

**High Museum of Art**  
*Cézanne and the Modern:*  
***Masterpieces of European Art from the Pearlman***  
***Collection***  
**&**  
***Make a Joyful Noise***  
***Renaissance Art and Music at Florence Cathedral***

An Acoustiguide Kids Tour

**STOP LIST**

*Cézanne and the Modern*

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**1. Vincent Van Gogh, *Tarascon Stagecoach*, 1888 (Intro stop)**

**MADELEINE:**

Hello and welcome to the High Museum. My name is Madeleine and I'm your guide on your tour, that starts with paintings and ends with music! *I am a painter, so...*

**LUCA:** [Interrupting]

Uh, excuse me. Could you help me please? My name is Luca and I was with my friends looking for a sculpture we're in and... I guess I took a wrong turn.

**MADELEINE:**

No problem! Just stick with us... me and my friend here, the one wearing headphones... and I'm sure we will find your friends in no time. Wait a minute... did you said you're IN a sculpture? So does that mean you know about art?

**LUCA:**

Not really... but I do know a bit about music. I'm a singer!

**MADELEINE:**

Great! Then you can teach me something when we get to the music.

Alright, then, as I was saying... I'm a painter, so I know a lot about art. But perhaps most importantly... I came to the High to find out more about my grandfather.

His name was Andre, and he actually knew some of the artists who made the paintings you're going to see. One of the artists even painted his portrait. I'm trying to find it, and I just might need your help. So, let's get started.

**SFX: COACH AND HORSES RUMBLE BY**

Well I can tell you this is NOT a painting of my grandfather...

The title of it is *Tarascon Stagecoach* and it was made by a famous Dutch artist named Vincent van Gogh.

See the word *Tarascon* in the red stripe on the side of the stage coach? That's the name of the town where the coach operated. It's parked in the courtyard of an inn in France. An inn is like a little hotel.

**LUCA:**

Hey, I see two stagecoaches. They look like they're talking to each other.

**MADELEINE:**

Good imagination. Now, look very closely at the painting, especially the sky, the ground, and the yellow wall.

Here's a question for everyone... What do you think Van Gogh used to put paint on the canvas?

**[PAUSE]**

A brush? His finger? Something else?

When you want to hear the answer, press the play button on the guide you're holding.

**LAYER**

**MADELEINE:**

Instead of a brush, sometimes Van Gogh used a special artist's tool called a palette knife. Look at the screen on your player and you'll see a picture of one.

**[IMAGE: PALETTE KNIFE]**

He used it so he could lay the paint on thickly, almost like frosting on a cake. The way the paint sticks off the canvas is called impasto. And he could work fast that way. A lot of painters back then liked to work quickly before whatever they were painting changed or moved. He did this whole painting in one afternoon!

Now let's get going on the rest of the tour...I can't wait to find the picture of my grandfather.

As you walk through the museum look for **[icon?]** and a number. Enter that number on your guide and press play. To find the next stop, look for a painting of a mountain. Meet you there!

**2. Paul Cézanne, *Mont Sainte-Victoire*, ca. 1904-06) (oil)**

**MADELEINE:**

This painting of a mountain is by Paul Cézanne, one of the most famous French painters in the world. His father wanted him to be a lawyer or a banker but he was in love with art. My grandfather told me all about him. And when I was little my grandfather used to pretend he was Cézanne when we talked about art.

Anyway, since I know what Cézanne sounded like, why don't you ask me questions and I'll answer as Paul Cézanne!

**FRENCH ACCORDION**

**LUCA:**

Ok Mr. Cézanne, let's start with the title. What's it called?

**MADELEINE: (with French accent)**

Ah bonjour, I'm glad you asked. I call it Mont Sainte-Victoire, which means Saint Victoria's Mountain. It's a mountain in the south of France that I could see from my studio. Next question please!

**LUCA:**

I see the mountain at the top of the painting. But what's all the rest?

**MADELEINE: (with French accent)**

Ah, you have a good eye. Why don't you tell me what else do *you* see?  
[PAUSE]

**LUCA:**  
Hmmm... I think we're looking down into a valley.  
[PAUSE]

I can see buildings down there... And lots of green trees on the hillside... At least I think they're trees. They're really just splotches of green paint.

**MADELEINE: (with French accent)**  
*Tres bien!* That means "very good"... because you are correct. The "splotches", as you call them, create an *impression* of trees. That's why sometimes people called me an Impressionist painter!

The Impressionists love to paint everyday scenes, paying special attention to light and movement - trying to capture a fleeting moment of time...

I also believe a painting should have harmony in its colors. Do you know what harmony is?

**LUCA:**  
Well, because I am a singer I know about harmony in music. That's like when two or three notes sound good together.

**MADELEINE: (with French accent)**  
*Absolument!* And in painting, colors can have harmony too when they go well together.

**LUCA:**  
I think this painting, with the dabs of greens and browns and tans that turn to grays and blues near the top of the painting make a beautiful harmony.

**MADELEINE: (with French accent)**  
*Merci, mon ami!* ... That means, thank you, my friend.

**MUSIC OUT**

**LUCA:**  
Thank you Madeleine, er, I mean Monsieur Cézanne. Hey I think *you* made the next painting on the tour ... it's the one with the [icon] and the number 3!

### **3. Paul Cézanne, Trees and Cistern in the Park at Chateau Noir, 1900-1902**

**MADELEINE:**  
Here's another painting by Paul Cézanne.

**LUCA:**

So, can we ask him some more questions?

### **FRENCH ACCORDION PHRASE**

**MADELEINE: (French accent)**

*Oui, bien sur!* Yes, of course, I am happy to be monsieur Cézanne. But first, why don't you all look carefully at the painting.... When you are ready to tell me what you think I painted, press play.

### **LAYER – Part 2**

**LUCA:**

Well I see trees – one tall and straight and one bent like a pretzel. And maybe part of a building on the right? And a lot of dabs of color.

**MADELEINE: (French accent)**

*Parfait!* That means perfect... It's a scene I painted in the countryside near my home in the south of France. The structure on the right is part of a cistern, a big tank to hold rainwater for the house to use.

**LUCA: (Confused)**

But it looks like you didn't finish painting. I can even see *pencil* marks in it.

**MADELEINE: (French accent)**

Ah, I think I have an idea why you think that... That's because this is a watercolor painting. *Some* people might think it's not finished, but for *me* it is finished.

Can you see the way I was playing with harmony and colors? I used many dabs of blues and greens and yellows and violets. Well, *mon ami*... it is time to bid you *adieu*, goodbye. Perhaps we will meet again.

### **FRENCH ACCORDION PHRASE**

**MADELEINE:**

Hey I have an idea... since you know about music and Cézanne liked harmony in colors ... let's see if we can compare music to this painting.

I'm going to unpack my guitar... (TUNING SOUNDS) ...which I always carry with me...and I want both of you to listen and tell me...

Do you think the colors in this painting sound more like these notes?

### **STRUMS HARMONIC CHORD**

Or like these?

**STRUMS DISSONANT CHORD.**

**[PAUSE]**

**LUCA:**

I think the first. The notes sound right together and I guess that means they have harmony.

**MADELEINE:**

I think so too.

Well, none of these paintings by Cézanne are of my grandfather. So, let's keep looking! Hey, there's a picture of somebody over there where the **[icon]** is with the number 4.

**4. Édouard Manet, *Young Woman in a Round Hat*, ca. 1877-79**

**MADELEINE:**

This painting is a portrait, called Young Woman in a Round Hat.

**LUCA:**

Wait... What's a portrait?

**MADELEINE:**

A portrait is a painting or drawing of a person. It usually shows their face very clearly. The artist who made this portrait was Édouard Manet and he painted it in Paris in the 1870s.

**LUCA:**

So why did he paint this woman?

**MADELEINE:**

Let's ask her!

**MUSICAL STING**

**FEMALE ACTOR (French accent):**

Bonjour mes amis. How do you like my outfit?

**LUCA:**

I like the blue color of your dress with the gold buttons down the front. Are you going out? I see you're wearing black gloves and holding an umbrella or cane. But, uh, I'm not so sure about the hat. It looks like a little helmet.

**FEMALE ACTOR (French accent):**

Bah! I'll have you know this look is very chic in 1870s Paris. Monsieur Manet loved to paint women and their fashions. He believed that the latest women's fashions showed what was most modern in society.

**MADELEINE:**

I think that may still be true today!

**LUCA:**

Wait, I thought portraits were supposed to show people's faces clearly... the hat and veil make it hard to see your eyes. Do you think Manet thought of that?

**MADELEINE:**

Good question. The veil is hard to see. If you can't see it, look at the close up on your player screen.

**FEMALE ACTOR (French accent):**

I'm sure Monsieur Manet thought of that. I think it was his way of saying to us, "look at the clothes, and don't worry about who she is."

**LUCA:**

I get that. But if someone paints my portrait I want everyone to know it's me!

**MADELEINE:**

Pardon Mademoiselle, did you know my grandfather? His name was Andre and he often wore all white, even a white hat!

**FEMALE ACTOR (French accent):**

I knew many Andres! But there is a painting of someone wearing a white suit somewhere up ahead. Maybe it's him. Good luck!

## **5. Camille Pissarro, Still Life: Apples and Pears in a round Basket, 1872**

**LUCA:**

This painting of apples and pears makes me hungry. I hope we find my friends soon so we can go get a snack. Uh, I hate to ask, but what's so special about this painting? A basket of pears on a tablecloth.

**MADELEINE:**

Let's all think about that. A painting of objects on a table like this is called a still life, and Impressionists loved to paint them. The artist's name is Camille Pissarro and *he* thought *very carefully* about *what* he put in the painting, exactly *where* he put things, and what *colors* he used. I'll play my guitar for a bit while you look.

### **SIMPLE GUITAR MELODY (5 seconds)**

**LUCA:**

Ok, well this might be another example of harmony. I can see the colors of the green pears and the one brown pear are like the colors of the flowers on the wallpaper.

**MADELEINE:**

Good point. You can see a close up of the wallpaper on your player screen.

Now, try to imagine if you took the brown pear out of the basket and ate it.

**SFX: CRUNCHING**

Do you think you'd have to change the color of the flowers in the wallpaper because the brown pear wasn't there anymore?

**LUCA:**

Hmmm, I think so.

Oh, and now I see the purply-gray lines on the basket are like the two gray lines in the tablecloth creases. Pissarro *did* think a lot before he painted this.

**MADELEINE**

One more thing. Is the basket right in the center of the table?

**LUCA: (Realizing)**

No, it's not! He *could have* put it a little to the left so it was right between the creases. (confused) Why didn't he?

**MADELEINE:**

Because he knew that it makes the painting a little more interesting to look at, even if you think you don't notice it.

**LUCA:**

Well, wherever he put it, I'm still getting hungry looking at this fruit!

**6. Amedeo Modigliani, Leon Indenbaum, 1916**

**LUCA:**

Hey, is this another portrait?

**MADELEINE:**

You're right it is a portrait!

**LUCA:**

Is *this* your grandfather?

**MADELEINE: (a little disappointed at first)**

No, it's not. It's a portrait of Leon Indenbaum. I know because his name is written on the canvas! His friend Amedeo Modigliani painted it. He loved to do portraits of his friends.

Now, if you were a detective what clues could you find in this painting about Leon Indenbaum?

[PAUSE]

**LUCA:**

Well, he looks thin... And I think he's going bald... And I guess he likes turtleneck shirts. His eyes are kind of, um... mysterious. They look blank or empty, so I can't tell if he's happy, or sad, or bored.

**MADELEINE:**

Me neither. But I do know one other thing. He was an artist too, a sculptor. And there's an interesting story about how this painting came to be.

**ACTOR (LEON INDENBAUM):**

Hey, let me tell the story! I'm right here, and it is my story after all!

**MADELEINE:**

Ok, Mr. Indenbaum, take it away!

**MUSIC: FRENCH ACCORDION**

**ACTOR (LEON INDENBAUM):**

My friend Modigliani and I both lived in Paris. One day Modigliani said he wanted to paint my portrait. But he was poor and he didn't have enough money for a new canvas. So I said, no problem, I've got an old painting in my apartment that I don't want anymore. You can paint right over it. Artists did that kind of thing all the time.

So Modigliani scraped a lot of the old paint off the canvas. Then he had me pose for three days while he painted. When it was done I tried to pay my friend for it 'cause I knew he was poor, but Modigliani was hurt and refused, insisting that it was a gift.

**MUSIC OUT**

**LUCA (LEON INDENBAUM):**

Good story. Do you know what the picture was that he painted over?

**ACTOR:**

A still life, but I don't remember of what. Flowers maybe.

**MADELEINE:**

Thanks to X-rays, today we can see underneath the top layer of a painting. Using x-rays we can take a picture of what's underneath painting on top - Like when a doctor x-rays your arm and she can see the bones underneath the skin. Take a look at your device and you can see the x-ray of the painting.

[IMAGE: X-RAY]

Hmm, even with x-rays it's hard to see what Modigliani painted over. But we do know there was a book in the picture.

**SFX: CIRCUS MUSIC/SOUNDS IN THE DISTANCE**

**MADELEINE:**

Hear that music? I think that's our next painting. So keep an eye out for the **[icon]** and the number 7.

**7. Jacques Lipchitz, Acrobat on Horse, 1914**

**LUCA:**

Oh, it's a sculpture. I love sculpture. In fact I'm *in* a sculpture.

**MADELEINE:**

Oh right, you mentioned that before. So, let's all be on the lookout for sculpture with boys in it.

In the meantime, tell me. What do you think of this one? Can you guess its title?

**[CIRCUS MUSIC]**

**LUCA:**

Well, there's a horse.

**[HORSE CANTOR/WHINNY, ETC.]**

And on top of the horse – is that a person? Wow, that looks hard to do! (something along these lines for the guessing)

And a person riding it that looks like a dancer, or maybe an acrobat, like a gymnast.

**[MUTED CIRCUS ANNOUNCER]**

How about... the cowboy gymnast? No, no, that's not right...

The rodeo clown? Nope...

Wait, I bet it's Acrobat on Horse?

**MADELEINE:**

You got it! Acrobat on Horse. The sculptor's name is Jacques Lipchitz. He got his idea for the sculpture from two things: one is the circus, which was very popular among artists in Paris. And the other is art he saw in Russia that was over 2,000 years old.

What do *you* like about it?

Think about that while the circus music plays and then press play when you know what you like about it.

**[CIRCUS MUSIC PLAYS :05, THEN ENDS]**

**LAYER – Part 2**

**LUCA:**

I think it's fun. The acrobat looks like a handle for picking up the sculpture... [a little sheepish] But, I don't think you're supposed to do that.

**MADELEINE:**

Definitely not.

Hey, we've talked about harmony in music and painting. Do you think there can be harmony in sculpture? Look at Acrobat on a Horse for a bit and see what you think.

**LONG GUITAR PHRASE**

**LUCA:**

Hmmm... the curve of the acrobat is like the curve of the horse's front leg.

**MADELEINE:**

Right, the two shapes do create a nice sense of harmony. See any other similar shapes?

**LUCA:**

Yes, the horse's tail and his mane sticking up on his head have the same shape. *More* harmony.

**MADELEINE:**

I think so too.

Unfortunately, that acrobat on the horse is not my grandfather. But I know he has to be here somewhere.

**8. Chaïm Soutine, *Steeple of Saint-Pierre at Céret*, ca. 1922**

**[BACH FUGUE-LIKE MUSIC]**

**MADELEINE:**

This is a painting by a man who painted with a lot of energy. He was Russian and his name was Chaïm Soutine. Sometimes he listened to music like this while he painted.

**LUCA:**

This is wild looking, but... I can't really tell what it's a painting of.

**MADELEINE:**

Well, let's start with the brown lines on the right and left. What could they be?

**[PAUSE]**

**LUCA:**

Hmmm. Maybe tree trunks?

Then (drawn out and thinking), the green splotches could be the leaves on their branches. Maybe we're looking **through** the leaves.

**MADELEINE:**

I think so too. And there's something there, behind them. Can you guess what it is?  
Here's a clue....

**SFX: CHURCH BELLS RINGING**

**LUCA:**

It's a church! And we're looking up through the leaves at the steeple where the bells are.

**MADELEINE:**

Exactly... So, how does the painting make you feel?

**LUCA:**

Hmmm... well even though the building looks kind of crooked, it feels strong and solid. The bright colors and the way the building is front and center makes me feel like I am right there looking at it... it feels alive!

**MADELEINE:**

I think Soutine would like to hear that because he was very critical of his own work. In fact, my grandfather told me that often Soutine didn't like his own paintings. Speaking of my grandfather, I hope I find him soon. We're running out of paintings!

**9. Chaïm Soutine, *Le Petit Pâtissier*, ca. 1927**

**LUCA:**

Oh, I like this painting. It looks like a portrait of a boy about as old as me.

**MADELEINE:**

Believe it or not, he was painted by the same artist who did the painting with the church and the trees. Chaim Soutine.

**LUCA:**

I'm a little surprised. But, now that you mention it, I can see that same wild energy in how he puts paint on the canvas. I can even see the brush strokes. But in this one it's much easier to see what he's painting. Hey, why is the boy dressed like that?

**MADELEINE:**

Soutine liked to paint people in their work clothes...can *you* tell what his job is? Look closely, especially at his hat. Press play when you're ready to meet him.

**LAYER – Part 2**

**SFX: KITCHEN SOUNDS? CHOPPING, WATER BOILING?**

**ACTOR: (young man)**

Hello, and welcome to our restaurant. My name is Andre and I'm a chef, a pastry chef. I make all the desserts for the restaurant.

**MADELEINE:**

Luca, did you hear that? His name is Andre. We found the portrait of my grandfather... when he was young! He's a kind of artist too. A food artist!

**LUCA:**

And just like the woman in the portrait said, he's wearing all white! Congratulations Madeleine!

I like how he stands with his hands on his hips. I think he looks confident and like he's really proud of his job.

**MADELEINE:**

Excuse me Andre? You probably don't recognize me, I'm Madeleine... and when you are older, you'll be my grandfather! And you will tell me the BEST stories.

In fact, you once told me you had your picture painted, but never told me who did it... so I have been looking all over the exhibition for you.

**ANDRE:**

[A little confused] Well, I am glad you found me?

**MADELEINE:**

And now, I want to hear about having your portrait painted by Mssr. Soutine. I mean how did it happen?

**ANDRE:**

Well, first of all, usually only wealthy people would have their portrait painted. But Mssr. Soutine liked to paint everyday people, like me... People who worked regular jobs. It made *me* feel special.

**MADELEINE:**

And what it was like to pose for Mr. Soutine?

**ANDRE:**

Oh, he was very intense. The hardest part was that he made me stand very still while he worked. And he finished my portrait in a single afternoon!

[Crowded restaurant noises]

I am sorry, Madeleine, but I must get back to work or my pastries will burn!

**MADELEINE:**

I understand... it was so good to see you again! Au revoir, good bye, Bye, Grandpa!

**[GEORGIA BOY CHOIR IN DISTANCE]**

**LUCA:**

Do you hear that?! I know that music! My friends must be in the next gallery. Let's get going. I want you to meet them and hear our music.

**MADELEINE:**

Great idea, Luca. Let's all meet in the next gallery to find out where the music is coming from.

**10.Unknown Artist, Psalter N. 2, n. 3, Psalm 81**

**LUCA:**

The sculptures of my friends are in this gallery someplace. But first I want to show you some pages from big choir books - we sang songs from these books like this one sometimes.

It's called a Psalter and an artist painted the pages by hand over 500 years ago in Florence, Italy. That's where I'm from.

**MADELEINE:**

Wow, these pages are works of art. The musical notes are little squares and the words are in Latin. I can read some Latin. It's a Psalm and starting with the big E in the right column...it says,

*Sing aloud to God, our strength.*

*Shout for joy to the God of Jacob.*

*Raise a song...Blow the trumpet at the new moon.*

**LUCA:**

Hey, singing and blowing trumpets is what my friends and I are doing in one of the sculptures you'll see. But right now, listen. Here's what the music on these pages sounds like when they sing it during church services.

**MUSIC EXCERPT FROM PSALTER ATLANTA A,B,C mp3**

**LUCA:**

Now I want to show you two more incredibly beautiful pages, so look for **[icon]** and the number 11.

**11.Unknown Artist, Gradual, Edili 151, Dedication of Florence Cathedral**

**LUCA:**

This is another kind of choir book called a Gradual. All of these books are very old and we are lucky they've survived.

**MADELEINE:**

One reason they've lasted so long is that the pages of the books are not made from paper. Can you guess what they might be made of?

**[SFX: COW MOOING]**

**LUCA:**

Was that a cow?

**MADELEINE:**

Exactly... the pages were made from animal skin, so they are much stronger than paper.

**LUCA:**

Sometimes the choir books had paintings in them, like this one.

The page on the left has a picture of a religious procession, a kind of celebration, outside a big church called a cathedral in Florence. You can see a pope, the leader of the Catholic Church, about to walk inside.

**MADELEINE:**

Books like this with pictures were called illuminated manuscripts. And it took a team of people to make them: they had to collaborate, you know, work together. Someone to make the pages, someone to draw the words, and someone to paint the pictures and decorations.

And then the pages would be sewn together, or bound, between wooden covers and kept closed with a latch to make sure all the pages stayed flat.

**LUCA:**

The page on the right side of the book has musical notes and words in Latin for the singers in the choir. Here's a little of what it sounds like.

**MUSIC: GRADUAL, ATLANTA mp3**

**LUCA:**

And now onward to the sculptures! Look for **[icon]** and number 12.

**12. Luca della Robbia, *Trumpeters and Young Girls Dancing*, 1431-1438**

**LUCA:**

Here's our first sculpture! I'm not in it, but my friends are and I love it.

**MADELEINE:**

Those girls certainly look like they are having fun dancing around like that. They look so alive, like they could start moving at any moment!

**MUSIC: EXCERPT**

**LUCA:**

Well the music the boys make with those trumpets is pretty great! But those trumpets are big, so some of the girls help hold them up. And look at the way the trumpets are pointed right at some of my friends...

**[TRUMPETS BLOW]**

**MADELEINE:**

That's gotta be loud in their ears!

All the marble sculptures in *this* gallery were made by the artist Luca della Robbia.

**LUCA:**

(Proudly) I'm named after him.

**MADELEINE:**

Della Robbia carved these for the cathedral, in Florence over 500 years ago. They decorated the area where the organ was. Today the sculptures usually stay in a museum in Florence, but the museum sent them to the High so people in the United States could see them.

And these are a specific kind of sculpture, called a relief. How do *you* think it's different from other statues and sculptures you've seen?

Look closely, think about it for a minute, and press PLAY when you have some ideas.

**LAYER – Part 2**

**MADELEINE:**

So what do you think?

**LUCA:**

Well for one thing, it has a background.

**MADELEINE:**

*Corretto!* That means correct in Italian... You're meant to look at it from a certain direction. What else?

**[BEAT]**

**LUCA:**

Some of my friends kind of melt into that background, like the boys all the way in the back...

**MADELEINE:**

Right again!

**LUCA:**

And others stick out more and even come all the way off... like where the girl is kicking out her leg.

**MADELEINE:**

*Molto Bene!* Very good! Della Robbia made these relief sculptures stick out by carving *into* the stone. Pretty amazing, right?

**LUCA:**

*Fantastico!*

Ok, one more stop on your tour and I hope it's the sculpture of me! Look for **[icon]** and number 13.

**13. Luca della Robbia, *Boys Singing from a Book*, 1431-1438**

**LUCA:**

Finally you've found me and my friends! See this sculpture of boys singing? I'm the one in front holding the book - like the ones you saw earlier - and that's my friend Giovanni helping me. It's way too heavy for *one* of us to hold.

Five of us are singing with our mouths open! And two other guys are waiting for their turn to join in.

**MADELEINE:**

500 years ago Florence was a city filled with young people who loved to sing and dance. And Luca della Robbia thought he should show that, even in a religious place like a church.

His sculptures are part of the Renaissance, a time in history when artists were inspired to create new kinds of art. One important thing about Renaissance artists is they were *inspired* by older artwork, from thousands of years before, but made their own art new and exciting!

And the cathedral in Florence was the perfect place to put della Robbia's relief sculptures because it was brand new and also part of the Renaissance. The architect, the man who designed the cathedral, borrowed some shapes and ideas from ancient Greek and Roman temples that had been built over a thousand years before!

**LUCA:**

That's amazing...

Hey, would you like to hear what we sound like? And you'll hear us singing in harmony!

**MADELEINE:**

Great! Let's listen.

**GEORGIA BOY CHOIR EXCERPT.... (good volume & harmony at 2:10)**

**MADELEINE:**

You boys sound *bellissimo*... beautiful. And I think Luca della Robbia has made you *look* beautiful in his sculpture.

**LUCA:**

*Graziemille*. That means thanks a lot. And thank you for helping me find my friends... AND for telling me about all the paintings.

**MADELEINE:**

Well, thank YOU Luca for showing us your friends and for sharing your music with us.

And thank *you* for coming along with us... I hope you enjoyed learning about paintings and sculptures... and music that is over 500 years old... We traveled from France to Italy, learning a little bit of the language along the way... and found out that harmony is not just for musicians and singers!

So, keep looking for harmony as you explore here in the Museum, around Atlanta and the world!

Thanks again for coming to the High Museum, and don't forget to return your player when you leave. So long...

**LUCA:**

*Arrivederci!!*

**MADELEINE:**

*Au revoir!!*