

Windows (1996)

Also in **Windows** from 1996, the work with which he closed his exploration of non-western elements, the principle of variation plays a role. Only it is much less perceptible on the surface. Van Rosendaal uses here forms of poly-cyclicity to create a unity in a work which offers views onto various cultural elements. **Windows** is in this way a voyage through diverse musical worlds. The three parts which cross over into each other first touch at the cultures of India, China and Tibet. In the second part Nature is central, symbolized partially by a striking 'cosmic' chord, the sound of a seal colony and bird song. In the third part we arrive via Africa and Bali back to European culture. The conductor has a conspicuous role in this work: as percussionist he opens and closes with musical cues the various 'windows' of the title. **Windows** is a work which flows logically out of all the previous works, but also in particular it is a work just like *Tala* which forms a new beginning, a stepping stone to a new view of harmony, heterophony and polyphony. The tone and rhythm model which up until this point he had used had its limitations and missed according to Van Rosendaal a deeper connection with the tradition from which he stemmed. He sought something larger, something more universal, a tone system that in the same way as his rhythmic approach kept a tie with folk music. Already in his first works, such as *Facetten*, tetra chords with the interval of a fourth, fifth or tritone and their diatonic filling in betrayed his preference for archaic sound structures. Via **Windows** Van Rosendaal managed to widen his network of tetrachords out into a system of eight modes which one by one are diatonic and symmetric. These modes offered Van Rosendaal finally the possibility of controlling and curbing the high harmonic rhythm of his earlier works and gave him the possibility of harmonic and melodic tension as well as once again giving the concept of 'modulation' a place in his tone system. In this way he defined a personal and original modern equivalent of the rules of the time-honoured tonal system. It brought him closer to the sources of the western tradition and closer to his personal voice, a voice which more and more gave in to forms of mysticism and religiousness.