

Kory Reeder

Morning

for Ensemble.

(2019)

General Considerations:

Always very, very quiet.

Perhaps unheard.

Start anywhere, on any page, but always move adjacently: vertically, horizontally, or diagonally.

In any octave.

Harmonics, tremolo, bisbigliando, and chords which include the written pitch are okay.

Long notes or short notes, with time between them. Some may be as grace notes to others, or hold notes or tremolo for a long time.

Pause between individual notes, gestures, or phrases.

Engage in the silence; engage in listening; feel the spaces.

Perhaps in many colors.

Duration is open.

Please notify if performed

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Thoughts on the piece:

With this piece, I'm more interested in creating a space, or a *place* for two to be together rather than providing a strict hierarchical relationship. On some level, I have attempted to give a general direction to this space. "It's over there." In summary, the piece is very quiet with long notes, some short notes, many pauses, and a specific harmonic framework. Still, this is only the vaguest idea: the details are left for you.

This piece is named for and takes great inspiration from the work of American painter Agnes Martin.

"Of the genesis of her paintings, Martin said, "When I first made a grid I happened to be thinking of the innocence of trees and then this grid came into my mind and I thought it represented innocence, and I still do, and so I painted it and then I was satisfied. I thought, this is my vision." Martin rendered fine vertical lines and lightly shaded horizontal bands in oil and pencil, softening the geometric grid, which in this case seems to expand beyond the confines of the canvas. For Martin the grid evoked not a human measure but an ethereal one—the boundless order or transcendent reality associated with Eastern philosophies."

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