

Aaron Houston

Reconciliation

(for solo viola)

Aaron Houston Music, 2016
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Program Note

Reconciliation can take many forms. It can be something as simple as finding a way to bring two drastically different musical styles together—the way this piece combines the lyrical, longing melodies typical of the late Romantic style and the harsher, more aggressive sounds of American rock bands—or it can be as profound as learning to bridge the gap between people groups through common ground coping with the internal tension of feeling strong emotions like joy, pain, loss, anger, and sadness all at the same time.

In response to the Pulse nightclub shooting in Orlando, Florida in 2016, *Reconciliation* presents two opposing ideas, each fighting for dominance. However, as the music progresses, the ideas are increasingly influenced and altered by the opposing sounds. Slowly, the ideas become more intertwined and find themselves turning towards a new and unexpected resolution.

Reconciliation concludes with a quote of the Bach chorale *Alle Menschen Müssen Sterben* which begins with the text:

Everybody must die,
All flesh passes like grass;
Whatever lives must perish
If it is to become new elsewhere.

This composition is meant to be played freely by the violist with as much personal expression as possible.

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Reconciliation

Commissioned and premiered by Brian Bires

Aaron Houston

Adagio, with rubato and expression

Viola

p

f

mf

rit.

a tempo

f

Aggressive
faster and energetic

ff

p

ff

subito p

ff

Reconciliation

ff

Musical notation for the first system of the 'Reconciliation' section, featuring bass clef, 3/4 time signature, and dynamic marking *ff*.

Tempo I
mp f

p *ff*

Musical notation for the second system of the 'Reconciliation' section, including a tempo change to 'Tempo I' and dynamic markings *mp*, *f*, *p*, and *ff*.

Aggressive and moving forward

f

p *ff*

subito *p*

ff 2

Musical notation for the 'Aggressive and moving forward' section, featuring bass clef, 3/4 time signature, and dynamic markings *f*, *p*, *ff*, and *subito p*.

Reconciliation

mp

ff

molto rit.

This section consists of five staves of music. The first staff begins with a dynamic marking of *mp* and includes several triplet markings. The second staff features a *ff* dynamic. The third and fourth staves continue with complex rhythmic patterns and triplet markings. The fifth staff concludes with a *molto rit.* marking and a fermata.

Adagio, with rubato and expression

p

f

rit.

a tempo

rit.

IV

III

II

cantabile, peaceful

meno mosso

p

pp

This section consists of six staves of music. The first staff begins with a dynamic marking of *p*. The second staff features a *f* dynamic. The third staff includes a *rit.* marking. The fourth staff begins with *a tempo* and includes a *f* dynamic. The fifth staff includes a *rit.* marking and a *p* dynamic. The sixth staff includes a *meno mosso* marking and a *p* dynamic. The section concludes with a *pp* dynamic marking.