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James  
**MATHESON**

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**Windows**  
*for Piano*

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Sample

In 1954, the Rockefeller family asked Henri Matisse to create a stained glass Rose Window for the Union Church of Pocantico Hills, New York as a memorial to Abby Aldrich Rockefeller, the great art patroness and a founder of the Museum of Modern Art. It was to be the artist's last work.

A few years later, Mrs. Rockefeller's youngest son, David, acting on behalf of the family, commissioned Marc Chagall to create an entire series of stained glass windows to fill the rest of the small church resulting in the large, majestic "Good Samaritan" window and eight sublime smaller windows, each depicting a biblical figure or scene. In 2015, Premiere Commission commissioned James Matheson to compose WINDOWS to celebrate the centennial of the Union Church of Pocantico Hills and the 100th birthday of David Rockefeller.

This deeply touching, epic cycle distills into music the intimate, often heart-rending, visions of Chagall as well as the powerful simplicity of Matisse's modern design which utilizes the striking collage forms he employed in his final years. Matheson's work also reflects the influence of Olivier Messiaen's own theologically-inspired music. Like the French master, Matheson utilizes large-scale blocks of harmonies with organ-like sonorities to support and shift the music's kaleidoscopic planes of color and set into relief the work's piercing motifs and intricate patterns. The universal themes of love and sacrifice ("Jeremiah" and "Isaiah"), loss and altruism ("Crucifixion" and "The Good Samaritan") and the jubilant celebration of life and nature ("The Rose") are memorably portrayed in this poignant tribute to the human spirit.

—Bruce Levingston

WINDOWS was premiered at Carnegie Hall on April 4, 2016 by Bruce Levingston. It appears on his album *Windows* (DSL 92218) released by Sono Luminus.

Total Duration: c. 25 minutes

Commissioned by Premiere Commission, Inc.  
written for Bruce Levingston

# Windows

## 1. Jeremiah

James Matheson  
2016

Slow, dark, forboding ♩ = 46

thunderous *fff* *ppp* sub., barely audible *fff* sub. *ppp* sub.

8<sup>vb</sup>  
Ped.

*fff* sub.  
*pp* sub.  
loco  
(pp)

(8)

12 *(ppp)*  
*fff* *ppp* sub.  
*fff*

17 *(ppp)* delicatiss.

21 short pause

2. Isaiah

Brisk ♩ = 200

Musical notation for measures 1-4. The score is in 7/8 time, changing to 4/4 at measure 2. It features a piano accompaniment with dynamic markings *ff pp sub.* and *ff*. The right hand has a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment.

Musical notation for measures 5-7. The score continues in 4/4 time. It features a piano accompaniment with dynamic markings *ff*. The right hand has a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment.

connected, legato

Musical notation for measures 8-9. The score is in 4/4 time. It features a piano accompaniment with dynamic markings *p sub.*. The right hand has a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment.

Musical notation for measures 10-11. The score continues in 4/4 time. It features a piano accompaniment with dynamic markings *p sub.*. The right hand has a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment.

Musical notation for measures 12-14. The score continues in 3/4 time. It features a piano accompaniment with dynamic markings *molto* and *8va*. The right hand has a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment.

**Slow, open** wait just long enough that the next notes will be audible **3. Crucifixion**

$\text{♩} = 40$

Musical score for measures 1-9. The piece is in 2/2 time. The first system consists of two staves. The upper staff begins with a fortissimo (*fff*) dynamic and a *sonoroso* marking. The lower staff begins with a pianissimo (*pp*) dynamic and a *delicato* marking. The music features wide intervals and a slow, spacious feel. A *Ped.* (pedal) marking is present at the end of the system.

Musical score for measures 10-17. The system starts at measure 10. The upper staff has dynamics of *p*, *mf*, *pp*, and *p*. The lower staff has dynamics of *pp* and *p*. The music continues with wide intervals and a slow tempo. A *poco* marking is used in both staves. The system concludes with the instruction *caldo e luminoso, pp legato* and a *con Ped.* marking.

Musical score for measures 18-25. The system starts at measure 18. The music is primarily in the lower register, with a *pp* dynamic. It features wide intervals and a slow, spacious feel.

Musical score for measures 26-33. The system starts at measure 26. The music continues with wide intervals and a slow tempo. A *Ped.* marking is present at the end of the system.

## 4. The Good Samaritan

Warm  $\text{♩} = 80$ 

72

*pp* delicate, shimmering, some unevenness is expected, even desired

6 6 6 6

Ped.

73

6 6 6 6

75

6 6 6 6

77

6 6 6 6

79

6 6 6 6

81

6 6 6 6

## 5. The Rose

Radiant, gently pulsing ♩ = 200

sempre sim.

*pp* even, generally without accent except for slight emphasis on downbeats;  
the meter should come across as subtle, but clear

Ped.

sempre sim.

6

12

18

24

29