

**The piece *Morton's Fields*:**

*This mainly falls in method category 4 – Idea analytical.*

This piece strongly draws on inspiration and information from Morton Feldman's composition 'Rothko Chapel', moved into my improvising universe and with many of his vertical thoughts, which I consider his chords in the piece, made horizontal, into melodic shapes, as a basis for improvising lines and textures. The connections and mirrors described in the next paragraph are also represented by a mirroring of the first bass line in the piece, where the middle D is the mirroring axis. As an introduction to the piece, I have made a translation of the figure-ground inversion that is found in the painting, with letting one note out of a piano chord stay sustained, while the others disappear, creating a simple subtle melody in the background of a chordal universe.

The idea of Feldman and the Rothko Chapel came from my discovery that the painter Mark Rothko was very interested in Matisse's The Red Studio and visited it again and again. Rothko is regarded as a pioneer of monochromatic painting, and The Red Studio is said to be a kind of pioneer of monochromatic painting, and Rothko's inspiration from The Red Studio fits perfectly with this view. Feldman composed Rothko Chapel for - and heavily inspired by - Rothko's large monochromatic paintings exhibited in the Rothko Chapel, and my idea was to take the inspiration from Matisse to Feldman through Rothko, back to The Red Studio through a reflection of Feldman's music for Rothko, which thus also draws on my early experiences from this project, where I have music (Ravel, Pärt, Shostakovich) as material for Transformative Reflections.