A Memory-Landscape
In Burning Watercolors
for two Violins and a Viola
Alexander Howard

Music story/meaning:

The piece is my second experiment in implementing a memory of my imaginary creation into a musical form. Since I have been very recently been fascinated with the idea of creating musical landscapes: as oblique and subjective is the manner I function. So, in approaching the idea of a piece about memory, I ultimately found myself creating long and drawn-out pallaces of the most grimy and dark, yet etherial and mystical visions I could compile and create. In also going about setting "memory" I was confronted with the definition of memory, considering that memory is itself something permeable, and something which can be morphed into an asset or into a story-creating device, which the possessor abides by. Memories are not isolated possums, but combinitive creatures, interspursing their feelings outward into other memories and thoughts. Like a watercolor, as the title says, memories bleed into each other so that the vividness of each singular portrait melds with surrounding ones and creates a deep and wet tapestry, which is itself representative the human personality. It is therefore that the music has repeating motifs, to signify the translocomotion of colors between thoughts to form a singular "character piece". But also like a portrait, the memories themselves decay, they lose color and shimmerance in detail, whilst simultaniously creating a new more "nostalgic" shimmer, which itself is more intense than before.

Dusk on Brindlewood Valley:

This is a simple look at an evening on the fictional *Brindlewood Valley*, a locality which itself looks similar to Appalachian-Rolled Pennsylvania or even the wooded groves of rural Ohio. This itself is the fertile ground for which the color itself can take hold. This particular evening was an evening which was so beautiful, thatit seared itself into the observer's mind, and indeed infused itself, seared, into the continuum of the oberver's emotional internal life. This is the object of the struggle of this piece, since the posessor of this emotion fights to keep the memory in prominence in their mind -- almost in a fetishistic manner -- instead of letting the memory slip off into the realm of the unconcious, where the memory acts as a ghost operating amongst the flotsam of daily emotions.

Duration:
c.a. 8:40

Composed for the 2024 Emerging Composers Intensive at Hidden Valley, CA.
Performed by Tien-Hsin "Cindy" Wu, Eunice Kim, and David Samuel.

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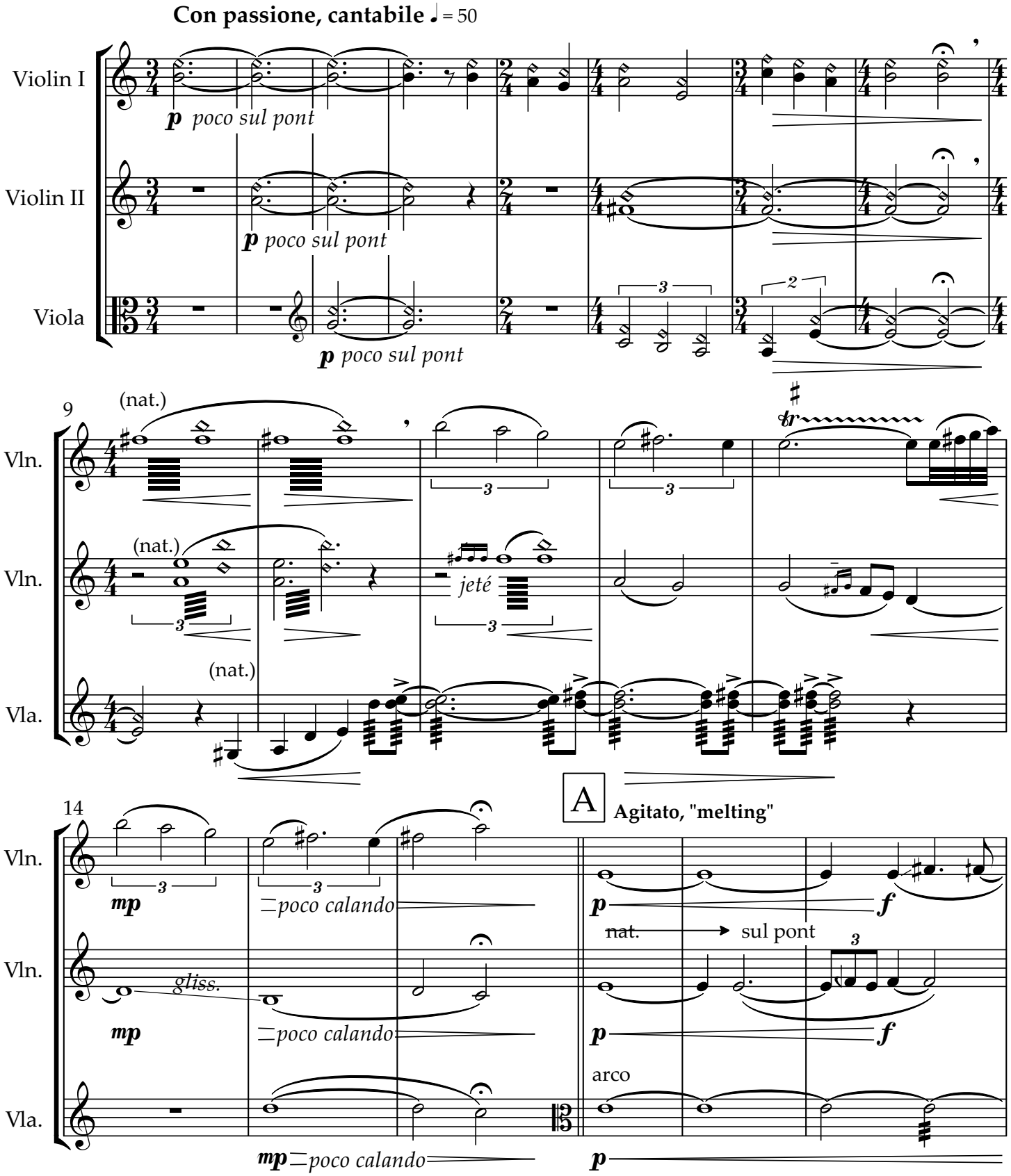
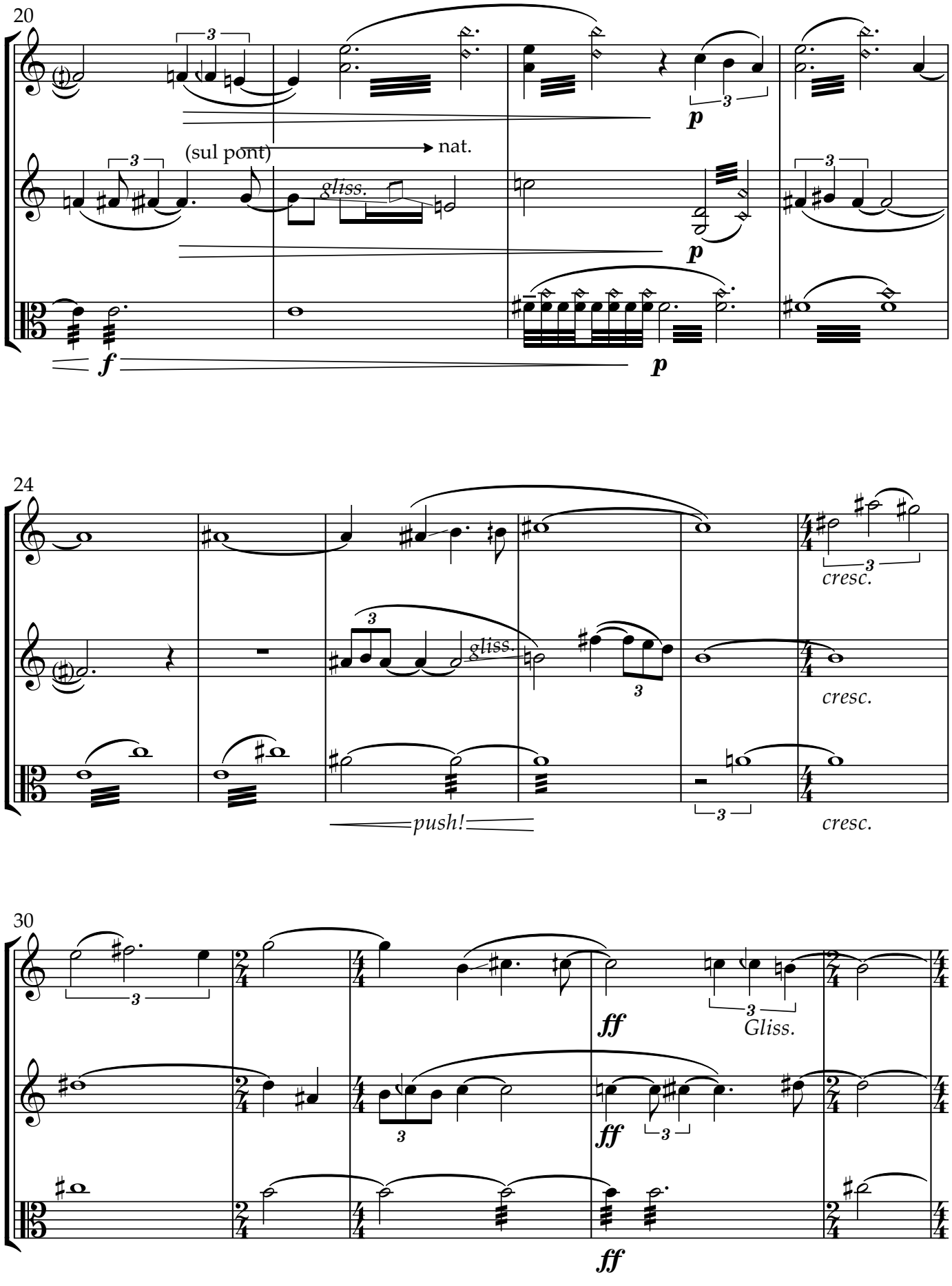
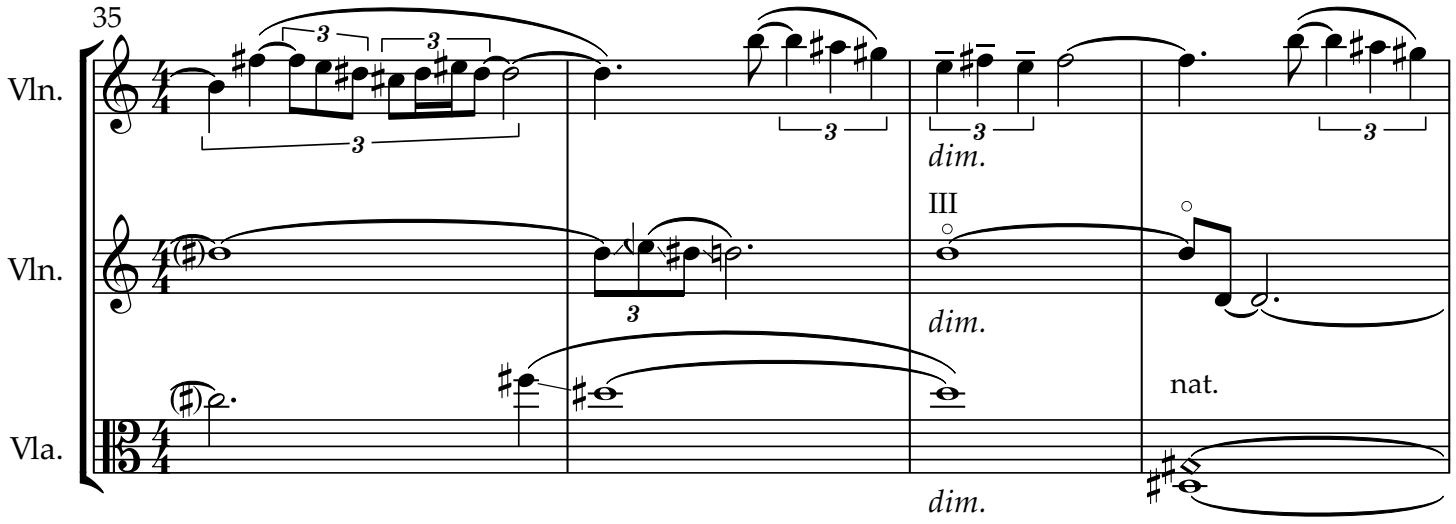
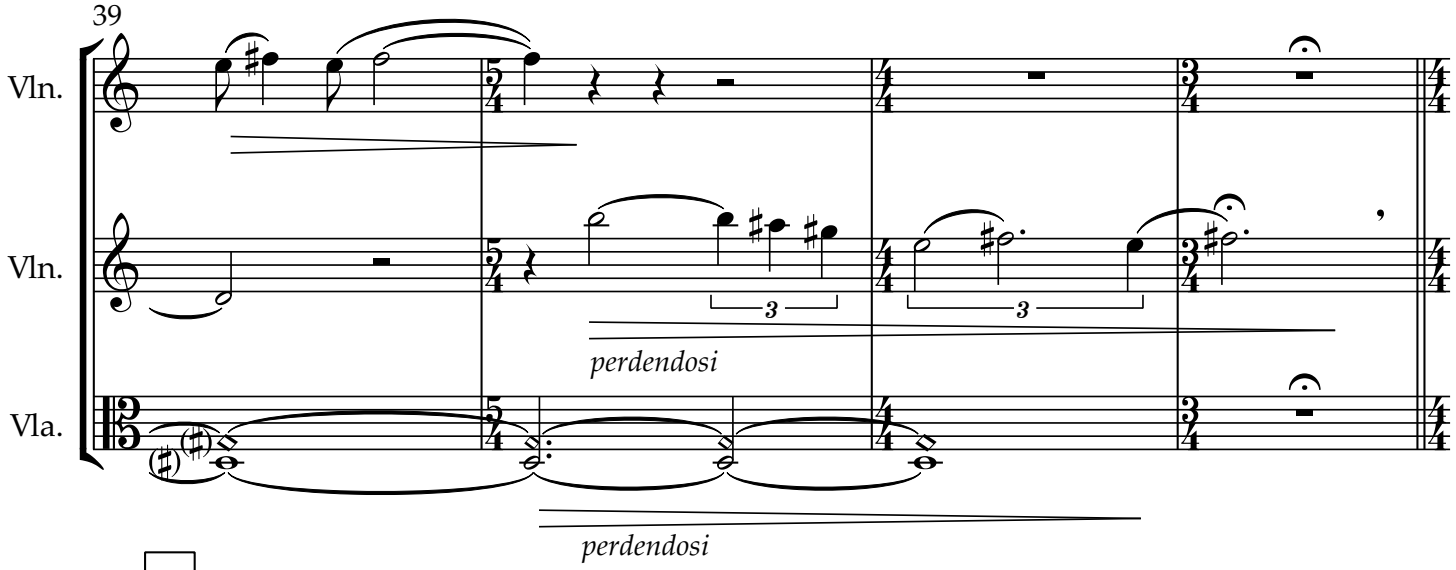
A Memory-Landscape In Burning Watercolors

Dusk on Brindlewood Valley:

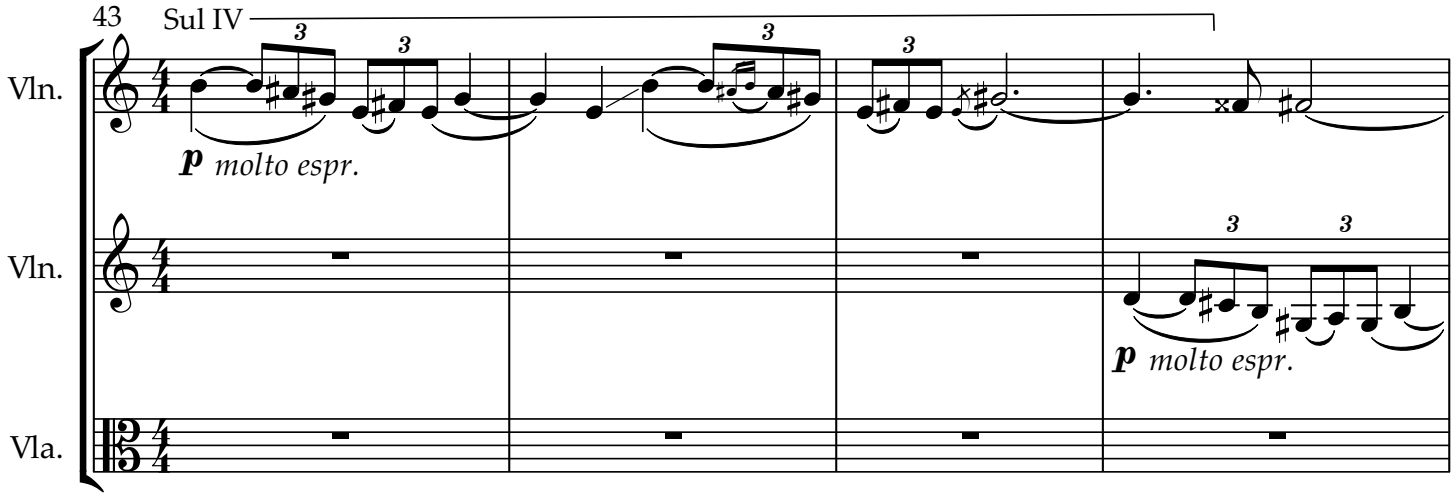


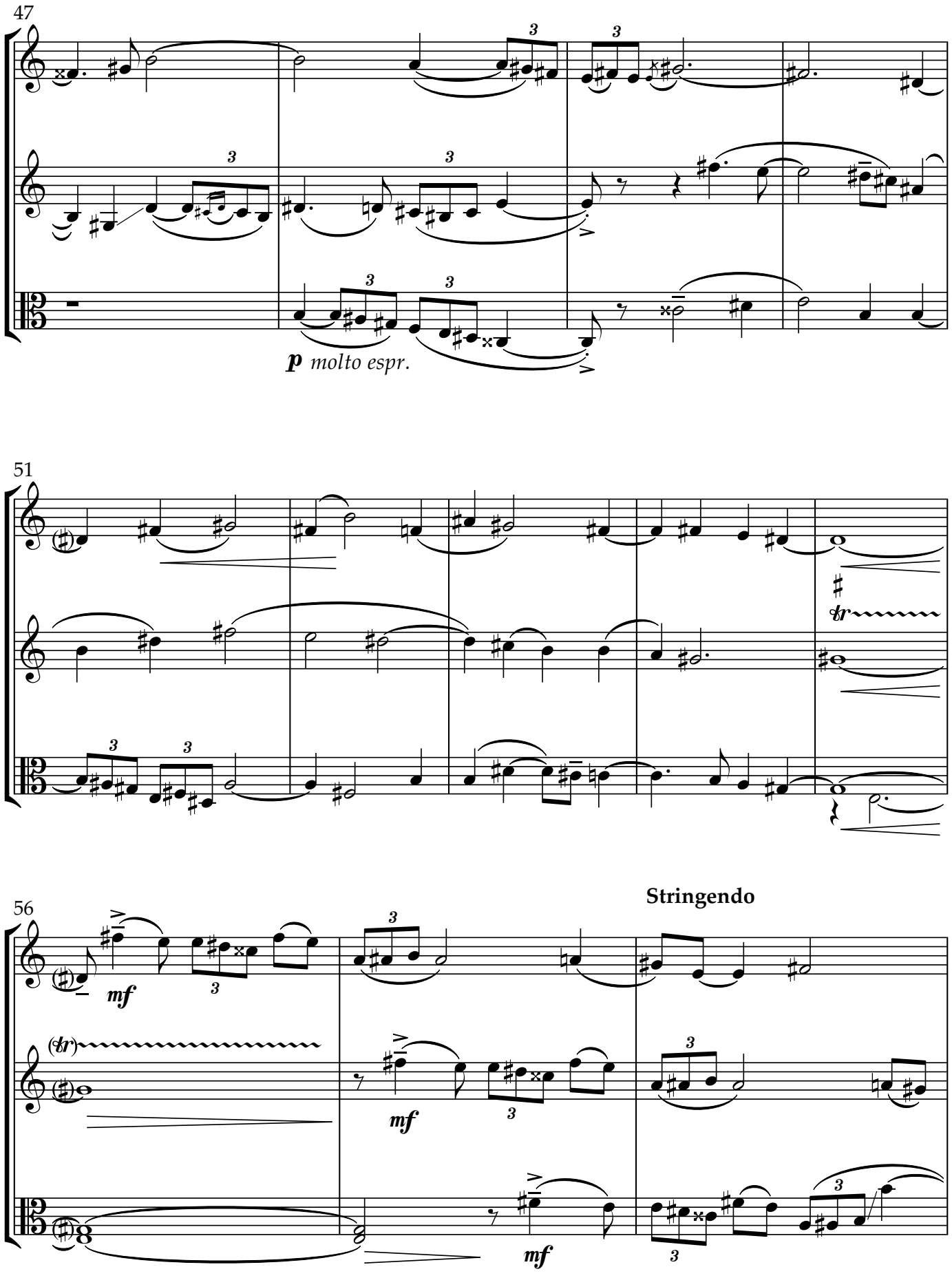

20
Vln.
Vln.
Vla.
(sul pont)
nat.
gliss.
p
p
f
p
24
Vln.
Vln.
Vla.
gliss.
cresc.
cresc.
push!
cresc.
30
Vln.
Vln.
Vla.
ff
Gliss.
ff
ff

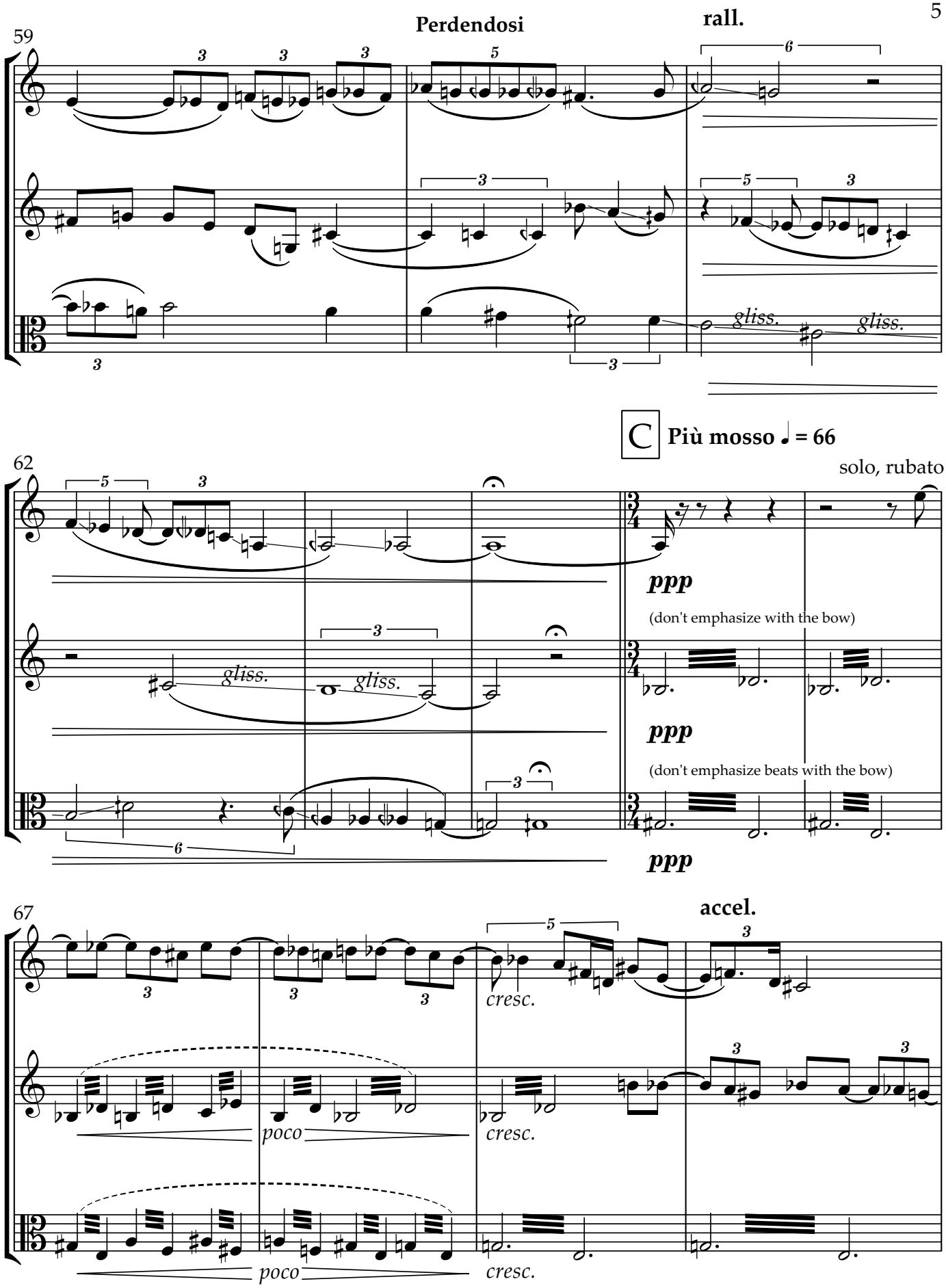


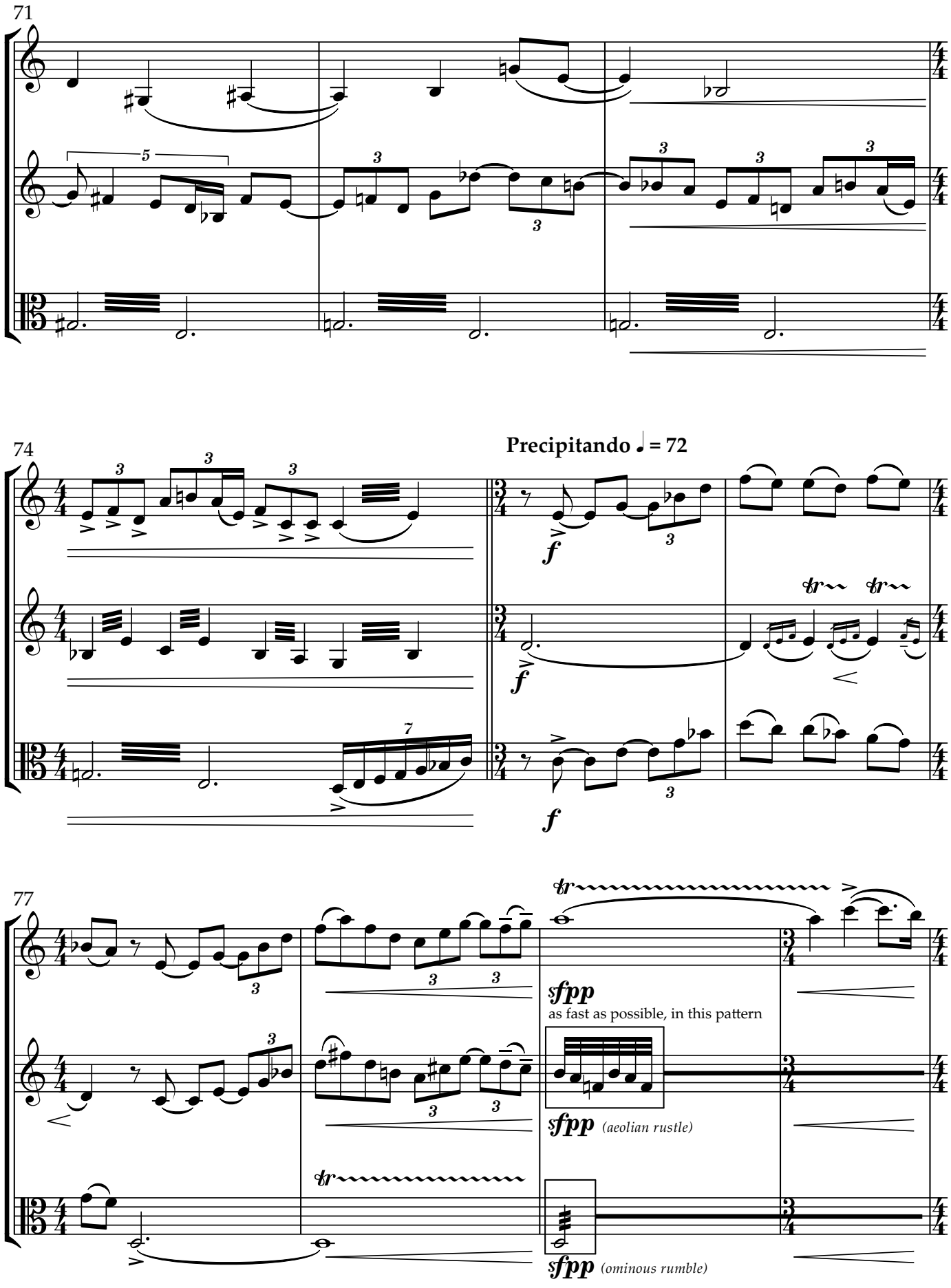


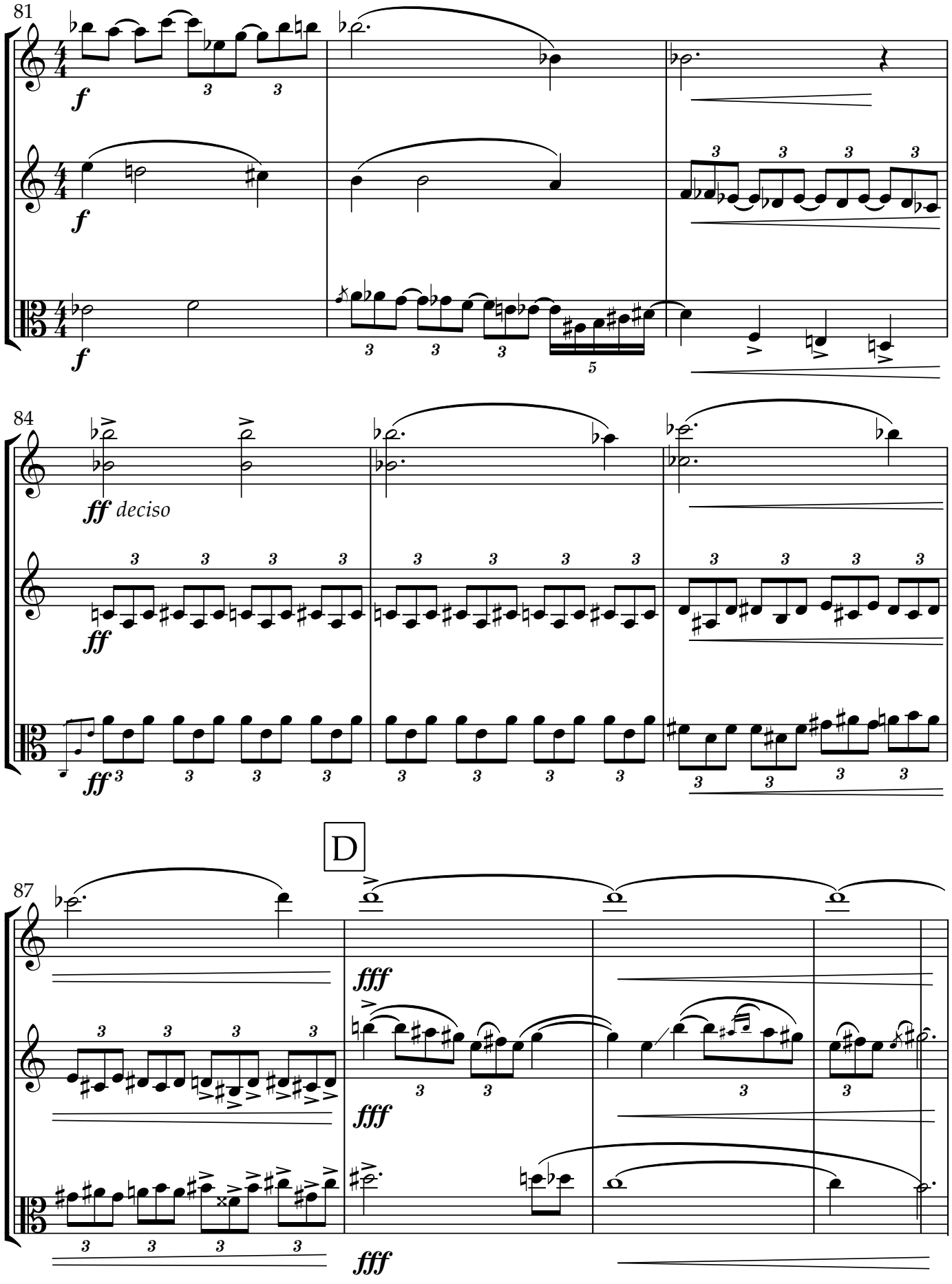
B **Con passione, cantabile**

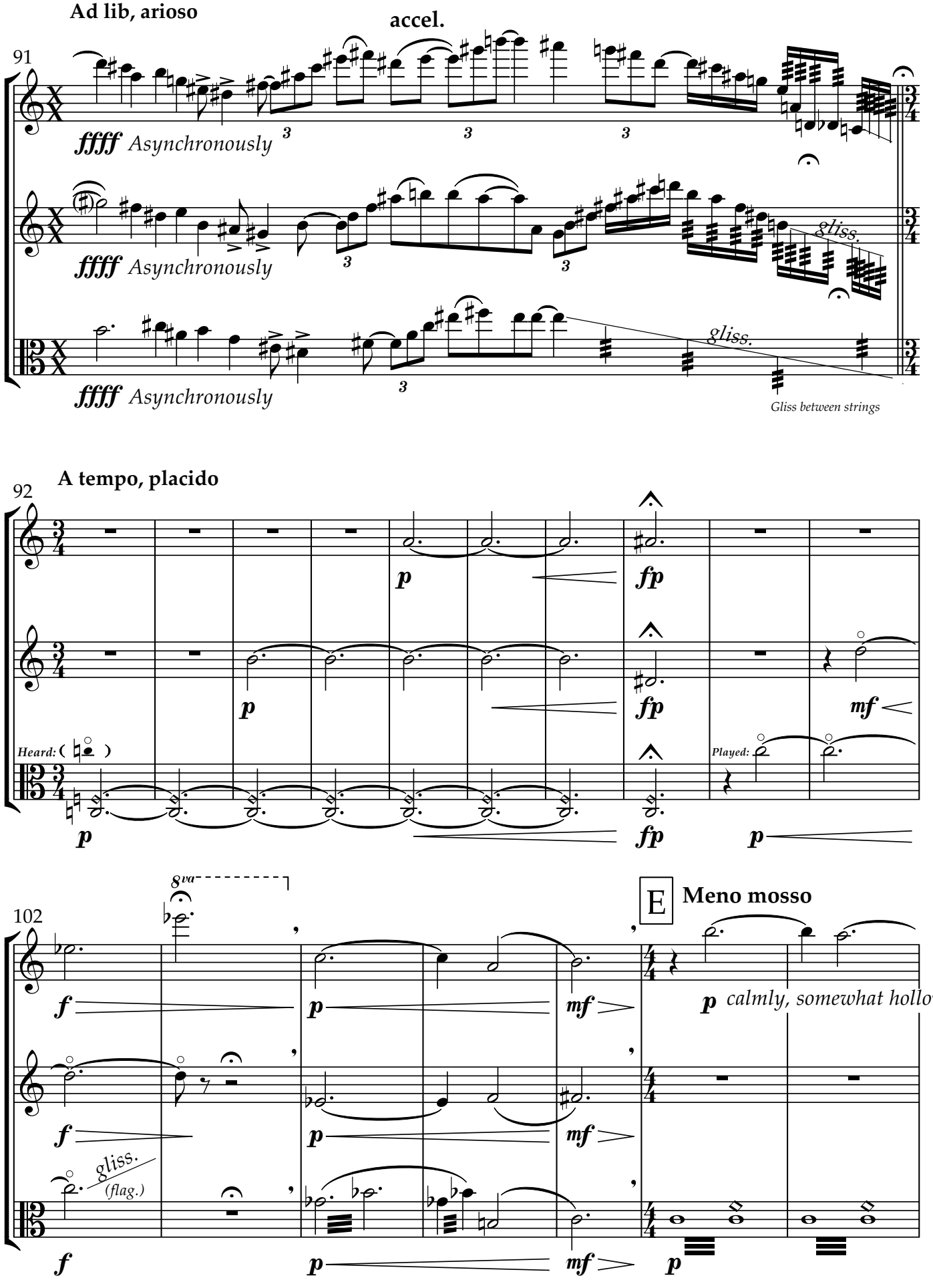


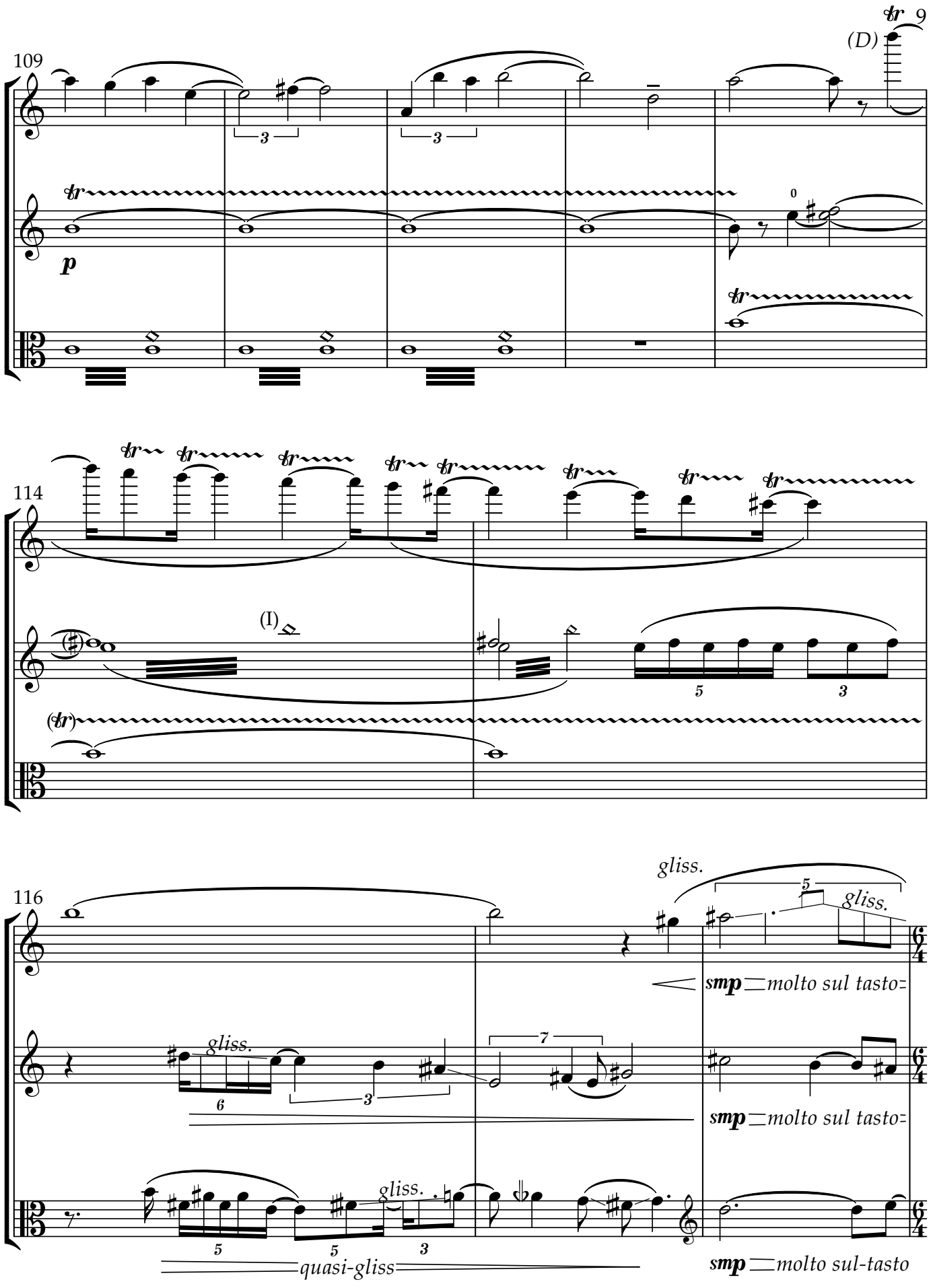

47
Vln.
Vln.
Vla.
p molto espr.
51
Vln.
Vln.
Vla.
56
Vln.
Vln.
Vla.
mf
mf
mf
Stringendo

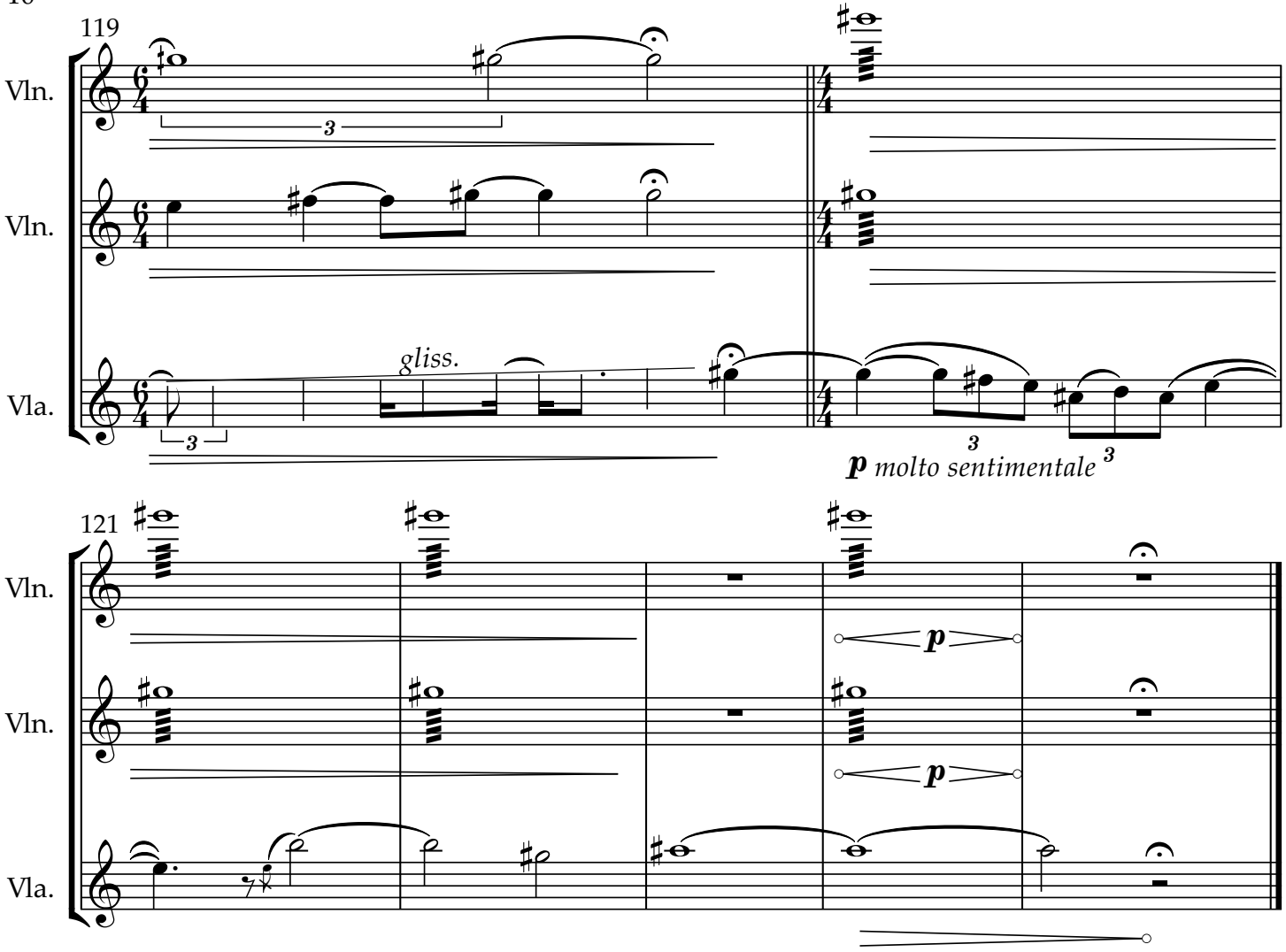

59
Perdendosi
rall.
Vln.
Vln.
Vla.
gliss.
gliss.
C
Più mosso ♩ = 66
62
solo, rubato
Vln.
Vln.
Vla.
ppp
(don't emphasize with the bow)
gliss.
gliss.
ppp
(don't emphasize beats with the bow)
ppp
67
accel.
Vln.
Vln.
Vla.
cresc.
poco
cresc.
poco
cresc.


71
Vln.
Vln.
Vla.
74
Precipitando ♩ = 72
Vln.
Vln.
Vla.
77
Vln.
Vln.
Vla.
sfpp
as fast as possible, in this pattern
sfpp (aeolian rustle)
sfpp (ominous rumble)


81
Vln.
Vln.
Vla.
f
84
ff deciso
ff
D
87
fff


Ad lib, arioso
accel.
91
Vln.
ffff Asynchronously
Vln.
ffff Asynchronously
gliss.
Vla.
ffff Asynchronously
gliss.
Gliss between strings
A tempo, placido
92
Vln.
p
fp
Vln.
p
fp
mf
Heard:
Played:
Vla.
p
fp
p
8va
E
Meno mosso
102
Vln.
f
p
mf
p calmly, somewhat hollow
Vln.
f
p
mf
gliss.
(flag.)
Vla.
f
p
mf
p


109
(D)
Vln.
Vln.
Vla.
p
114
(I)
Vln.
Vln.
Vla.
116
gliss.
gliss.
Vln.
Vln.
Vla.
gliss.
smp molto sul tasto-
smp molto sul tasto-
quasi-gliss
smp molto sul-tasto


119
Vln.
Vln.
Vla.
gliss.
p molto sentimentale
121
Vln.
Vln.
Vla.
p
p