contributed reporting. Movement in Western classical music Not to be confused with expressionist music, which has different characteristics from this type of music. This article is about the musical movement and style. For the visual art movement, see Impressionism. For other uses, see Impressionism (disambiguation). History ofWestern classical music Early music Medieval c. 500–1400 • Ars antiqua c. 1170–1310 • Ars nova c. 1310–1377 • Ars subtilior c. 1360–1420 Renaissance c. 1400–1600 • Transition to Baroque Baroque c. 1580–1750 Common practice period Baroque c. 1580–1750 Galant music c. 1720–1770 • Empfindsamkeit c. 1740s–1780 Classical c. 1750–1820 • Mannheim school c. 1740s–1780 • Sturm und Drang c. 1770s • Transition to Romantic Romantic c. 1800–1910 Late 19th- 20th- and 21st-centuries Modernism c. 1890–1975 • Impressionism c. 1890–1930 • Expressionism c. 1900–1930 • Neoclassicism c. 1920–1950 • Serialism c. 1920–1975 Contemporary from c. 1950 • Minimalism from c. 1960 • Postmodernism from c. 1960s • Postminimalism from c. 1980 vte This article may be expanded with text translated from the corresponding article in German. (December 2019) Click [show] for important translation instructions. View a machine-translated version of the German article. Machine translation like DeepL or Google Translate is a useful starting point for translations, but translators must revise errors as necessary and confirm that the translation is accurate, rather than simply copy-pasting machine-translated text into the English Wikipedia. Do not translate text that appears unreliable or low-quality. If possible, verify the text with references provided in the foreign-language article. You must provide copyright attribution in the edit summary accompanying your translation by providing an interlanguage link to the source of your translation. A model attribution edit summary Content in this edit is translated from the existing German Wikipedia article at [[de:Impressionismus (Musik)]]; see its history for attribution. You should also add the template {{Translated|de|Impressionismus (Musik)}} to the talk page. For more guidance, see Wikipedia:Translation. Impressionism in music was a movement among various composers in Western classical music (mainly during the late 19th and early 20th centuries) whose music focuses on mood and atmosphere, “conveying the moods and emotions aroused by the subject rather than a detailed tone-picture” [1] "Impressionism" is a philosophical and aesthetic term borrowed from late 19th-century French painting after Monet's Impression, Sunrise. Composers were labeled impressionists by analogy to the impressionist painters who use starkly contrasting colors, effect of light on an object, blurry foreground and background, flattening perspective, etc. to make the observer focus his attention on the overall impression.[2] The most prominent feature in musical impressionism is the use of "color", or in musical terms, timbre, which can be achieved through orchestration, harmonic usage, texture, etc.[3] Other elements of music impressionism also involve new chord combinations, ambiguous tonality, extended harmonies, use of modes and exotic scales, parallel motion, extra-musicality, and evocative titles such as Reflets dans l'eau (Reflections on the water, 1905), Brouillards (Mists, 1913) etc.[2] History This section needs additional citations for verification. Please help improve this article by adding citations to reliable sources. Unsourced material may be challenged and removed. (February 2019) (Learn how and when to remove this template message) Claude Debussy and Maurice Ravel are two leading figures in impressionism, though Debussy rejected this label (in a 1908 letter he wrote "imbeciles call [what I am trying to write in Images] 'impressionism', a term employed with the utmost inaccuracy, especially by art critics who use it as a label to stick on Turner, the finest creator of mystery in the whole of art") and Ravel displayed discomfort with it, at one point claiming that it could not be adequately applied to music at all.[4][5] Debussy's impressionist works typically “evoke a mood, feeling, atmosphere, or scene” by creating musical images through characteristic motifs, harmony, exotic scales (e.g., whole-tone and pentatonic scales), instrumental timbre, large unresolved chords (e.g., 9ths, 11ths, 13ths), parallel motion, ambiguous tonality, extreme chromaticism, heavy use of the piano pedals, and other elements.[2] “The perception of Debussy’s compositional language as decidedly post-romantic/Impressionistic—nuanced, understated, and subtle—is firmly solidified among today’s musicians and well-informed audiences.”[6] Some impressionist composers, Debussy and Ravel in particular, are also labeled as symbolist composers. One trait shared with both aesthetic trends is “a sense of detached observation: rather than expressing deeply felt emotion or telling a story”, as in symbolist poetry, the normal syntax is usually disrupted and individual images that carry the work’s meaning are evoked.[2] While impressionism only began as a movement after about 1890, Ernest Fanelli was credited with inventing the style in the early 1880s. However, his works were unperformed before 1912. The performance of his works in that year led to claims that he was the father of musical Impressionism. Ravel wrote, “his impressionism is certainly very different from that of present-day composers...Mr. Fanelli's impressionism derives more directly from Berlioz.” He added that Fanelli's alleged priority does not in any way diminish the achievements of later composers: “the investigations of the young Fanelli could not have diminished those of his colleagues...It is peculiar that these investigations suddenly assume importance because their embryo is discovered in a work written 30 years ago.” [7] Other composers linked to impressionism include Lili Boulanger, [8][9] Isaac Albéniz, [10] Frederick Delius, [11] Paul Dukas, [10] Alexander Scriabin, [12] Manuel de Falla, [10] John Alden Carpenter, [10] Ottorino Respighi, Charles Tomlinson Griffes, and Federico Mompou. [10] The Finnish composer Jean Sibelius is also associated with impressionism, [11] and his tone poem The Swan of Tuonela (1893) predates Debussy's Prélude à l'après-midi d'un faune (regarded as a seminal work of musical impressionism) by a year. [11] The American composer Howard Hanson also borrowed from both Sibelius and impressionism generally in works such as his Second Symphony. [11] Characteristics One of the most important tools of musical Impressionism was the tensionless harmony. The dissonance of chords were not resolved, but were used as timbres. These chords were often shifted parallel. In the melodic field the whole tone scale, the pentatonic and church tonal turns were used. The melodies were characterized by their circular melodic movements. The timbre became the stylistic device of impressionism instead of concise themes or other traditional forms. [13] See also History of music References ^ Michael Kennedy, "Impressionism". 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A Ravel Reader: Correspondence, Articles, Interviews, compiled and edited by Arbie Orenstein (New York: Columbia University Press, 1990); pp. 349–42. [clarification needed] ISBN 978-0-231-04962-7. Unaltered paperback reprint (Mineola, New York: Dover Publications, 2003). ISBN 978-0-486-43078-2. ^ [1] By Sylvia Typaldos. Nocturne for violin (or flute) & piano ^ [2] By Sylvia Typaldos, Pie Jesu for mezzo-soprano, string quartet, harp & organ ^ a b c d e "Impressionism, in Music". The Columbia Encyclopedia, sixth edition (New York: Columbia University Press, 2007) (Archive copy from 3 April 2009, accessed 25 December 2012). ^ a b c d Richard Trombley, "Impressionism in Music". Encyclopedia of Music in the 20th Century, edited by Lol Henderson and Lee Stacey (London and Chicago: Fitzroy Dearborn, 1999). 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