

The Daily Telegraph of 6th June 2002 quoted a Russian Israeli at the scene of a bus bombing thus:-

“We must root out the terrorists. Every member of that suicide bomber’s family must be killed”.

I was immediately reminded of half a dozen similar outpourings of hatred, from those of Esther in the 4thC BC to the Holocaust in the 1940s, and the sinking of my heart was tempered by the notion of a work for solo violin:- just as it is possible for one person’s imagination to encompass more than one cultural and emotional mindset, which is the prerequisite of any reconciliation or forgiveness, so it should be possible for one instrument to encompass differing and perhaps incongruous musical ideas.

The research context of the concept, then, - and the challenge of *Reconciliation* – lay in the interweaving into a unity of disparate musical elements. Although aware of the polystylistic works of Schnittke, I was aiming to effect a blend of seemingly irreconcilable musical elements rather than either the accentuation of contrast between them, or allowing them simply to co-exist. My means for this task were use of, firstly, a strong structural framework and secondly actual and implied counterpoint on the solo violin.

The framework consists of an introductory section over a suggested “ground bass” (up to bar 51) in which all but one of the ideas are alluded to, followed by a longer section in which ideas are developed, and which grows to a peak of tension at bars 118 – 130, subsiding thereafter.

The musical ideas consist of derivations of the Jewish song *Shalom Chaverim*; quartertonal melody based on the scale below (with semitonal intervallic values);



pizzicato Gs, often suggestive of 14/8 Arabic rhythm, and three other distinct melodic ideas, including quotations from earlier works by myself.