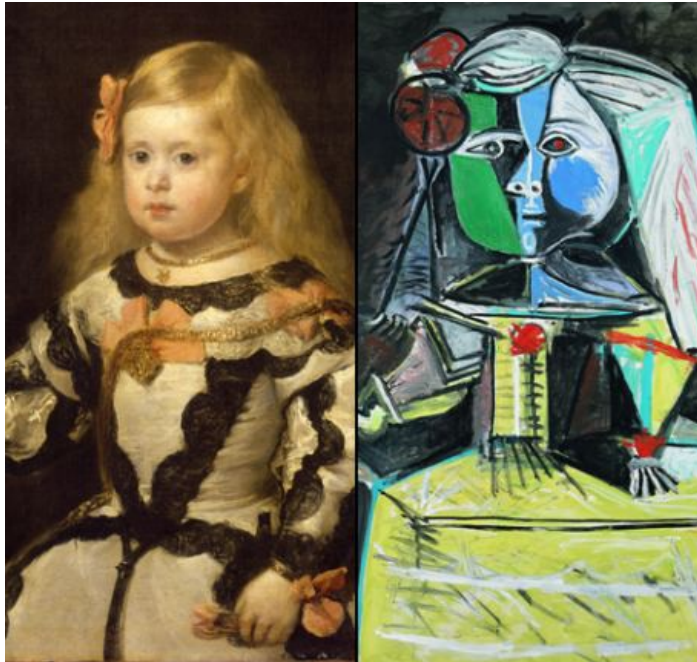


Following Picasso (A Fantasy After Stravinsky)

Composer's Notes

During the Fall of 1957, Picasso painted a series of 58 studies which were called *Las Meninas, after Velazquez*. The original painting referred to is Diego Velazquez's famous *Las Meninas* (*The Maids of Honor*), which is a large, complex portrait of the family and members of the court of Philip IV of Spain in 1656. Picasso's studies focus not only on the larger group, but more intently on individuals (in some 30 of the studies) with special attention given to the King's young daughter, the Infanta Margarita Maria.



Having had the coincidental opportunity of seeing both the Picasso studies and the Velazquez in a short span of time, I became fascinated with the idea of trying something similar myself. In my project, the musical model would be Stravinsky's *Symphonies of Wind Instruments* (the 1920 version). This is a remarkable work which I have admired and studied for years. It also seemed to me that one could draw an analogous formal relationship between the Picasso studies and the Stravinsky. Not unlike Picasso's individual studies, the Stravinsky work unfolds in a series of short, highly contrasting sections. And in both works, it is apparent that each section forms a piece of a larger, coherent whole.

Moreover, when one compares Picasso's studies to the Velazquez painting, a strong notion of *fantasy* comes to mind – certainly in the sense of *fantasy variations* upon the subject matter of the original. It was my intention to follow a similar path of *fantasy variations* in this homage to Stravinsky and hence the title, *Following Picasso (A Fantasy After Stravinsky)*.