Three Musical Translations For Trumpet and Organ Based On Visual Artwork.

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THREE MUSICAL TRANSLATIONS FOR TRUMPET AND ORGAN BASED ON VISUAL ARTWORK.

by

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DEDICATION

This document is dedicated to my professors that have tirelessly helped me along my way though my years of education: John Rommel at Indiana University, Michael Tunnell at University of Louisville, and James Ackley at University of South Carolina. These three master educators have instilled in me values and world-class knowledge that will pass through me in the instruction of the next generation of musicians and scholars. I will be forever thankful for their help and guidance in helping me complete my education.
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Thanks to James Ackley in his efforts in helping me throughout the completion of the process of this degree, both professionally and personally. Thanks to the USC brass faculty, Brad Edwards, Ron Davis, and Robert Pruzin for their guidance in my doctoral studies. Thanks to Sarah Williams for her first-rate teaching and also for her help in making this project complete.

Thanks also to Dr. Tom Gibson for re-introducing me to the idea of musical metaphor and helping me stumble on the idea for this project. My performance, teaching, and enjoyment of music have benefitted greatly.

Special thanks go to my family. My incredible parents, both outstanding musicians and world-class teachers have inspired and fostered a true love for music that I am eternally grateful. Their help from my earliest years and throughout my college education is nothing short of amazing. My brother Craig, and his wife Crystal, world-class musicians and best friends. My brother Will, a great soul and model for living life and best friend. Last, but certainly not least, my wife, and very best friend Mary Beth. You have helped me become a better man and work side-by-side with me daily to help my dreams come true. Thank you.
ABSTRACT

Composers Petr Eben, Anthony Plog, and Jennifer Mitchell were each inspired by works of visual art to write pieces of music for trumpet and organ that sonically reflect their visual experiences. The main purpose of this document is to explore the unique “musical translation” the composers made of each respective work of visual art. In addition to providing valuable commentary and advice for informed performance, this document offers a complete formal analysis of each work.
**Preface**

“It is through metaphor that music best describes and names the unnamable”

Marcus Fabius Quintillion
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CHAPTER I.

Overview

Composers Petr Eben, Anthony Plog, and Jennifer Mitchell were each inspired by works of visual art to write pieces of music that sonically reflect their visual experiences. Eben's masterwork *Okna* was inspired by Marc Chagall's set of stained glass *Jerusalem Windows* installed in Hadassah-Hebrew Medical Center in Jerusalem. Plog received his muse from four different paintings of Edvard Munch. Mitchell's spark of inspiration occurred after viewing photographs of the *Spomeniks* monuments of former Yugoslavia. The main purpose of this document is to explore the unique “musical translation”, a term that will composers made of each respective work of visual art. In addition to providing valuable commentary and advice for informed performance, this document offers a complete formal analysis of each work.

Background

Debates of the unity of the arts have been around for several millennia and have been discussed by the leading philosophers, musicians, theorist, and historians of every age. In the days of ancient Greece, philosophers Plato and Aristotle deliberated many questions that remain unanswered still today. Their discussions of aesthetics, beauty, and the true meaning and purpose of art are the foundations of what is known as Mimesism. This philosophy believes that all art is a reaction to the human experience. As a direct reaction to Aristotle and Plato, fellow Greek philosopher Aristophanes presented an
alternative philosophy now referenced as Anti-Mimesism. This ideology, as eloquently presented by author Oscar Wilde, states that “life imitates art far more than art imitates life.”¹

In the Western Art Music paradigm, unity of the arts, especially visual and musical, have enjoyed a tightly knit relationship for hundreds of years. As Megan Stevens discusses in her book, *Music and Image in Concert*, one can trace this lineage over the course of more than a thousand years to the Middle Ages.² During this time, music was divided into three distinct categories: music of the church, music of the aristocracy, and music of the peasants.³ In this era, many churches would place singers and instrumentalists behind screens or in lofts as to remove them from the congregation’s sight. In turn, this would visually place the church’s icons, altars, and architecture as the centerpiece of the congregation’s viewpoint. Aristocrats of the Middle Ages would often have musicians perform in private salons and small chambers, thus creating extremely up-close-and-personal concert situations. These intimate performances would allow the patron to view every movement, expression, and breath of the performer, creating a very unique visual experience for the patron.⁴ Patrons of taverns, wine sinks, and ale cellars would also have this type of intimate musical and visual experience with the musicians hired as entertainment. These traditions uniting the visual with the musical continued through the Renaissance and into the Baroque era, where they were met with courtly dances, flamboyant performers, and the advent of opera.

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³ Stevens 3.
⁴ Stevens 3.
In the early seventeenth century, Claudio Monteverdi's groundbreaking opera, *L’Orfeo*, audiences were treated to a visual experience that included sets, costumes, and staging in addition to the beautiful and engaging music. This opera not only pays homage to the tradition of the Greek drama, it also indirectly references the age-old discussion of life, art, and imitation by combining drama, music, and image. Thus, the glorification of the arts, as a whole and in various artistic disciplines, was a major part of the “rebirth” of the Renaissance era.

By the late 18th century, the musical concert had risen to popularity. The burgeoning middle class provided money and audience to composers who normally would be in service solely to the church or the court. Composers such as Haydn and Mozart composed for audiences in myriad stations of life, offering open and public performances. Most of their venues were small, multi-purpose venues that usually accommodated less than 300 people.\(^5\) Though there were larger audiences than earlier traditions, a fairly intimate view and perception of the performances were still shared by audience members. The concert itself was seen as a true spectacle. Audience members conversed, ate, and drank, often to the detriment of the performance. This informal concert atmosphere continued into the Romantic period as well.\(^6\)

The Romantic era met Western Art Music with many new customs. One of the greatest changes of this era was the construction of grand concert halls and opera houses. These venues featured beautifully designed spaces, decorated with the finest paintings, sculptures, and furniture. Not only were concerts attended in greater numbers with

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6 Stevens 4.
greater enthusiasm, but with the advent of the beautiful new halls, the musical performance was now housed in a work of art itself. The zeitgeist of Romantic era Europe glorified and placed the arts and artistic expression at the center of society. Concerts became one the main social events in a city amongst wealthy, middle, and working class citizens.⁷

By the middle of the nineteenth century, Richard Wagner had started upon an artistic quest he dubbed the Gesamtkunstwerk, or complete work of art.⁸ Wagner believed that by combining elements from all artistic realms it would thereby create the ultimate in artistic experiences. This is best evidenced in his monumental opera series Der Ring des Nibelungen. Wagner ventured so far as having a specially designed opera house built to be the perfect theater expressly for an optimized viewing of these specific operas. The result was astounding; a true feast for all senses!

In addition to concert halls, opera houses, and quests for the archetypal artistic experience, the Romantic era brought about a new type of music known as Programmatic music. This music is specifically composed to represent or accompany a concept or narrative, rose to prevalence and became a hallmark of the Romantics.⁹ While opera and the art song could vie for classification as programmatic music, the term is usually applied to only instrumental music.¹⁰ Famous examples of programmatic music include Beethoven’s sixth symphony, Berlioz’s Symphonie Fantastique, and Robert Schumann’s Carnaval.

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⁷ Stevens 5.
⁹ Stevens 68.
¹⁰ Stevens 68.
In the late 19th composers Modest Mussorgsky and Richard Strauss publish their musical reactions to existing artistic works. Mussorgsky’s *Pictures at an Exhibition* is a fifteen-movement work that musically describes twelve different paintings. Strauss writes his tone poems *Also Sprach Zarathustra* and *Don Quixote* as musical reflection to Nietzsche’s and Cervantes’ respective books of the same titles. Through several hundred years of artistic evolution, these works emerge not as Mimeistic or Anti-Mimeistic artistic expressions, but as an artistic expression of a new kind where art imitates art.

In the 20th and 21st centuries, we are now exposed to all types of mixed media performances. Megan Stevens discusses the effectiveness of visual art as a supplement to musical performances via development of “musical image theory”\(^{11}\). This theory seeks to define the inherent artistic relationship between music and the visual arts tracing its evolution to the present day.

**Justification and Purpose of this Study**

The special relationship between music and the visual arts has existed well over two millennia and continues today. Composers of our time are continuing and furthering this tradition with programmatic compositions based on landmark works of visual art. These pieces are unique because the musical compositions would not exist without the original artwork; thus, the two works are intrinsically linked. When one performs Petr Eben's *Okna*, Anthony Plog's *Four Themes on Paintings of Edvard Munch*, or Jennifer Mitchell's *Spomeniks*, the listeners are in effect attending sonic exhibitions of the visual artwork. Thus, in order for one to effectively perform each piece, a thorough

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\(^{11}\) More information on this may be found in Richard Leppert’s books *Music and Image* and *The Sight of Sound*, Roland Barthes’ *Image Music Text*, or in Bryan Gilliam’s *Music, Image, and Gesture*. 

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understanding of the artwork and musical construction is helpful as to transfer of the original artist's intent and message.

Petr Eben's 1976 composition, *Okna* (translated to English as *Windows*)\(^\text{12}\) has become a landmark piece for the composer and is considered a masterwork in the trumpet repertoire. According to the notes written in the score, the work takes its inspiration from the *Jerusalem Windows* by artist Marc Chagall\(^\text{13}\). Today these windows are on display at Hebrew University's Hadassah-Hebrew Medical Center in Jerusalem, Israel.\(^\text{14}\) This work is also considered standard in the trumpet and organ repertoire and is used frequently as a test piece in many major international competitions, such as the 2008 Ellsworth Smith Trumpet Competition.\(^\text{15}\) A doctoral dissertation titled “Time Versus Space: A Relationship Between Music and the Visual Arts as Revealed in Petr Eben’s *Okna* and Marc Chagall’s *Jerusalem Windows*” written in 2005 by organist and trumpeter Paula Schwartz Hunter describes the magnitude and influence of this work.\(^\text{16}\) Using this and other documents, the current document will provide an effective performer's guide.

Anthony Plog's *Four Themes of Paintings of Edward Munch*, written in 1987, is a work that musically translates four selected paintings of the famed Norwegian painter. The present author discussed the details of the work and compositional process in an interview with the composer. Recorded by Plog and frequently performed, the piece is

\(^{12}\) Henceforth, all further references to this piece shall be made as *Windows*.
\(^{14}\) Art at Hadassah, accessed October 20, 2012, http://www.hadassah.org.il/English/Eng_MainNavBar/About/Art+at+Hadassah/.
well known within the trumpet and organ repertoire. This document will provide an
effective performer's guide for this piece as well.

Jennifer Mitchell's piece *Spomeniks* was written in 2012, and will be published
and released for sale in autumn of 2013. This work, commissioned by the present author,
uses many of the same elements as both the works by Plog and Eben. Mitchell selected
photographs of selected concrete and steel monuments that were commissioned and
constructed by the government of former Yugoslavia. While this piece is a new work,
the research of this document will bring awareness to this piece as an exciting new
addition to the trumpet and organ repertoire.

In addition to musical research and performance suggestions, this document
examines, analyzes, and decodes the symbols, intent, and thematic messages present in
Marc Chagall's *Jerusalem Windows*, the selected paintings of Edvard Munch, and the
monuments of former Yugoslavia. Each piece has been subjected to a similar analysis:
First, a concise biographical sketch of both the artist and composer. Next, a brief
overview of the original artwork and the respective musical composition is offered.
Continuing on, the music is treated to a play-by-play formal theoretical analysis with
description of the sonic translation of the artwork. In addition, notes pertaining to
equipment choices and performance practices will be discussed. Lastly, a brief
comparison of the works, compositional styles, and commonalities concludes this
document.
Research Questions

1. What is the history, inspiration, and influence of these selected works? What is the original work of art? What inspired the composer to write on these works?

2. How are the works organized and what are their significant elements regarding form, style, harmonic language, and rhythmic character?

3. What techniques are used in the translation of visual to musical language?

4. Did the composers use similar techniques in making this translation?

5. What strategies yield effective performances of these pieces? What are the specific equipment choices the performer may wish to consider? (such as mute choices, instrument choices, etc.)
CHAPTER 2. DISCUSSION OF MUSICAL TRANSLATION

These three compositions for trumpet and organ are unique and united in the sense that they are musical reactions to existing works of visual art. Plainly stated, the musical work would not exist without the preceding visual counterpart. Thus, the works are intrinsically linked, and the music can never be separated from the works that inspired them. Therefore, it is imperative to view these works as a cohesive unit, understanding that the musical composition is merely a sonic translation of the visual artist's intent and message, transferred from one artist to another.

The vehicle for this transfer of medium is the same vehicle used in all art; metaphor. Metaphor unites two (or more) unconnected objects or ideas that are seemingly unconnected. Without the single binding factor, a unique comparison cannot be made. In his lecture series, The Unanswered Question, Leonard Bernstein studies a metaphor used in Shakespeare's Romeo and Juliet, “Juliet is the Sun.” He continues, “The Sun is radiant, and Juliet is radiant, and thus justified, it is proven that Juliet is like the Sun.” The next step to decoding this statement is what Bernstein dubs “transformation via deletion.” “We delete all of those logical, yet necessary steps, built deeply into the structure of any comparison and wind up with our conclusive simile, Juliet is like the Sun. We then made the final supreme deletion, and that is the word 'like' and behold, our

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17 The Unanswered Question - Six Talks at Harvard by Leonard Berstein. Kultur Video, 2001. 10:00
18 Bernstein 10:10.
simile is transferred into a metaphor. Literally stated: this is that.” This is the same process used in this document. By understanding, analyzing, and decoding the message and intention of the original artwork, the musical translation can be said to be equal in message and intention; literally stated: this is that.

A type of artistic metaphor artists frequently utilize is the symbol. Father of modern analytical psychology, Carl Jung, describes “what we call a symbol is a term, a name, or even a picture that may be familiar in daily life, yet that possesses specific connotations in addition to its conventional and obvious meaning.” One of Jung's main focuses was researching and understanding man's attachment to symbols via the unconscious mind, particularly in dreams. Jung contends that as humans with well-developed senses, man will never fully understand anything, as there are limits to these senses. In addition, Jung states that although man has evolved and has access to myriad technological devices that may aid these senses, “at some point he reaches the edge of certainty beyond which conscious knowledge cannot pass.” Furthermore, he insists that there are additional “unconscious aspects of our perception of reality.” To use an analogy in modern terms, humans have beautiful hardware with lackluster software; a cognitive disconnect to the conscious and unconscious man's mind. Therefore, to bridge this gap of consciousness, man creates spontaneous symbolic stories, which we call dreams.

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19 Bernstein 10:25.
21 Jung 13-14.
22 Jung 14.
23 Jung 14.
24 Jung 19-20.
associations to communicate ideas, urges, and wishes. In simpler words, man provides himself spontaneously narrated metaphors to fully express himself to himself.

One of Carl Jung's contemporaries, Aniela Jaffé, wrote of symbols in visual arts. She describes 20th century art as a “symbol unto itself” and a “symbolic expression of the psychological condition of the modern world.” She uses three recurring motifs as examples that have been used as artistic symbols throughout man's existence. These three motifs are the stone, the animal, and the circle. Jaffé describes the stone as being made from God, and thus, it is a relic handcrafted by the creator for man and is to be prized. The animal is such a powerful symbol because it connects man to his primal tendencies. Animals are depicted in ancient religions, such as the partially animalistic gods of the Egyptians. However, the use of animals as symbols in religion still thrives today in the Christian tradition. Jesus, born in a stable surrounded by animals, is often depicted as the “lamb of God” and the four gospels feature animalistic associations. Even God's messengers, the angels, have the wings of an Eagle. The circle, or circumpunct, frequently represented by the Sun, is often seen as a depiction or symbol of God. Dr. Marie-Louise von Franz, another Jung contemporary, believes it is a representation of the whole self. These archetypes are still alive and have great meaning to our culture today as evidenced in their use in modern art.

Marc Chagall, Edvard Munch, and the designers of the Yugoslavian monuments, used each of these symbols in their works, sometimes in combination. Chagall used

26 Jaffé 201.
27 Jaffé 207.
animals as symbols of the sons of Jacob in each of the twelve *Jerusalem Windows*. Munch's painting *The Sun* features a large circumpunct symbolizing self-actualization and pursuit of a higher state of being. The designers of the Yugoslavian monuments each used concrete (stone) in the creation of their works to pay homage to fallen comrades. Therefore, noting that each of these artists uses these symbols that contain such powerful conscious and unconscious associations as Jaffé described, one can begin to dissect meaning and intention of the artist in a selected work.

In his recent online article, “MetaFor Your Music”, Dr. Tom Gibson writes:

As for pure Metaphor, though, nothing beats just pure sound. So, to that end, I decided to "play" some Van Gogh myself. No words, just my instrument. I would study the canvas, allowing myself to experience the image on its own terms...then, play. Have you ever tried such a thing? Impressionistic and abstract artwork is so rich with metaphor, it's simply a matter of letting ideas flow. It can be incredibly cathartic, I recommend it highly. And do it often, to keep the juices flowing. For the player who has never improvised, this might be the best way in. Any image works, obviously, but the works of Kandinsky, van Gogh, Monet, and Pollock, which are so readily available online, are terrific launching pads. Kandinsky can really lend himself to angular articulation and clearly delineated tone colors, while Monet might find you smearing and swirling sounds smoothly into one another with imperceptible boundaries between events. Fascinating, but the eye leads the ear.

This passage really speaks to true musical translation, not only of intention and meaning of the artist, but also the personal reaction to the visual features of each work. This idea is right in line with Jung's concept of man's senses and ability to perceive the

28 Jaffé 206.
29 Jaffé 208.
30 Jaffé 221.
environment that surrounds him. Often times we use such metaphors when studying, teaching, or analyzing music using terms such as “bright” or “dark” in reference to tone and timber. By realizing a deep connection to these symbols, shapes, and colors in context with their intention and message, one could conceivably musically translate any work of art.

Scholar Megan Stevens’s writings concur with and elaborate on Dr. Gibson’s work. Stevens states that the visual and musical works must be congruent to be effective. Stevens describes congruency as “all of the visual characteristics matching the musical characteristics.” Stevens considers works like those discussed in this document to be the most successful types of programmatic music, because the music is guaranteed to be congruent to the visual. Research indicates that identifying congruency is natural for most people as evidenced by a study performed by Dr. Peter Peretti. This study, published in the *Journal of Research in Music Education*, showed participants were easily able to match specific paintings to specific music inspired by paintings of artist Paul Klee. Thus, scientifically validating the existence of “musical translation.”

The preceding analytical lenses will be applied to the works discussed in this document as to provide valuable insight to performers, teachers, and scholars. The end result is not only to provide a solid understanding of the artists, composers, artwork, and pieces discussed in this document, but to also shed light on the power of metaphor within music.

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32 Stevens 19.
33 Stevens 68.
34 Stevens 129.
35 Stevens 129.
CHAPTER 3: WINDOWS

3.1 THE LIFE OF MARC CHAGALL

Marc Chagall was born on July 7, 1887 in Vitebsk, Russia (present day Belarus). His given name was Moishe Segal, a name he later changed this to avoid Jewish persecution during the difficult struggles in the early 20th century in Europe. 36 In his book, The Jerusalem Windows, Jean Leymarie describes Vitebsk as a “provincial market town that had maintained its medieval traditions.” 37 Leymarie further describes Chagall's childhood atmosphere as, “humble craftsmen and shopkeepers of the ghetto, who ignored everything outside of their own customs and faith.” 38 Understanding Chagall's upbringing in strict Hassidic Russia is key to understanding his life and art.

Chagall began studies as a child a typical Hebrew school, as Jews were not allowed to attend public institutions at this time. At this school, he was taught the lessons of the Torah, history of his faith and people, and the Hasidic ideal that “all actions performed religiously are holy.” 39 As with other Hebrew schools, the tales and legends of the Jewish people were passed down to him, and he embraced these lessons fully. 40 As he completed his studies at Hebrew school, he entered the private studio of Yehuda Pen,

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37 Leymarie viii.
38 Leymarie viii.
39 Leymarie viii.
40 Leymarie viii.
noted painter and artist in Vitebsk. Although his mother was supportive of his passion, his father was not, citing financial reasons. However, master Yehuda Pen was so awe-struck by Moishe's use of colors, he offered Chagall free tuition so that he could study without causing financial hardship to his disapproving father.41

After studying with Yehuda Pen for a year, Chagall set out to St. Petersburg to continue his studies. He met with tough circumstances, both financially and politically upon his arrival. St. Petersburg was to be much more regulated regarding the participation of Jews in society. Although very poor, he would continue his studies with Leon Bakst at the Zvantseva's School of Drawing and Painting for the next two years. Professor Bakst instructed him to travel to Paris as to escape the tumultuous political climate growing in Russia.42 In 1910, Chagall received scholarship funds and left for Paris.

In Paris, Chagall was exposed to the masterworks of Eugene Delacroix, Paul Cezanne, Paul Gaugin, Vincent van Gogh, among others. His exhibited work received great praise, but the outbreak of the First World War forced him to return Russia. He remained in Russia until 1922, all the while exchanging correspondence with artists in Paris who continued to praise his work. During this time, Chagall married Bella Rosenfeld, described as, “his first love, wife and muse.”43

42 http://www.marcchagallart.net/
43 http://www.marcchagallart.net/
In 1931, he travelled to Palestine and claimed, “It was the most impressive experience of his adult life.” In Jerusalem, Chagall connected to his ancestors and felt a true kinship to his Jewish roots in their ancient holy land. As Leymarie describes, “at last Chagall could illustrate the Old Testament, something that would have been impossible for him with the direct contact necessary for this kind of visionary.” After his brief visit, Chagall continued his travels through Holland, Spain, and Poland.

In 1941, the political climate forced him to leave Europe altogether and he flee to the United States. In 1944, tragedy befell Chagall as his beloved wife, Bella, died of Sepsis. Although he remarried sometime later, Bella would always remain his muse and true love.

Following this painful period, Chagall married Virginia Haggard-McNeil, a woman who resembled Bella, however, after seven years, she left him citing that his true love remained with his previous wife. With the money he earned from his great success in the United States, Marc Chagall returned to France. In 1952 he met his new love, Valentina Brodskaya, and he married a third time. Throughout, the 1950s, Chagall and his family travelled the globe, and until the early 1960s, he remained somewhat transient.

After this period of travel, Chagall settled in Provence, France where he would live the remainder of his years. He is immortalized in his work in the Paris opera house, myriad galleries, and in various temples and churches throughout the world. He is one of the few living artists ever to have his work displayed in the Louvre in Paris. He died of natural causes in the elevator of his studio in 1985 at age 97.

44 Leymarie viii.
45 Leymarie ix
3.2 The Life of Petr Eben

On January 22, 1929, Petr Eben was born in Žamberk, Bohemia, a small town close to the Polish border. He is known throughout his illustrious career to be a world-class composer, virtuoso organist, and celebrated choirmaster. Shortly after his birth in Žamberk, his family moved and Eben spent most his adolescent years in the South Bohemian town of Český Krumlov. His father was ethnically Jewish and his mother was Roman Catholic however, Eben's father chose to raise his son as Roman Catholic. Eben's father was also an amateur musician and performed in an orchestra conducted by Arnold Schönberg's professor and mentor, Alexander Von Zemlinsky.46

During World War II, due to his ethnicity and as New Grove cites, “his 'uncooperative' attitude” Petr was sent to Büchenwald concentration camp for two years.47 This harsh experience solidified a connection to both his Jewish and Catholic identities. As Dr. Paula Swartz Hunter describes, “Eben’s relationship with his father and Judaism was foundational for him throughout his life, while he also had a deep respect for his mother’s Roman Catholic faith.”48 Kateřina Voncrovicová, in her book, Petr Eben: Leben und Werk, sheds light on another interesting aspect of Eben's dual spiritual identity through the analysis of his name, by stating: “'Eben' is a Hebrew word that means rock, and 'Petr' is derived from the Latin term for rock.49 Thus, his name represents 'the rock' of Jews and Christians alike, via the Old and New Testaments.

46 BBC Article. http://www.bbc.co.uk/music/artists/4d2f57d4-29dd-4e7c-9a1f-fa13c85ff055
47 New Grove Eben.
48 Hunter 5.
49 Kateřina Vondrovicová, Petr Eben: Leben Und Werk (Mainz: Schott, 2000), pg. 7.
After the war, Eben returned to his musical education, studying piano and composition at the Prague Academy of Musical Arts in 1948. Here he studied piano and chamber music with famed pianist, František Rauch and composition with Pavel Bořkovec. After his graduation in 1954, Eben launched his career as a pianist and professor. In the following years he presented over 150 concert tours in Czechoslovakia and abroad. He joined the faculty of Prague University in 1955 where he taught until 1990. From the years 1990 to 1994, he was professor of composition at the Prague Academy.

In addition to his concert tours and successful teaching career he was awarded many prizes and decorations. The German Art Guild awarded him the Stamitz Prize in 1993, and the German Conference of Bishops awarded him the 'Art and Culture' prize in 1998. In 1999, he was named an Honorary Member of the Royal Academy of Music and Honorary Fellow of the Royal College of Organists.

Eben was a deep thinker and true believer in the power of art as evidenced in much of his works and writings. As depicted in his own words, Eben states, “Relentlessly confronted with evil during my early youth, I have often returned to the question of good and evil throughout the course of my life. This theme has always influenced my artistic creations.” Eben's pieces, such as Apologia Sokratus and Job, act as musical character studies to showcase this pervasive theme. In addition to these

52 Kay, "Petr Eben"
landmark works, Eben's most famed works are his cycles for organ, *Sunday Music, Laudes, Windows, Faust* and *Biblical Dances.*

### 3.3 Overview of Chagall’s Jerusalem Windows

In early 1960, Marc Chagall received a commission from the Israeli Government to provide a series of twelve stained glass windows to complete the tower of the temple at Hadassah-Hewish University Medical Center. For the next two years Chagall would work unceasingly to fulfill this commission with some of his most exquisite work. The windows began as black and white drawings, evolving to watercolor paintings, and eventually morphing into the windows that Chagall described as “jewels of translucent fire.” The synagogue of the Hadassah-Hewish University Medical Center is a simple rectangular building seated in the Western Judean Hills of Jerusalem. Twelve large windows with rounded arches illuminate the vast, central lantern tower of the building. The windows are situated with three windows on each side, facing the four cardinal directions. This symbolic positioning is an allusion to Scripture, whereby Moses’ and the tribes camped in protection of the Ark of the Covenant.

The windows represent the twelve tribes who were led by sons of Jacob. Both Jacob and Moses blessed these twelve sons in the books Genesis and Deuteronomy, giving allusion to their character, personality, and history. Jacob delivered his blessings shortly before his death, dividing out their inheritance and prophesying their futures in the book of Genesis. Moses lends his blessings much later, confirming the prophecies of

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53 Simpson and Cervenková.
54 Titles translated to English.
56 Leymarie p. xiii.
Jacob, after leading the tribes through many trials and tribulations in the tales chronicled in Exodus. In Deuteronomy, Moses blesses them the final time upon their entrance to Canaan.

In traditional Jewish art, Mosaic Law prohibits the depiction of the human figure, as man is created in God's own image. Thus, Chagall uses traditional metaphorical descriptions of the tribes in his images. As Leymarie states, many times rudimentary representations of the tribes were reduced to their animal symbols. These symbols were designated to each tribe so as to abide by laws of keeping images of man out of artwork. According to several authors, including Leymarie, the twelve tribes are relatable (and according to some, interchangeable) with modern astrological signs. This is especially notable, as the blessings of both Jacob and Moses read as something of a modern horoscope. At face value, each blessing vaguely describes the members of each tribe as having certain characteristics that all members of the tribe express without variation. However, the deeper implication is to see each tribe as a character in a fable or parable, and express certain archetypes to teach vice, virtue, and expectations of morality; a metaphor in and of itself. Chagall, having attended a traditional Hebrew school as a child was most definitely educated with these parables. Priest and scholar, Thomas Tully published a book, *The Sons of Jacob and Their Tribal Blessings Character Studies: A Series of Sunday Afternoon Addresses*, which teaches the twelve tribes in this fashion, thus demonstrating the prevalence of this thought in Europe around Chagall's lifetime.

57 Leymarie p. xiii.
58 Leymarie p. xiii.
Using this knowledge as a background, decoding the symbolism in *The Jerusalem Windows* becomes a much more manageable task.

The twelve windows are based in four dominant colors: blue, red, green, and yellow. The windows are also displayed in Hadassah Medical Center in their proper birth order according to the Torah. The symbolical images used are The Scrolls of Law, The Torah, The Star of David, and the shofar. Chagall makes use of the fish, the ass, and the lamb as biblical allusion as well. The end result is a truly magnificent work of art.

### 3.4 The Conception of Windows

Petr Eben describes the process of composing *Windows* as the culmination of over ten years of planning and experimenting. In Eben's words he states, “It was quite interesting how sometimes one is inspired as a composer by poetry, sometimes by pictures. It was for me in the year '55 or something like that, somebody invited me somewhere and showed me these Chagall windows [note: other stained glass windows of Chagall, not the Jerusalem Windows] from slides, and this was for me something lovely, I really couldn't forget it.”

Thus, it is interesting to note that Eben was in awe of Chagall's other works for some time before the *Jerusalem Windows* were completed in 1962.

In the Hunter interview, Eben describes first seeing the *Jerusalem Windows* in 1965 via photographs, “I forgot who showed it to me, where it was, where they invited me, if it was with some friends, if I was young, I forgot it, but I didn't forget the

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60 Hunter 83.
windows. I had it very clearly in my mind.”

Some ten years thereafter, Eben was commissioned by The Gallery of Fine Art in Cheb, Czechoslovakia to compose a piece based upon visual art. Eben immediately thought of the Jerusalem windows. He immediately purchased the book *The Jerusalem Windows* by Jean Leymarie at the local museum in Prague. Interestingly, Eben was never able to see the windows in person; he only composed on them from the ideas and photographs in the Leymarie book. In terms of writing the music for *Windows*, Eben studied the book for quite sometime and, “just translated it into music.”

The work was completed and published in Prague in 1976. However, due to the political climate at the time in Czechoslovakia, Eben was forced to rename the movements from their biblical names to the color of their windows. In his interview with Dr. Hunter he stated his wishes to use the names as originally intended.

In *Windows*, Eben chose four windows, symbolizing four of the twelve sons of Jacob and their respective tribes; Reuben, Issachar, Zebulon, and Levi, each being a different dominant color. These four sons of Jacob represent four of the five sons born of Jacob's first wife, Leah. Using the Torah and Jean Leymarie's book (which features commentary on Chagall's religious messages) Eben translates the character and temperament of each chosen son of Jacob from Chagall's windows.

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61 Hunter 83.
62 Hunter 4.
Figure 3.1: Chagall's Rueben

63 Leymarie 7.
3.5 Analysis and Performance Suggestions of Petr Eben's Okno

Reuben, Modré Okno.  

The blessing of Jacob, inscribed upon the window, as translated from Hebrew:

Reuben, you are my firstborn, my might,
the first sign of my strength,
excelling in honor, excelling in power.
Turbulent as the waters. [Genesis 49:3-4]

The first movement of Windows is Reuben, the Blue Window, and is given a precise metronome marking of quarter note equals 132 with the directions, *Con Moto Persistente*. As inferred in the window's inscription, Eben states in interview that the music should have driving fluidity that mimics relentlessly rushing water. The comparison of Reuben to water could not be more apt. Noted Old Testament scholar, Thomas Tully, states that Reuben's character is appropriately comparable to water because his moral compass is always shifting and ever changing. Tully also describes Reuben as “choosing to take the path of least resistance” and details his lack of backbone as the “Reuben leak”. In addition, Tully notes Reuben as being foolhardy and his greatest flaw is consistently repeating the same error; moral negligence. Chagall and Eben both translate these characteristics in their depictions of Reuben.

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64 Translated as, “The Blue Window”. Henceforth, all references made shall be in English.
65 Leymarie 5.
66 Paula Swartz Hunter 28.
67 Tully 17.
68 Tully 17.
69 Tully 14.
The first movement is written using a traditional theme and variations form. The first movement is a theme and variations. The use of this classical form is important for two reasons. First, this form implies tradition. The Hebrew tradition states that Reuben, as firstborn shall receive a double-share of inheritance. Due to his illicit affair with the maid, Bilhah, Reuben defiled his father's bed and his own honor. Second, the variations form uses the same melodic material in different displays. This is the perfect vehicle to showcase Reuben's disposition to repeatedly commit the same error. Chagall illustrates this constant theme in the window by depicting each animal turning away from God's command, symbolized in the Sun.

From measure 1 to measure 9, the theme (Figure 3.2) is first heralded as an introduction in the pedals of the organ. The introduction concludes at measure 15, the organ presents a flowing chromatic fanfare that builds to circle 1. Here is the first use of an aleatoric technique that provides Windows with a hallmark feature. Due to the aleatoric passages, the performance decisions create different presentations of the music each performance. The texture created by this aleatoric technique allows a sense of freedom for the performers and lends itself to creating a sense of instability and unpredictability, which is especially helpful in this movement. The organist is instructed to repeat the material between measure 16 and measure 23 while the trumpet presents the full theme above the organ's texture.

In the section between circle 1 and circle 2, the trumpet enters as the solo voice. The theme itself is written in Phrygian mode and according to Eben, is inspired by Gregorian chant. Although there is no specific chant referenced, an unmetered and

70 Hunter 5-6.
freely flowing chant further enhances the allusion to flowing water. In the score, Eben suggests two repeats through this first aleatoric section between circle 1 and circle 2. However, Eben recommends an additional (third) pass may be necessary. Eben also states it is possible for the organist to repeat only a portion of the material until the trumpet is ready to move to the next passage. Throughout the opening statement of the theme, the trumpet and organ are both instructed to play at a piano. Careful consideration should be made to restrain volume and allow an ever-increasing crescendo to build through the course of the movement.

The first variation on the theme begins at circle 2. Here the organ has shifted to a different textural pattern, however, the driving triplet ostinato remains intact. In this variation, the theme is altered in the trumpet, and while the melodic contour is the same, the intervals are exaggerated. The altering of the theme in this way reinforces the idea of uncertainty and instability. This technique is described by Dr. Hunter (and approved by Eben) as “warping”, and is said to mimic the refracted light of window.\textsuperscript{71} In the trumpet, the theme is first embellished with four grace notes. These notes occur four times in this variation and each time should be played with greater fastidiousness as the variation ends with a trumpet crescendo to mezzo forte.

Arriving at circle 4, the organ is now the soloist and the trumpet is the accompanist. The organ presents the second variation with a harmonized and unaltered statement of the theme transposed up a minor third. Meanwhile, the trumpet offers rhythmic accompaniment that once again alludes to wild, rising and falling seawater. The organ maintains a full forte dynamic and the trumpet is marked with a conservative, yet

\textsuperscript{71} Hunter 33.
an interactive *mezzo forte*. Notably in this variation, the stabilized theme in the organ is juxtaposed and contrasted by the rushing instability of the chromatic trumpet lines throughout this variation. The continuing capriciousness of the trumpet accompaniment continues, building in dynamic and intensity leading variation 3.

In the third variation, the trumpet and organ begin with a full *poco forte* dynamic, continuing the rise of intensity through the movement. There are two points Eben dictates in the score. The notes on beat three of measure 58 and beat one of measure 59, are to be synchronized (Figure 3.2).

![Figure 3.2](image)

*Figure 3.2: Note the arrows inferring simultaneous arrival.*

Despite the ambiguous notation it is critical that these events occur simultaneously as to preserve the forward momentum. This texture continues until the trumpet sounds a solo measure, crescendoing to a full *forte* at circle 6. Here, a brief organ transition recycles material from the trumpet's third variation. Afterwards, the organ resumes an accompanying role with a return to the ostinato triplet rhythm from variation one in the pedals.
Circle 7 marks the beginning of variation 4. The trumpet, marked *forte* sings an agitated and once again 'warped' version of the theme. The organ, slightly louder than the trumpet, responds with dialogue in the manuals completing the statement begun by the trumpet. In measure 71, the organ continues the ostinato, transposed up a fourth. In measure 72, the trumpet begins a new statement of the warped theme and organ completes the statement angrily. In the next measure, the organ continues with the triplet ostinato on tri-tones. This ostinato continues in the pedals through subsequent measures, as the manuals answer the trumpet. This pattern, which is creating mounting dissonance and instability, builds and swells to the prescribed synchronized arrival at circle 8, using the same notation as in Figure 3.3.

From this moment onward, Eben uses the remaining 14 measures as a coda. He offers the driving triplet ostinato and a “warped” restatement of the theme hidden in the manuals. Beginning in measure 80 Eben reformulates all variations of the theme in brief fragments. From circle 9, the organ and trumpet have built in intensity to sound a full *fortissimo* dynamic. The theme is presented a diminished fourth higher than the beginning, then is restated as in variations 3 and 2. For the last three measures, the trumpet and organ sound on stacked B-flat and D-flat fifths for three beats and finish with one final measure of the triplet ostinato.
Figure 3.3: Chagall's Issachar.

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72 Leymarie 57.
**Issachar, Zelené Okno**

Jacob's blessing to Issachar, inscribed upon the window, translated from Hebrew:

Issachar is a strong ass  
Couching down between two burdens:  
And he saw that rest was good,  
And the land that it was pleasant. [Genesis 49:14-15]

Eben begins the second movement of *Windows* as a stark contrast of the ending of *The Blue Window*. The sounds of Reuben’s rushing waters have calmed as Eben depicts the relaxed and even-tempered donkey, Issachar. The movement begins with homage to one of Eben’s favorite music genres, jazz. The trumpet is instructed to play with a “hush hush mute.” The actual existence of this mute is in question, however it is called for in other solo trumpet literature such as Bernd Alois Zimmermann's Trumpet Concerto (*Nobody Knows de Trouble I See*). It is known that Eben preferred the employment of a dark, dampened sound such as the cup mute, so it is this mute that is used in most performances. The cup mute provides dampening, as well as a rich, velvety sound often found in jazz performances.

The opening in the organ and trumpet are instructed *Andantino Pastorale* marked at a soft, relaxed *piano* on top of a lush texture of sustained pitches outlining C-sharp minor. This, too, contrasts the wild motion seen in the previous movement and provides a sense of stability. This change in texture and move toward harmonic stability aids in

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73 Translated as “The Green Window.” Henceforth, all references made shall be in English.  
74 Leymarie 55.  
75 Hunter 46.  
76 Bernd Alois Zimmermann (Mainz Germany: Schott Music, 1954)
'cleansing the musical palette' and denoting a change of colors from Chagall. Above this stagnant texture the trumpet adds a slow, jazz-inspired soliloquy.

It is important to note, the Hebrew people of Jacob's time lived in an aniconic belief system. This meant, according to strict religious laws, depictions of God (and men, who were created in the image of God) were not allowed. Therefore, artistic references of this culture were to be made through the use of symbolism; most often depicted using animals as symbols. Chagall and Eben both continued with this tradition. Frequently in scripture and artwork, Judah is known as 'The Lion'. In the same vein, Issachar is frequently referred to as 'The Ass.' In measure 7, Eben writes a pair of melodic sighs, which seem to mimic the cry of an ass (Figure 3.4).

Issachar's temperament according to the Torah, and to scholar Tully, is much suited to the likeness of the ass. In modern times, this may seem as somewhat of an insult, however, Tully claims that, biblically, this is not seen as an insult. In this age, the ass was personified as hardworking, noble, and shrewd, not as a stubborn work beast. This accurately depicts Issachar, a steadfast homebody, satisfied to lead a calm life of study

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78 Tully 82.
79 Tully 86.
and hard work. The tribe of Issachar had a special arrangement with their neighboring tribe, Zebulun, allowing Issachar's tribe to live comfortably in the lush green lands, immersed in study of the Torah and other religious texts, while Zebulun acts as a defender and strong arm for the neighboring tribe. Chagall depicts the two tribes as being a symbiotic unit with the two interlocking hands, one green and one red, in the middle of the window. Eben depicts this widely praised union by placing them juxtaposed in his cycle.

At circle 3, the trumpet is instructed to switch to a brighter and livelier straight mute (Figure 3.5).

![Figure 3.5: The trumpet changes mutes and character.](image-url)
A metal mute is preferred here, to provide a brilliantly shimmering, gem-like sound.

Eben marks an *a piacera*, to ensure the trumpet does not hurry the passage, keeping it consistent with the idea of a gentle ass lying in the grass. The organ returns to aleatoric patterns and acts as a purely accompanying foundation to the glistening trumpet. As the notation previously in the first movement, it is imperative the trumpet and organ must arrive at the notated harmonic shifts of aleatoric material together.

Circle 4 features a marking of *Legato Cantabile*, a registration change in the organ, a *mezzo piano* dynamic and a return to flowing, sustained texture (Figure 3.6).

![Figure 3.6](image)

*Figure 3.6: This melody should flow in contrast to the previous section.*

Paula Swartz Hunter suggests that there is an error in the score, and the *senza sord* marking was omitted. However, in recordings by Michael Sachs, Anthony Plog, and Reinhold Friedrich, the trumpet remains muted until circle 9.

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80 Hunter 54.
Circle 5 is an extremely difficult solo passage for the organ. The manuals again perform the aleatoric rhythm as the pedals restate melodic elements from the trumpet line from circle 3. The hands and feet of the organ are rhythmically independently and only synchronize harmonically (Figure 3.7). This pattern continues until a rapid glissando leads to circle 6 where the trumpet returns and a restatement of the theme from circle 3.

Figure 3.7: The organ has a very difficult passage where the hands and feet work independently.
Circle 7 is a variation and embellishment of the theme presented at circle 4. As the intensity mounts the trumpet has an aleatoric passage acting as a background voice, adding tension and excitement to the parallel melody of the organ. As the transition to circle 8 occurs, the trumpet is instructed to play very softly and to hide within the sustained chord (Figure 3.8). This allows the organ to seamlessly change without allowing any silence. It is suggested by the current author to hold this pitch long enough to give time for the organist to change all necessary registrations and pedals at this moment.

Figure 3.8: The trumpeter should blend into the sound of the organ and wait, ensuring all registrations necessary are made before proceeding.

The Green Window concludes with a restatement of the melodic material from circle 4. The trumpet returns to the hush-hush mute and ends in the same blues fashion as in the beginning. As in the beginning, the organ punctuates and wistfully retires on a low C.
Figure 3.9: Chagall's Zebulun

81 Leymarie 47.
Inscribed on the window, translated from Hebrew: “Zebulun”

Although not inscribed upon the window as the others, Jacob’s blessing of the tribe of Zebulun:

Zebulun shall dwell at the haven of the sea; And he shall be for a haven of ships; and his border shall be unto Zidon. [Genesis 49:13]

*The Red Window*, the third movement, is divided into seven separate pieces. This movement is the most wild and passionate of the four, matching with the intense, vibrant color of the window itself. The vivid colors and ferocious mood of this movement also align heavily with Zebulun, himself. This movement is divided into seven segments featuring two distinct voices engaged in a wandering conversation. The first voice, beginning at circle 1, is aggressive, warlike, and wild. In contrast, the second voice, which enters at circle 6, is more similar to a folksong, and is calm, relaxed, and introverted. Through the whole of this movement, these two voices converse until a rousing finish, where the warlike voice ends the conversation bombastically with twelve harsh jabs.

The first segment of *The Red Window* begins with a brief three-measure introduction for the solo organ. Marked *forte*, and *Risoluto e drammtico*, the third movement begins with shrieking clamor in stark contrast to the calm and relaxed fade-to-nothing ending of *The Green Window*. Eben juxtaposes these to display a shift from the

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82 Translated as, “The Red Window”. Henceforth, all references made shall be in English.
83 Leymarie 41.
84 Leymarie 45.
relaxing green and blue hues of Issachar's window to the brilliant and piercing reds and oranges used in Zebulun's window. As previously discussed, the tribes of Zebulon and Issachar shared a symbiotic relationship. While Issachar's was traditionally a tribe of scholars, Zebulon's tribe was a tribe of warriors and adventurers. In addition, Zebulon would bankroll Issachar's devotion to study and teaching of the Torah in exchange for education. Tully also states that Zebulon had supplied the Issachar tribe with able military officers to aid in defense of both realms. Thus, the moniker “Issachar and Zebulun” came to be used prominently by Jews for anyone in such a symbiotic relationship.

The second segment of The Red Window begins at circle 1. The organ has an free triplet rhythm creating a driving and forward moving sensation. The trumpet enters at mezzo forte in an ominous fanfare of tri-tones. This trumpet call, which pervades the entire movement, is likened to the calls of a distorted shofar (Figure 3.10).

Figure 3.10: The shofar motif of Zebulun

The shofar, or ram's horn, is depicted throughout the Torah as an instrument used to rally soldiers into war, as in the famous depiction at the battle of Jericho. This is especially important in Eben's musical representation of the tribe as the shofar theme represents Zebulun's thirst for action and adventure. Zebulun led the charges in several key battles

85 Tully 90.
86 Tully 90.
87 Tully 90.
in securing the lands during the battles of North Canaan. Thus, Eben assigns a martial figure that mimics the call of the shofar to represent Zebulon. According to Dr. in her interview with Eben, there is a misprint in the organ score at circle 1\textsuperscript{88}. The shofar call should be tongued sharply as denoted in the trumpet part. The organ score mistakenly has the notes slurred (Figure 3.11).

![Figure 3.11: Compare to the trumpet part of Figure 3.10. Notice the difference in articulations. Eben wishes for the articulations as denoted in Figure 3.10.]

The organ continues at circle 2 as a soloist, interjecting flowing lines with the shofar calls. Eben sonically translates the rolling sea as shown in Chagall's window with the rising and falling lines in the organ\textsuperscript{89}. The organ continues with this interlude until two measures before circle 3. Here, the organ states a new theme in the pedals. This theme is transposed up a fifth and mimicked by the trumpet. Both the trumpet and organ play this theme in canon one beat apart for two measures. The organ continues with the theme but uses short, shofar-like themes in the pedals. The trumpet continues the folk tune until the cadence occurring one measure before circle 4.

At circle 4, the trumpet returns to an embellished shofar theme, still in the interval of a tri-tone, and the organ is reuses the aleatoric, repeated triplet ostinato figure again. This is very similar to the opening statement, yet it is louder and transposed up a half

\textsuperscript{88} Hunter 62.
\textsuperscript{89} Hunter 54.
step. This continues until the second climax leading to circle 5. At circle 5, the organ plays a brief interlude, beginning with a rich, full texture. The organ ascends and descends using brief fragments of Phrygian mode until seemingly disappearing to pianissimo on a low C.

Emerging from a registration change, the organ develops the shofar theme monophonically, creating an open and scant texture. At circle 6, the organ returns to the accompanying role, and the trumpet presents another original folk-tune. Eben was highly fond of folk tunes, as stated in his interview with Dr. Hunter. This drastic change in texture and intensity brings brief pause to the imminent, building climax. The trumpet states the entire theme ending with an organ punctuation that returns three times. At circle 8, the organ restates and embellishes the folk tune that is then punctuated by the trumpet. At circle 9, the trumpet is solo and converses with the organ briefly before the organ punctuates this conversation leading into circle 10.

Circle 10 presents an organ solo, which is perhaps the most technically difficult passage in the piece for the organ. The right hand plays an ostinato derived from the cadential punctuation theme, while the right hand plays flourishing melodies on top. The pedals add in and create a growing sense of urgency.

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90 Hunter 45-46.
At circle 11, the trumpet returns again with the final embellishment of the shofar theme (Figure 3.12). This statement is met with fast triplets to dotted eights, transposed down a fourth. At circle 12, the trumpet and organ trade a new lilting folk tune melody.

Figure 3.12: The difficult organ interlude, plus the final embellishment of the shofar theme.
Circle 13 arrives and brings *The Red Window* to a fierce and burning zenith. The trumpet returns with the shofar theme in the original rhythmic form. The shofar theme is also coupled with the same melodic material as circle 1, but is transposed up a minor third. The trumpet and organ both crescendo to a brassy *fortissimo*. As the trumpet holds the B, the organ is instructed to play triplets that both ascend and descend in the left and right hands respectively and then the organ is instructed to play as many notes as possible with the forearms (Figure 3.13). At the final phrase of *The Red Window*, the trumpet plays eleven *fortissimo* shofar blasts as the organ joins on a twelfth, as a final punctuation.

*Figure 3.13: The organist is requested to strike as many pitches as possible via the use of his or her elbows.*
Figure 3.14: Chagall's Levi

91 Leymarie 27.
Levi, Zlatě Okno\textsuperscript{92}

The blessing of Moses, inscribed on the window, as translated from Hebrew:

\begin{quote}
They have observed thy word,
and kept thy covenant.
They shall teach Jacob thy judgments 
and Israel thy law. [Deuteronomy 33:9-10]\textsuperscript{93}
\end{quote}

The Gold Window provides a satisfying and introspective finale to Eben's translation of \textit{The Jerusalem Windows}. The movement itself is divided into two main pieces: an opening cadenza and a transformative hymn setting. The two sections are played one movement without pause, but have two distinctly different intentions. The opening cadenza is a brief departure from the storytelling and translation of the windows and is Eben’s homage to Chagall\textsuperscript{94}. The second section translates the window itself and tells the story of the redemption of Levi.

The opening cadenza begins with solo organ playing a traditional Eastern Orthodox troparion, which is a dismissal hymn. This troparion is also used at the beginning of Tchaikovsky’s \textit{1812 Overture}, although, according to Eben, this is purely coincidence and non-intentional.\textsuperscript{95} The organ repeats this hymn twice before the trumpet cadenza begins (Figure 3.15).

\begin{small}
\textsuperscript{92} Translated as “The Gold Window” Henceforth, all references made shall be in English.
\textsuperscript{93} Leymarie 25.
\textsuperscript{94} Hunter 67.
\textsuperscript{95} Hunter 63.
\end{small}
Figure 3.15: The organ solemnly stating the Orthodox Troparion as the trumpet presents brief statements of various Hebrew chants.

According to Eben, the trumpet's material is based upon various Hebrew chant melodies. Eben uses this juxtaposition of a characteristically Russian and Hebrew themes to describe the identity of Chagall. In Eben's words:

“I thought it would be nice to show the character of Chagall, two things that were typical of him. One was that he was from Russia, so of course he was a Russian first, and the other is that he was a Jew. I wanted to show that, and therefore I used for the organ one motive which is very often played in Russian Orthodox churches.”

96 Hunter 67.
In the cadenza, Eben uses the troparion in the organ as a soothing and relaxing texture for the trumpet to create interesting harmonies. The trumpet uses pieces of Hebrew chants as a musical mosaic, blending small pieces of similar material to create one larger unified work. This musical mosaic is highly descriptive of Chagall's windows. The two instruments play completely disjunct from one another in terms of rhythm and harmony, however, the two instruments build in intensity and crescendo throughout the cadenza.

At circle 2, the organ and trumpet again join forces and perform a brief, altered statement of the troparion. Soon after at circle 3, and organ interlude again quotes the troparion in two mutations. After this brief quotation, the organ plays an extremely harsh, dissonant, and rhythmic segue to prepare the listener for circle 4.

Arriving at circle 4, Eben quotes a hymn of his own, *Antiphons and Hymns* (Figure 17). This shift from harsh and dissonant to powerful and tonal is intentional. The Tribe of Levi had a similar transition that Eben depicts in this movement.

![Figure 3.16: Eben quotes his own Hymns and Antiphons.](image-url)
In the Torah, Levi was known to have conspired with his brother Simeon in the murder of their fellow brother, Joseph. Father Jacob learns of this great sin and as states,

“Simeon and Levi are brothers; weapons of violence are their swords.
May I never come into their council;
may I not be joined to their company—for in their anger they killed men,
and at their whim they hamstrung oxen.
Cursed be their anger, for it is fierce,
and their wrath, for it is cruel!
I will divide them in Jacob, and scatter them in Israel. [Genesis 49:5-7]\(^97\)

Through this incredible betrayal, a blemish is placed upon the honor of both Simeon and Levi. As punishment, the father demands their exile and separation. After this initial judgment, Levi and Simeon travel two starkly different paths. Simeon continues his wicked ways and is punished by a plague that destroys nearly two thirds of his tribe, as denoted in the Old Testament book of Numbers. Levi instead, makes a fresh start, changing his earlier cursed ways and finding redemption. As Thomas Tully states, “The sinner has the ability to 'cleave' the sin from his character. If he clings to the sin, then sin and sinner go together. If he turns to penitence, then the greater his deliverance.”\(^98\) This is the precise path Levi chooses as he finds redemption and is “alive and afire with the zeal of God.”\(^99\)

The second section of The Gold Window could be seen as a depiction of this story. Through great trial and tribulation, the hymn song symbolizing redemption is used in

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\(^98\) Tully 33.

\(^99\) Tully 37.
altered states. First at circle 4, the tune is stated in C major, then six measures later modulating to Db. At circle 5, the tune modulates upward again to E major. One measure after circle 6, the tune modulates another half-step up to F major. Finally, the metamorphosis and reconciliation with God is represented as the hymn tune finally is stated in an unaltered state at circle 9 in the key of Bb major (Figure 18).

Figure 3.17: This closing section signifies Levi's completed redemption.
The translation of this story is present in the music as well as the in Chagall's window. The Star of David and the Chalice are symbolizing God are seen in the middle of the window. By Jaffé's description, the Star of David is an embellishment of the symbol of the circle, thus, signifying absolution with God. Clearly visible in the window, the three animals are drawn toward these symbols. The fourth animal, a red, horned bird is fleeing away from these. This bird symbolizes Simeon and his unrepentant ways, refusing to reconcile his wicked past. Chagall uses red as the primary color of Simeon's window, and this red bird is Simeon's cameo appearance in Levi's window. In true Old Testament fashion, this all takes scene according to the Law of God as depicted by the Tablets of the Commandments below.

100 Jaffé 314.
CHAPTER 4: FOUR THEMES BASED ON PAINTINGS OF EDWARD MUNCH

4.1 THE LIFE OF EDVARD MUNCH

Edvard Munch was born on a small farm outside of the village in Löiten in Eastern Norway on December 12th, 1863. His style is unique and highly influential as a Naturalist, Symbolist and Expressionist painter. Expressionism was an artistic movement described as, “ruthless expression of disturbing or distasteful emotions, often with a stylistic violence that may involve pushing ideas to their extremes or treating the subject matter with incisive parody.”¹⁰¹ Munch is lauded by historians as one of the most important artists of the late 19th and early 20th centuries.

His father was a priest and most of his immediate family members were mostly farmers, fishers, and sailors. However, there were several artists in his family, most notably Jacob Munch, who was also a officer in the Norwegian Army. A year after Edvard's his birth, the Munch family moved to Oslo where Edvard spent his earliest years. His early life was riddled with tragedy, losing his mother at age five to tuberculosis, and his sister to the same affliction at age fourteen.

Most historians classify Munch's artistic life in to three distinct eras of production, identified as his early, middle, and late periods. His early period is noted as lasting

between the years 1863 and 1892. The loss of his mother and sister left him with his father and younger siblings with whom he felt little kinship. These two great tragic losses, coupled with the fact that his family moved often, made lasting friendships nearly impossible. Art historian, Laura Schmid, best describes this era in Munch's life, “The trials of Munch’s early childhood all center on loss and the isolation it creates.” These themes are apparent in early period in works such as his self-portraits, *The Sick Child*, and the earliest works in the visual poem he titled *The Frieze of Life*.

His middle period, from 1892-1908, was perhaps the darkest period of his life. Although receiving some praise from his earliest works, his career as a whole had suffered many damaging setbacks. He was repeatedly and harshly criticized in three major Norwegian newspapers, his Berlin exhibit closed after only one week, and many of his contemporaries publicly ridiculed his paintings. Munch rejected this negativity and isolated himself, electing to showcase his work himself and not through a gallery. Not only was his career in shambles, his personal life was in ruins as well. His unloving father died and his lover, Milly Thaulow, ended their relationship. This era of despair continued until Munch finally admitted himself to a mental hospital in 1908, where he suffered a full mental breakdown. After a year of intense treatment, he left feeling renewed and full of life.

His late period is acknowledged to have lasted from 1909 until his death in 1944. Although experiencing several setbacks in his recovery, this era was a period of rebirth and self-actualization. In 1914, after a controversial contest, his work was selected to

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102 Laura Schmid, *Edvard Munch: His Life As Told Through Self-Portraits* (Master Thesis, University of South Carolina, 2009), pg. 5.
103 Schmid 3.
decorate the Aula building at the University of Oslo. He also began receiving praise for his works in Norway. This success lasted until the Nazi party's rise to power, dubbing his work “degenerate art.” During World War II, he lived in fear, worrying his works would be destroyed. However, fate was on his side, and his works, although confiscated, remained intact. Munch died at his farmhouse outside of Oslo in 1944, a month after his 80th birthday.

4.2 The Life of Anthony Plog

Composer, trumpeter, and master teacher Anthony Plog was born November 11th, 1947 in Glendale, California. His early musical life was influenced and fostered by his father, Clifton, who was also a trumpet player. After studying trumpet primarily with his father, Anthony also studied with such masters as Irving Bush, Thomas Stevens, and James Stamp. By age 19, his advanced musical development allowed him opportunities to play as an extra with the Los Angeles Philharmonic with conductors Zubin Mehta, James Levine, Michael Tilson Thomas, Claudio Abbado, and others.

After making a name for himself in the Los Angeles musical community, Plog won the principal trumpet audition for the San Antonio Symphony in 1970 where he served for four seasons. From 1974-1976 he served as associate principal of Utah Symphony. In 1976 he returned to Los Angeles and continued working as principal trumpet with Pacific Symphony Orchestra and Los Angeles Chamber Orchestra. He worked briefly with several film studios and is featured on the major motion picture soundtracks of Star Trek, Rocky II, Rocky III, and Altered States.

104 Schmid 106.
Even though the beginning of his career started with an illustrious orchestral résumé, chamber music was also an important part of aspect of Plog’s work. He was a founding member of both the Fine Arts Brass Quintet and the world-renowned Summit Brass. Additionally, he has performed with the Grammy nominated Chicago Chamber Musicians, Chamber Music Northwest, and the Saint Louis Brass Quintet. Mr. Plog has also had a highly successful career as a soloist having toured throughout the United States, Europe, Australia, and Japan. He has produced myriad solo recordings on the BIS, Crystal, Centaur, and Summit Labels.

In addition to a storied performing career, Plog is also widely known as an educator. Since 1976, Plog has held teaching positions with California State University at Northridge, The University of California, University of Southern California Thornton School of Music, The Music Academy of the West, Schola Cantorum (Basel, Switzerland), Malmö Music Academy (Malmö, Sweden), and Accademia di Santa Cecilia in Rome, Italy. In 1993, he joined faculty as professor at the Staatliche Hochschule für Musik in Freiburg, Germany where he currently teaches.

Plog retired from performing in 2001 to focus on his career as a composer and educator. As a composer he is best known for his works for brass. His landmark compositions include: *Four Sketches for Brass Quintet*, *Tuba Concerto*, *Postcards*, and the collection of *Animal Ditties*. His music has been distributed by publishers Western International Music and Brass Press and Editions BIM. He currently publishes under his own label, Anthony Plog Press. Plog has received great reception of his compositions and several have been used as test pieces in major international competitions. Summit
Records released a recording of his works in 1990 titled *Anthony Plog - Colors for Brass* featuring both Summit Brass and Saint Louis Brass Quintet.

### 4.3 Overview of the Four Selected Paintings

**The Sun**

Edvard Munch painstakingly labored to earn the honor of decorating the Aula at University of Oslo between the years 1909 and 1916. These works are described by Munch as “an independent world of ideas” meant to express “the specifically Norwegian, and the universally human”\(^\text{105}\). The image portrays the searing, blazing sun rising from the coastline of Kragerø, a town on the southern coast of Norway\(^\text{106}\). This painting is the centerpiece and largest of the Aula works. The rays beaming from the sun send its rays to the surrounding canvases in the series. It is also the keystone of the Aula’s theme of enlightenment and illumination, projecting the central mission of the university into a majestic, abstract image\(^\text{107}\).

Situated on the campus of University of Oslo, The Aula is an extension of Domus Media, the central building of the university campus. Holger Sinding-Larsen and Harald Bødtker designed the Aula building and the new assembly hall was built in commemoration of the University’s centennial anniversary in 1911. The original intent of the hall was for artistic decoration, featuring large, bare walls and several skylights\(^\text{108}\).

In 1909, an open competition was held for a single artist to decorate the Aula's bare walls. Unfortunately, no artist was selected from this competition. A second

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106 *I Aulaen* 4.
107 *I Aulaen* 4.
competition in 1910 also produced no winner in spite of including such invitees as Eilif Peterssen, Gerhard Munthe, and Emanuel Vigeland as well as Munch. A final competition was held in 1911, this time between only Vigeland and Munch. The decision of the winner was an heated debate that art historians have dubbed the “Aula controversy”. It was not until 1914 that Edvard Munch was declared winner and was commissioned to decorate the hall. Finally, on September 19th, 1916 the University received the 11 paintings requested of Munch. His paintings in the University Aula are considered landmark works of Norwegian monumental painting.

The Dance of Life

In 1900, Edvard Munch finished work on the famous painting, "The Dance of Life." This work depicts three separate stages of life through the use of three female subjects. The first, clad in white, portrays innocence and youth and is in the left of the painting. The second, dressed in red and the only subject with a partner, represents sexual passion. The third, clothed in black, is a lonely and sad older lady on the right side of the painting and represents decline and death.

According to historian, Roman Jaster, the scene is set on a fjord in Oslo. This painting belongs to a set dubbed the "Frieze of Life," and intended to be a social commentary on the state of modern man. Munch described this cycle of paintings as a 'visual poem' and wrote of its meaning: "Through them all there winds the curving shore line, and beyond it the sea, while under the trees, life, with all its complexities of grief

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110 Jaster.
and joy, carries on." In the Frieze of Life there are three major themes: love, anxiety and death. These three themes are each clearly showcased in the *The Dance of Life* thus, making this painting a focal point in the series.

**Young Woman Embracing Death**

Munch completed this oil painting in 1893. The work features depicts a nude female figure passionately kissing death, represented by a bare, fleshless skeleton. The interesting implication of this work is the woman's willing embrace and implied seduction of death. This piece was one of the first in the aforementioned *Frieze of Life* series. This work also acts as recurring image in Munch's work with recapitulations of this work in *Death and the Maiden* and *The Kiss of Death*.

**Starry Night**

This painting is also a part of the *Frieze of Life* collection and like *Dance of Life* is a depiction of a fjord in Oslo. This work, completed in 1893, shares the name with one of Vincent Van Gogh's most famous works completed a mere three years earlier. Although the two paintings share the same title, the two artists portray very different ideas in their depictions of the illuminated night. While Van Gogh displays a scene of awe-struck wonder and infinite possibility, Munch's painting evokes a more melancholy mood.

Currently the painting is on exhibition at The Getty Center in Los Angeles, California. The museum's curator describes that the landscape is used as a 'vehicle for

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112 Jaster, "The Dance of Life."
expressing the artist's feeling for sadness and longing.”⁸¹¹⁴ Munch describes his process of this work by stating, “Nature is a means to an end; not an end itself. A landscape will alter according to the person that sees it, and the artist will produce a picture that expresses his own personal feelings. It is these feelings which are crucial. Nature is merely the means of conveying them.”⁸¹¹⁵ The feelings Munch evokes in the painting are those of melancholy loneliness and a dichotomy of life and death. The trees, seemingly bleeding, are juxtaposed with the shore's jagged embrace of the land, portraying the duality of life and death.

4.4 Overview of Four Themes on Paintings of Edward Munch

Anthony Plog published Four Themes on Paintings of Edward Munch⁸¹¹⁶ in 1986. In our interview, Mr. Plog stated his intentions were to “display his impressions of the paintings rather than a direct interpretation.” In other words, these pieces display his metaphorical understanding of Munch's message, translated into his own musical language.

Interestingly, Plog was not inspired by other works in the same vein, but directly by Munch's work in general. He states that during his work on the Four Themes, he was working on other pieces, too. “I wrote this during a period when I was writing two other pieces with themes even darker than Munch - The Bells by Edgar Allan Poe, and some World War I poems by Siegfrid Sassoon.”⁸¹¹⁷ Like Munch's Frieze of Life, the Four Themes centralizes a theme of natural cycles including life and death. As Plog states,

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⁸¹¹⁵ The Getty Museum.
⁸¹¹⁶ The composer chose to use the English spelling of Munch's forename in the title of this work. Hence, all references to the musical composition shall be made as the composer noted. All references to the artist shall be made with the spelling “Edvard.” "Interview With Anthony Plog," e-mail interview by author, October 20, 2012.
⁸¹¹⁷ Plog Interview.
“The Munch and Poe [pieces] are a bit alike in that the progression from movement to movement is one of light to dark.”

Figure 4.1: Munch’s the Sun, which decorates the University of Oslo’s Aula Building.

118 Plog Interview.
119 I Aulaen 4.
The Sun

Anthony Plog chooses Munch's vivid and brilliant depiction of *The Sun* to begin his cycle of *Four Themes on Paintings of Edward Munch*. As stated before, each of the chosen works for this piece deal with the main thematic idea of cycles, particularly natural cycles. What is unclear to the viewer and to the listener of both the painting and the musical translation is whether this painting is expressing a rising or setting sun. However, in Plog's depiction, it may be said that both are present. By utilizing a basic ternary form, the opening section might be thought of as a sunrise and the recapitulation symbolize a sunset.

The opening phrase is presented with solo trumpet, two stacked ninths a fifth apart, provide the images of expanse and breadth. Although the painting is enormous, 14.9 feet by 25.6 feet, Plog states, “my inspiration came from the very bright colors (garish in a way), and so that brightness is prominent in much of the writing”. The brightness of color is evident in Plog's opening statement, which symbolizes sunrise, with the upwardly leaping trumpet. The opening theme is presented in the first six measures and from here, Plog seeks to expound upon this theme.

In order to create severe contrast in color, Munch uses cool blue and earthy green

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120 I Aulaen 4.
121 Plog Interview.
hues in the painting. Plog creates similar contrast by prescribing the use of cup mute in measure 14. The leaping intervals of the trumpet are smoothed by the use of this mute. These cool colors fuse together in the ensemble, like in the painting, in measure 17 whereby the contrary chromatic motion meets in the trumpet and organ (Figure 4.2).

Figure 4.2: This passage displaying chromatic contrary motion displays Plog’s musical translation of Munch’s blending colors.

The organ interlude provides winding chromatic passages that are again joined by the muted trumpet. The contrasts in note length allow for expression of the smoothed lines upon the cool, blue rocks, the darkest portion of this otherwise brilliantly hued painting. Plog composes this by using the original theme, transposed down a major third in measure 33.

In measure 36, the organ begins a repeated and growing theme mounting in intensity until the return of the trumpet in measure 46. As a personal thought of interpretation, it may be imagined that the organ uses this motif to follow the multi-colored radiations back to the sun at center of the painting. The movement ends with a cadence in D major, perhaps symbolizing a blazing sunset and completing the natural cycle.
Figure 4.3: Munch's Dance of Life, depicting the life cycle of a woman.
The Dance of Life

The second movement, *The Dance of Life*, is a lilting waltz-like triptych that displays three distinct scenes of the life cycle. According to composer, “The three women in the front of the painting portray the passage of life, from innocence through passion to death.”¹²³ Plog states that he views this symbolism from Munch via the dresses worn by the subjects. The dresses white, red, and black refer to innocence, passion, and death, respectively.¹²⁴ Plog states that he “uses a constant theme where he tried to portray these three ideas.”¹²⁵

The introduction to this movement begins with a four measure, cyclical motif in the organ to create the dance-like feel. The trumpet enters sounding the theme from measure 4 until measure 16, outlined in E Lydian. The dampened, cup muted trumpet plays a simple, sweet, and graceful melody perhaps symbolizing youth, naivety, and innocence. In measure 17, the organ transposes the same cyclical motive up one half step (F Lydian) and echoes the theme in the left hand, as the trumpet adds a sweet descant perhaps symbolizing growth.

The second subject, the passionate dancing lady in red, is depicted starting at measure 29. The simple and regular waltz-like feel is abandoned for more adventurous mixed-meter dance. The trumpet's use of a straight mute creates a brighter sound and the busier melody takes the theme upon a longer, more impassioned dance. This section begins in F-sharp Lydian until the transition to G-major in measure 34. This brief touch

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¹²³ Plog Interview.
¹²⁴ Plog Interview.
¹²⁵ Plog Interview.
of G major lasts wistfully until one beat before measure 39, where a smooth, graceful, and flowing chromatic section begins in measure 41.

The lightness and playfulness of the passionate, lady in red may be construed as being tainted by the loss of her innocence and symbolized in the phrase beginning in measure 52. This darker, ominous organ interlude is met with a relentless pulsing eighth note ostinato (Figure 4.4).

Figure 4.4: The driving eighth notes that represent the Munch’s lady in red.

This constant rhythmic pulse depicts the wild passionate dance with man in Munch's painting. It is interesting to note the color change of the faces from innocence to passion. Innocence's face is pink, girlish, and full of health and life. Passion's face is green, almost putrid, with dark circles around her eyes. This wilted image is personified in Plog’s depiction of her loss of innocence. This is quite common in Munch's art. Quite often he depicted women in a negative light, as he felt inferior and rejected from the women he desired.126 Thus in his paintings he depicts the women with “unflattering

126 Schmid 3.
physical appearances that overtly express their undesirable inner qualities." The gaunt features of the passionate lady may be symbolized in the organ interlude by harsh, angular fifths in parallel motion. The trumpet embraces this theme and then brings about a new transition to death in measure 86.

Munch displays the elder lady alone and in sadness, looking back on her two previously lived epochs. Plog composes this frustration in the organ interlude at measure 86, using chromatic right hand flourishes atop the main augmented theme in the left hand and pedals. The trumpet enters again in cup mute in measure 98 with the main theme that is augmented across bar lines while the organ continues the dance that is now in slow quarters. Beginning in measure 102, aberrations in the constant dance rhythm of the organ may symbolically reference death's imminent presence (Figure 4.5).

![Figure 4.5: The once driving rhythmic pulse begins to fade to rests. Thus, old age is symbolized.](image)

127 Schmid 3.
Soon, her last breaths are depicted as the quadruplet quarters betray all sense of time, and the organ joins on sustained stacked fourths symbolizing stability and finality (Figure 4.6).

*Figure 4.6: Death claims the old lady in black as the Dance of Life draws to an end.*
Figure 4.7: Munch's Young Woman Embracing Death
Young Woman Embracing Death

The third movement of Plog's Munch cycle continues with the same morose theme that ended the second movement. It is imperative to note a discrepancy in the score in reference to this painting. The score titles the movement *Woman Embracing Death* and that may describe several of Munch’s works. However, Plog insists, the painting he referenced is titled, *Young Woman Embracing Death.* The depiction of death is common in Munch's works, especially as related to women. One of Munch's most famous works, *Death in the Sick Room,* displays his ill and dying sister as family and friends surround her bed in sadness. *Young Woman Embracing Death,* however shows a much different scene altogether; one depicting the seduction and acceptance of death rather than avoidance.

Plog begins this movement by portraying the skeleton in the organ and the young lady in the trumpet (Figure 4.8).

![Figure 4.8](image)

*Figure 4.8: The Skeleton, representing death, is depicted in the unpredictable rhythms in the organ.*

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129 Plog Interview.
130 Plog Interview.
The organ starts in the left hand with disjointed and unpredictable landings for the first 4 measures. In measure 5 Plog adds a squeaking complimented right hand perhaps as to depict the skeleton in an unstable gait. Plog’s additional intention was to not only show the embrace of this woman, but her seduction of death.\textsuperscript{131} This is apparent as the trumpet enters in measure 14 with soft, cup muted flourishes to sustained pitches. This melody sings offering small, calculated gestures, one after another possibly in enticement of death.

This painting of Munch is very minimalistic, featuring only the subjects with no background. Plog finds this interesting and decides to try and approach his translation by, “looking at the subject from both sides.”\textsuperscript{132} In measure 34, it may be interpreted as the trumpet reacting to death by mimicking the off-kilter movements of the organ. Continuing with this possible analysis, the two paltry characters dance from measures 38 to 44, however, only one character remains. In the end death, the skeleton, walks off alone.

\textsuperscript{131} Plog Interview.  
\textsuperscript{132} Plog Interview.
Figure 4.9: Munch's Starry Night.
Night

The final movement of the *Four Themes on Paintings of Edward Munch* is Night. As in the previous movement, the actual work in reference is ambiguous. However, Plog clarified in interview specifically that precise painting referenced is titled *Starry Night*. This movement he describes simply as “a study of death.”\(^1\) The dark colors, and reference to night are a stark contrast from the opening brightness of *The Sun*. Cycles such as life and death, youth to age, and sunrise and sunset are displayed throughout this work, thus, *Starry Night* is an apropos finish to complete his Munch cycle.

The organ begins the final movement with a pulsing homophonic rhythm for two measures that may be seen as depicting life, using the same rhythmic technique as in *Dance of Life*. The trumpet enters in measure 2, singing a mournful tune. This tune is noted by sustained tones at the beginning and ending of the phrase, with passages of chromatic eighths in the middle. The trumpet repeats this pattern yet again, beginning in measure 9 and one last time beginning at measure 14.

At measure 18, intensity mounts, the organ and trumpet become much more rhythmic. A sequence of chromatic lines occur beginning in measure 24 and ending with a final flourish from the organ in measure 27. Here, Plog, like many composers before him, uses chromaticism to symbolize death.\(^2\) In measure 28, the trumpet and organ bring the final movement to a close with the depiction of death, ending on two stacked fifths a half step apart in the organ, and a sustained pitch in the muted trumpet.

\(^1\) Plog Interview.
\(^2\) Famous examples include *Dido’s Lament* from Henry Purcell,’s *Dido and Aeneas*, *Crucifixus* from J.S. Bach’s Mass in B-minor, and *Lacrimosa* from W.A. Mozart’s *Requiem*. 

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CHAPTER 5: MONUMENTS

5.1 THE LIFE OF JENNIFER MITCHELL

Jennifer Mitchell was born March 29, 1974. She studied in Atlanta at her high school as a trombonist and later attended the Eastman School of Music in Rochester, New York in 1992. After studying for a year, she was introduced to the world of electronic music and sought a career as a professional DJ. She left studies at Eastman to study music at University of Georgia for one year, where she earned a residency as a DJ with the elite group, Star Children. Performing under the moniker DJ Little Jen, she performed in Atlanta, Pittsburgh, Baltimore, San Francisco, Dallas, Houston, Austin, Cincinnati, and other cities throughout the United States as an Atmospheric Drum and Bass DJ. She was regaled throughout the United States as a pioneer of Ambient and Atmospheric Drum and Bass electronic music. In 1994, she was one of the foremost voices of the Drum and Bass style of electronic music in Atlanta. From here, she earned recognition winning the title of DJ of the year in Baltimore in 1996. She later went on to win DJ of the year in Atlanta in 2006 as well.

She has collaborated with groups such as Atlanta's new music group, Bent Frequency, and The Atlanta Ballet. Sonic Soul Recordings released her first ambient electronic music recording, Lullabye, in 1997 on Cloudwatch: a Freeform Gathering
label. Since then, her self-described DJ career has lead her on a “rock star tour of the country” allowing her performances to crowds as large as 20,000. She was the DJ in residence at DragonCon conference in Atlanta in 2012. She currently continues an active DJ career throughout the United States.

In 2001, Jennifer resumed classical studies at Georgia State University with trombonist Tom Gibson. She graduated with a Bachelor of Music in Performance degree and immediately began her Master of Music studies in composition in 2005. Her first composition, a trombone quartet, received praise amongst the Georgia State University faculty. Her professors and mentors in Atlanta aided in fostering her talents as a composer. In 2008 she was hired on the faculty of Kennesaw State University to teach composition, music theory, aural skills, and music appreciation. She has received commissions from the Georgia Youth Brass Band, the Georgia State University Percussion Ensemble, the Georgia State University Brass Ensemble, the International Euphonium Institute, and Colin Williams, principal trombone of the Atlanta Symphony Orchestra. She currently resides in Atlanta where she maintains an active career as a freelance trombonist and teaches at Kennesaw State University.

5.2 OVERVIEW OF THE YUGOSLAVIAN MONUMENTS AND THEIR ARTISTS

In the essay found in Jan Kempenaers' book, Spomenik, Willem Jan Neutelings writes:

In the rugged, mountainous regions of the former Yugoslavia, Spomeniks are everywhere. You’ll see them on strategic outcrops, lofty passes and sweeping plateaus: gigantic sculptures, firmly anchored to the rocks. They are objects of stunning beauty. Their abstract geometric shapes recall macro views of viruses, flower-petal goblets,
crystals. They are built of indestructible materials like reinforced concrete, steel and granite. Some are solid, others hollow. The largest Spomeniks even afford access to the public, teetering on the boundary where sculpture becomes architecture.\textsuperscript{136}

This opening statement speaks to the multitude and magnitude of these incredible structures. Neutelings points out that few people outside of former Yugoslavia are even aware of their existence. At one time there were literally thousands of them, commemorating the deeply moving and horrifying tragedies of World War II. They were monuments built in honor for those defended against the German super-power of the 1940s, intense civil war, and genocide. Today only a fraction of them remain intact, but those that still exist do so in a world that has almost forgotten the perilous environment from which they were created. Thus, without this remembrance, these monuments live on as pure art in a deserted landscape.

These monuments were commissioned by first President of Yugoslavia Josip Broz Tito throughout the 1960s and 1970s to display might, courage, and confidence in the Yugoslavian Socialist Republic.\textsuperscript{137} They stand today as reminders of the past, paying homage to the victims of horrible events and beacons of hope for the future.

\textbf{Jasenovac}

The monument was completed in 1966 on the site of a concentration camp in Jasenovac, Croatia. At this time there were two other internment camps for the political prisoners of World War II in Croatia. However, in the fall of 1941, the two other camps

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\textsuperscript{136} Jan Kempenaers and Willem Jan Neutelings, \textit{Spomenik} (Amsterdam: Roma Publications, 2010), p. 67. \\
\textsuperscript{137} Neutlings 67.
\end{flushright}
were deemed too dilapidated and were shut down; their remaining prisoners were to be sent to the new camp built in Jasenovac. This camp, dubbed Brickworks, was an industrial powerhouse, using the prisoners as slave workers.\textsuperscript{138} Of the 7,000 workers who were to be transferred to this camp, only 1,500 actually arrived; the others were killed.\textsuperscript{139} These killings were also carried out in the most brutal ways imaginable. Many of the captives were killed by a knife to the throat.\textsuperscript{140} In addition to hard labor, Jasenovac was also an extermination camp, one of Europe's largest, and the only one not operated by the Germans.\textsuperscript{141} This camp was founded under the operation of the Ustaša, or Croatian Revolutionary Movement which was associated as being a puppet state of Third Reich in Germany.\textsuperscript{142} Under the rule of this regime, estimates of total casualties in this camp total between 80,000 and 100,000 Serbs, Croats, Jews, and Roma peoples.\textsuperscript{143}

In March and April of 1945 the allied forces of the Croatian Partisans bombed Brickworks and the camp director ordered the extermination of the remaining prisoners. In addition, the camp and village of Jasenovac were ordered to be demolished as to leave no trace of the crimes committed. The prisoners were systematically exterminated through the most brutal means possible, and those who lived were forced to cremate the mutilated dead bodies. The remaining female survivors were killed in April of 1945. The remaining men, numbering around 600, tried to escape. Of this group, only ninety-two survived. The monument was designed and constructed by architect Bogdan

\begin{verbatim}
139 Jasenovac Camp III (Brickworks)
140 Jasenovac Camp III (Brickworks)
141 Jasenovac Camp III (Brickworks)
142 Jasenovac Camp III (Brickworks)
143 Jasenovac Camp III (Brickworks)
\end{verbatim}
Bogdanovic in 1966. He was a soldier for the Partisan Army in World War II in Croatia, receiving a medal for bravery. After the war he continued his studies and graduated from the Faculty of Architecture in Belgrade in 1950. From here he became a junior lecturer in the Urbanism Department and in 1960 he was promoted to full professor at the University in Belgrade. In 1970 he became Dean of the Faculty. In 1994 he was made a foreign member of the Russian Academy of Architecture. He was a founder member of the International Academy of Architecture. As a fierce opponent of nationalism in Serbia, he served as Mayor of Belgrade between 1982 and 1986.

After the Velvet Revolution of 1989, there were several attempts made to break into his home, and he was threatened with lynching. In 1993 he moved to Vienna, Austria and in 2002 was awarded a prize by the Austrian government for a lifetime of work in science and art. In addition to designing the Jasenovac memorial, he designed several other memorials in other cities. He died peacefully in Vienna, in 2010.

Makljen

The remnants of the monument that stands on Mount Makljen outside the village of Prozor, Bosnia-Herzegovina bears little resemblance to its original grandeur. This monument commemorates those who fought in a battle of the Anti-Fascist National War of Liberation during World War II in February of 1943. During this conflict, the Supreme Command of the People’s Liberation Movement ordered that German troops should be prevented at all costs from reaching the central hospital where wounded

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144 Jasenovac Camp III (Brickworks)

soldiers were being treated. It soon was dubbed the 'Battle for the Wounded' and is one of the most famous war stories of this era inspiring several propaganda films.146

The monument was designed by artist Boško Kućanski, born in Krbavica, Lika on May 29, 1931. The structure was completed and opened to the public on November 12, 1978. According to documents provided by the Bosnian government, “Traditional mythology and history often form the inspiration for Boško Kućanski’s creations, as in the case of the monument on Mount Makljen. The monument was an abstract image of a raised fist made of white artificial stone. President Josip Broz Tito noticed this likeness to a fist and he nicknamed the monument “fist”. 147 This work was inspired by the struggle for national liberation and the humane reasons for which the “Battle for the Wounded” was fought.”148 Unfortunately, the monument was rigged with explosives and blown up during the night of November 12th, 2000. Sadly the mystery of who committed this act remains unresolved.

As an artist, Boško Kućanski was highly influenced by the Vorticism movement, which is closely related to Cubism, and favors abstraction as opposed to literal depictions.149 In addition to being one of Bosnia's most celebrated sculptors, he is also a dentist. Translated from an interview in 2007, Kućanski speaks of his artistic expression:

“If there's something you love to do, then the time and space must be found... in the end you are always chasing something in the creative act. I never imagined that I would make a huge exhibition, or that I will receive

146 Hadžimuhamedović.
148 Hadžimuhamedović.
recognition, but with time it came spontaneously. I'm trying to do with pleasure, everything we do in life we do for ourselves, not for others. I do not know that those who read this know how to interpret it, but some will hear this and will understand. Everything we do, must be purely for some spiritual satisfaction.”

Kučanski still works and lives today in his Sarajevo studio.

**Illirska Bistrica**

Janez Lenassi designed the sculpture that sits in Illirska Bistrica, Slovenia. The monument is dedicated to fallen Slovenian soldiers and is the only of its kind in Slovenia. The artist was born in Opatija, Slovenia on July 3rd, 1927. He attended the Academy of Fine Arts in Ljubljana and graduated in 1951. He later joined the faculty there as assistant professor in 1982. In addition, he taught in various secondary schools in Slovenia before his appointment to becoming a university professor as a valued educator, participating in more than thirty international sculpture symposiums in Israel, The United States, Japan and across Europe. He created many highly praised works and is in private and public collections around the world. He died peacefully in his home surrounded by family on January 26th, 2008. The artist's website provides these words from Cyril Zupanc, Slovenian poet, about the dedication of the monument at Illirska Bistrica:

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This is not a monument in the sense of “rest in peace”, since it speaks of a straight, regular and irrevocable path to beauty, to humanity and to freedom. Those who have found their final resting place here gave themselves for the cause. The artist Janez Lenassi worked with the Istrian stone. He gave it nothing and took away nothing. With a vehement gesture he created a powerfully suggestive work from two whole squares, creating a place at which one will lay, in spirit, one’s gift to the victims and at the same time remember that they sacrificed themselves for something better, something sublime.\[152\\]

**Kadinjaca**

The multi-tiered, sunbursting monument in Kadinjaca, Serbia was designed in collaboration by sculptor Miodrag Živković and architect Aleksandar Đokić. The monument is dedicated to the Worker's Battalion that provided fierce resistance to an over-powering German enemy during their crippling offensive against the Republic of Užice. Tragically, the Workers Battalion, although brave, was completely decimated in the battle of Kadinjača on November 29th, 1941.

Miodrag Živković was born in Leskovac, Serbia in 1928. After the Serbian liberation in 1944, he moved to Belgrade and attended university. He has won many prizes in international competitions for his sculptures such as: Second prize in the Yugoslav competition for the Memorial Chapel in Rome, Italy; First Prize in the International Competition for a Monument to Heroes of Warsaw, Poland; First prize in the Competition for his obelisk at the fair in Lagos, Nigeria, as well as many others within Serbia. He currently lives in Belgrade where he still works today.

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Aleksandar Đokić was born in Belgrade December 28th, 1936. He was a Serbian architect first praised for his original work in the Brutalist styles. Brutalism favors harsh concrete or stone structures, often in linear and block shapes. Đokić graduated from the University of Belgrade Faculty of Architecture. His most famous opus is the Center of Norwegian-Yugoslav Friendship in the village of Gornji Milanovac. Aleksandar Đokić died in Belgrade at the age of 65.

The monument was built in phases from the years 1952 to 1979. With many surrounding towers, the two focal points are the obelisk and the sunburst. The following words translated from Serbian by poet, Slavko Vukosavljević, which are inscribed upon the monument:

“My Native country, did you know? There is a whole battalion killed. Red blood blossomed through the snow cover, cold and white. At night snow overblown that also. However, in the south ... Military walk... fourteenth kilometer will fall, but never will Kadinjača."

5.3 Overview of Spomeniks for Trumpet and Organ

The current author commissioned the piece Spomeniks by Jennifer Mitchell in January of 2012. Originally, the piece was first mentioned in a conversation during a rehearsal break of the Georgia Brass Band, where both are members. In passing, it was asked if she would write a small piece. Over months of exchanges in ideas, it turned into the twelve-minute work, Spomeniks.

During the first six months, only sketches were produced. Upon seeing photographs of the Yugoslavian monuments, Mitchell discovered the inspiration for Spomeniks, scrapping her early sketches and starting over. She described seeing the photographs of the monuments for the first time as “profound and breath-taking.”

From here, she sought out the book titled *Spomenik* by Jan Kempenaers and began writing the composition. Mitchell describes writing the pieces as a process of viewing the photographs, trying them on keyboard, imagining them, and then committing them to paper. This process of writing took place during her summer stay at Interlochen Arts Camp, where she worked on faculty for the summer.

In August of 2012, the composer delivered the first draft of the piece. After a few corrections the final piece materialized in October. The premier was on my final Solo Doctoral recital on November 19th, 2012 at Trinity Episcopal Cathedral in Columbia, SC with organist Kyle Ritter. After this premier Mitchell wished to augment the third movement to provide greater description of the monument.

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155 Mitchell interview.
156 Mitchell interview.
5.4 Analysis and Performance Suggestions of Jennifer Mitchell’s Spomeniks

Jasenovac

The opening movement of Monuments depicts the beautiful Jasenovac Flower Monument. Beginning with a single pitch in the organ, the trumpet joins in measure 3 with a chant-like melody. The opening of this movement signifies a first glimpse of this

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157 Jan Kempenaers and Willem Jan Neutelings, Spomenik (Amsterdam: Roma Publications, 2010), pg. 31.
monument from a distance and as the movement progresses, the viewer gains a closer prospective of the monument (Figure 5.2).  

Figure 5.2. The opening of Jasenovac movement.

In measure 13, the organ adds another octave to the sustained drone and the trumpet continues with its chant-like melody. The addition of the octaves in the organ is meant to mimic the blossoming Jasenovac Flower, blossoming in volume, texture, and intensity throughout the movement. The texture of sustained D octaves is enhanced in measure 23 and then once again in measure 26. In measure 26, the trumpet becomes much more rhythmically excited, but is still meant to employ a somber and serious chant-like sound signifying the viewer's approach to the monument.

In measure 34, the organ begins to interact melodically in D minor and through the use of suspensions. As the organ becomes more interactive, the dynamics of the ensemble are increased displaying a sense of visual perspective. The climax of this

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158 Mitchell Interview.
159 Mitchell Interview.
movement coincides at the moment when viewer of the monument comes closest to the structure; this occurs musically between measures 36 and 48 (Figure 5.3).

![Musical notation of Figure 5.3](image)

Figure 5.3: The music symbolizes the blossoming flower.

The beginning of the new trumpet phrase in measure 49 shows a return to reduced texture and harmonic movement in the organ. In measure 64, the organ reduces texture, using only manuals, and in measure 68, only the right hand. From here the viewer and listener walk away from the monument and the music fades in dynamic and texture. For a brief moment there should be silence in the transition to the second movement. This also allows the organ to change registration for the next movement.
The second movement is based on the structure at Makljen, a shift between the monument in its formerly fist-shaped form and the current destroyed form. The composer uses two juxtaposed motifs in order to express this duality: a whole-tone motif, symbolizing the destroyed monument, and a tonal, diatonic motif symbolizing the complete monument. In measure 75, the organ begins with the whole-tone melody.

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160 Kempenaers 43.
162 Mitchell Interview.
163 Mitchell Interview.
This eerie depiction continues until measure 89 where the organ realizes the completed monument for the first time in D-flat Major. Following a three-measure transition, the trumpet enters in measure 98 with the whole-tone motif. Then in measure 103, the monument is again referenced in its complete form. This duality of before and after is juxtaposed in the trumpet and organ from measures 109 to 120. Here a brief organ interlude precedes the trumpet to return to the whole-tone melody.

Foreshadowing the destruction of this monument, the two compositional techniques meet in measure 131. Here the composer presents a lush F major seventh chord sustained in the organ as the trumpet exhibits a juxtaposition of the two main motives. In measure 142, the trumpet returns with the whole-tone motif until the arrival of the diatonic motif in measure 157. The motives are again joined in juxtaposition beginning in measure 162 (Figure 5.6).

Figure 5.6: The juxtaposition of the whole tone and diatonic themes display the monument in its destructed and complete form, respectively.

This pattern of motivic oscillation continues until a whole-tone sequence beginning in measure 181. This sequence leads directly to the cadenza that begins in measure 192.
According to the composer, this cadenza signifies the destruction of this monument. The open fifths signify stability and the chromatic flourishes symbolize the destruction of the monument\textsuperscript{164}. The cadenza ends promptly with the transition to the third movement.

\begin{figure}[h]
\centering
\includegraphics[width=0.5\textwidth]{monument_at_ilirska_bistrica.jpg}
\caption{The monument at Ilirska Bistrica}
\end{figure}

\textbf{Ilirska Bistrica}

Mitchell uses the monument in Ilirska Bistrica, Slovenia as inspiration for the third movement of her \textit{Monuments} cycle. This movement is constructed around parallel movement of major seventh chords and is meant to be free and cadenza-like\textsuperscript{166}. The notation of this movement provides assistance in the delivery of the pacing of the phrases. Thus, if the performers play precisely as notated, metric modulation will provide the effect of ‘ebb and flow’ rubato to the listener (Figure 5.8). The organ is meant

\begin{flushleft}
\textsuperscript{164} Mitchell Interview.  \\
\textsuperscript{165} Kempenaers 29.  \\
\textsuperscript{166} Mitchell Interview. 
\end{flushleft}
to depict the rigid cube structure of the outside of the monument and the trumpet displays the oval-shaped insides\textsuperscript{167}.

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{figure5.8.png}
\caption{This cadenza-like movement is based around stacked major seventh chords.}
\end{figure}

The movement begins with a series of major seventh chords in parallel motion. The harmonic movement of the first six measures echoes in different rhythms and transposed down one half step. For most instances in this movement, the harmony only lingers for one measure before changing. From measure 218 onward there is no pattern to which the harmonies change, thus creating an ethereal and floating feel.

The movement winds through each measure of major seventh harmony until measure 238. At this point, harmonic motion slows as each chord lasts for two measures. This continues until measure 245, where the sustained F-Sharp Major seventh chord sustains for the final five measures of this movement.

\textsuperscript{167} Mitchell Interview.
Figure 5.9: The Kadinjaca monument
Kadinjaca

The finale to Mitchell's *Monuments* is based on the beautiful sunburst monument at Kadinjaca. The organ begins this movement with a slow, ominous dirge in F phrygian mode. These first fourteen measures of the finale symbolize the surrounding pillars and formations leading up to the largest portion of the monument. In measure 256, the organ states the primary theme of this movement (Figure 5.10).

![Figure 5.10](image-url)  
*Figure 5.10: The phrygian mode in the organ creates a slow dirge-like opening.*

The trumpet enters in measure 265 with a direct modulation to F major, providing an uplifting descant that depicts the brilliant sunburst at the center of the monument (Figure 5.11).

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169 Mitchell Interview.
170 Mitchell Interview.
In measure 270, a descant flourishes and the tonality shifts to C major for a measure, then returns back to F major. As the trumpet elaborates upon the material, the viewer is meant to focus more on the sunburst at the center of the structure. The end of the piece depicts brilliant sunlight through the monuments open portal (Figure 5.12).
As the composer stated in interview, the last concert C in the trumpet is optional.\textsuperscript{171} Although inspired from monuments dedicated to horrible events, the desired effect is to end the piece with a sense of hope, signifying the resilience of humanity.\textsuperscript{172}

\begin{flushleft}
\textsuperscript{171} Mitchell Interview. \\
\textsuperscript{172} Mitchell Interview.
\end{flushleft}
CHAPTER 6: SUMMARY

These pieces for trumpet and organ each offer opportunities to employ metaphor for the performer. To provide an effective performance of these works and masterfully present the compositions with integrity, it will be helpful for the performers to understand the original artwork.

A vital suggestion is to provide the listener with visual access the selected artwork. If available, a PowerPoint slideshow of the works is highly encouraged. However, if the performance space does not have a projection system, detailed color copies may be included in the program. Program notes detailing the information on each artist and selected work are strongly encouraged as well. In this age of technology, the use of new and creative performance enhancements, such as those previously mentioned, can help the listener enjoy and understand these visual and musical works.

Although it is possible for one to simply read the notes from the page and offer a performance of these works, a thorough understanding of the artistic implications and themes are especially effective for modern audiences. Especially when paired with visual aids, the impact of the performances will be greatly enhanced. Thus, these works can continue the rich tradition of the historical examples cited in the previous chapters of this document.
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APPENDIX A – INTERVIEW WITH COMPOSER ANTHONY PLOG CONDUCTED VIA EMAIL, OCTOBER, 19 2012

1. For each movement, the exact painting in reference is somewhat ambiguous (Die Sonne, Woman Embracing Death, and Night), which specific paintings are you referencing?

The Sun is the title of the painting, I believe that the others are The Dance of Life, Young Woman Embracing Death, and Starry Night. Sorry for the confusion.

2. What about the works inspired you to write this music?

Sun - my inspiration came from the very bright colors (garish in a way), and so that brightness is prominent in much of the writing.

Dance of Life - The three women in the front of the painting portray the passage of life, from innocence through passion to death (the dresses are white, red, and finally black). So I used the same theme in a way where I tried to portray these three ideas.

Young Woman Embracing Death - a very striking painting, and in my piece the skeleton is represented by the organ, while the young woman is represented by the trumpet. However, in my version, the woman is almost seducing death, so I was looking at the subject from both sides.

Starry Night - for me this was a study of death.
3. Did you use any specific techniques in the translation of visual to sonic artistic language?

Outside of what I just mentioned I don't think I used any specific technique, and basically these four pieces have more to do with my impressions of the paintings rather than a direct interpretation.

4. Were you influenced by other composers/piece of music in writing this work?

   No, I don't believe I was influenced by any other composer when I wrote this work. I wrote this during a period when I was writing two other pieces with themes even darker than Munch - The Bells by Edgar Allan Poe, and some World War I poems by Siegfried Sassoon. And in a way, both the Munch and Poe are a bit alike in that the progression from movement to movement is one of light to dark.

5. Do you have any special instructions on offering an artistically informed and musically responsible performance of this piece?

   I've never thought of using the word responsible when thinking about how to play a piece, but that is a good concept - to me that basically means to take a piece seriously. So I would say that, outside of being responsible, just play the piece with the emotion that seems to be appropriate.
John: How are you today?

Jen: Great, thanks!

John: So, I explained to you earlier today about the scope of the project and if you're ready, I have a few questions for you.

Jen: Ok – shoot!

John: Well, after researching the Petr Eben & Tony Plog pieces, the biggest question on my mind is, “have you seen these monuments in person?”

Jen: I have not – only in photographs. But they really caught my attention, you know?! There's something ghostly about them – they're so beautiful, yet so cold!

John: Right! I suppose you viewed the Jan Kempenaers photographs?

Jen: Yes – I first saw them online and did some digging and found those, they're really amazing! They are breath taking – I was so mesmerized by them!

John: Agreed, me too! So what was it that made you decide to use these things to write your piece?
**Jen:** Each of the images were so powerful – I had no clue as to what exactly happened for these things to be created, you know, not sure of the story behind them. But, I was just so blown away by their imagination and structure. After a brief glimpse into studying these things, I came to realize each monument was erected because some terribly unpleasant event occurred. Even though I had no idea the scope of the who, when, why, how, it affected me.

**John:** They are very powerful, for sure. When you view art like this, either paintings, sculpture, glass, whatever, do you generally have strong reactions? Like Messiaen and Eben, they were synesthetes. For them, sounds to them produced colors and shapes... Do you have similar experiences?

**Jen:** Not quite like that, I wish I were a true synesthete. For me it's a little different. To me I will see certain images and then hear sounds. It's almost like a soundtrack type of experience.

**John:** Interesting. Did this come into play during your composition for Spomeniks?

**Jen:** Definitely. The process was almost maddening in a way – I had these sounds in my head when composing and it was difficult trying to write all these down and find the correct notation of that sound; especially the third movement. I had my laptop open with the pictures, another computer with my notation software, a keyboard, and I was singing. It was this cycle where I would be looking, listening, playing, notating, over and over again. Writing can be difficult for me because I hear it vividly in my mind, but it's sometimes challenging to notate exactly what you want.
**John:** I can imagine that would be quite the process! So you worked on the entire piece in this way?

**Jen:** Yes! The revisions were wild! I started over many times just because I wasn't satisfied with the notation, or the melody wasn't quite right.

**John:** Yikes – How long did the whole piece take to put together?

**Jen:** After I started over from nothing, about 4 months. I originally started off writing about other things, but nothing that I really liked was really coming out. Then I saw the photos of the monuments and I was awestruck. Things came a lot faster after that.

**John:** Wow. So the first movement, it constantly builds and blooms from this wisp of a sustained organ pitch. The name of the monument is the Flower of Memorial at Jasenovac. Were you focused just on showing this blossom of this mechanical flower or what? What was the story for you?

**Jen:** Wow – yes the flower, structure. It's blossoming and building and has this strange beauty to it. The way I thought about it was a little different. The photo I saw displayed the surrounding mountains and lush green grass around the monument. It was almost like this beautiful piece of art was an eyesore in this natural environment. It was this harsh juxtaposition of nature and humanity. Another image showed it from another angle, farther away. I imagined driving on this long, winding road in the countryside and then seeing this silhouette and thinking, “What the hell is that?!?” I don’t really want to call it an eyesore but it just seems so odd and out of place. Anyways, so my composition began like that. Seeing this sculpture at a distance. Although very beautiful, it just seemed so unnatural and harsh. This one was also the image that made me want to compose on
these monuments. It was just so striking! But yeah, I wanted to imagine seeing this thing from far away, walking up to it slowly, and then leaving it again. Like a musical Doppler effect; it comes and then it goes.

**John:** Yeah, the pairing of this lifeless stone and steel structure in the wilderness is pretty austere. It does seem almost unwelcome. Is the second movement the same way?

**Jen:** No. [laughs] This one came a little differently for me. I saw older photographs of what the monument at Makljen looked like before it was destroyed and then saw the Kempenaers photos of it after its destruction. The whole movement was written as a kind of before and after scene. The major interludes were the monument in all its glory. The whole tone material gave this odd sense of instability and a skeletonized view of the blown up structure.

**John:** Yeah, the monument was intact until well after the Yugoslavian revolution. It wasn’t until 11 years after the revolution that these guys went out there and blew it to smithereens, supposedly because of the memories it brought them. Pretty wild stuff! [laughter]

**Jen:** Yeah – It's amazing some people will do!

**John:** Agreed. So how does the cadenza figure into this before and after scenario.

**Jen:** I didn't know the story of those guys blowing up the monument, but I knew the demise of this thing was unnatural and unhappy. The cadenza really just sort of describes the demise of the sculpture.

**John:** Well what about the third movement?
**Jen:** I have this loving obsession with major seventh chords in case you couldn't tell!

[laughs]

**John:** I figured as much, there seems to be a lot of them throughout this movement. How did you visualize these?

**Jen:** The interesting thing about this monument was about the open spaces to me. Seeing this cube with these ovals cut into it – I just loved it. I used the organ as the frame; the cube. It lays a firm foundation for the trumpet to create the open spaces inside. I kind of imagined it like the trumpet was somewhat of a repiano type thing a la brass band -- Just embellishments on the harmony and stability of the organ. With these extrapolated seventh chords, up and down, I just wanted to create the sensation of circular patterns. The trumpet is meant to be very free, almost cadenza-like in a way. Although, the time must stay persistent, there can be some fluctuation with the delivery of the rhythms.

**John:** I see. To me, I love the transition into the fourth movement, it sort of brought back the idea from the first movement; the perspective of seeing the monument from far away and then zooming in to the sunburst.

**Jen:** Exactly! Glad you picked up on that! The fourth movement starts by musically describing the pillars around the main monument. As this dirge, march motif grinds away in the organ it suddenly turns to major. That shift is when the focus changes to the sunburst on the biggest part of the monument. The trumpet plays this descant and brings this moment of hope. Even though these monuments generally represent something dark and terrible, within them, there is hope.
**John:**  Very powerful stuff!  Thanks for your time!

**Jen:**  No problem, thank you!