

Kory Reeder

This Rain

for Violin, Guitar, and Piano.

(2020)

General Considerations:

Always very, very soft.

In any octave.

Expansive, encompassing, sublime.

Patiently and contemplative; wading in the deep.

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

Chords or double stops which include the written pitch are okay.

Always time between.

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

Perhaps in many colors.

Borrowed chords are okay.

Duration is open; it will last as long as it lasts.

Please notify if performed

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For the Violin

One note, here and there, very long.

Warm; this pitch; singing a song somewhere else; from before; but not here.

Softly away.

Perhaps just the sound of the bow; perhaps a forgotten tone.

For the Guitar and Piano

Slowest, easiest memory.

Hazy; what is this?

Perhaps this is a memory of jazz; faded pictures in a glass pane.

Pane; plane; planning.

Softly away.

We were never really there.

But my heart yearns to remember.

Thoughts on the piece:

With this piece, I'm more interested in creating a space, or a *place* for three 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."

- MoMA

"I remember once there was a very beautiful rose in a bud vase and my granddaughter Isabel was looking at it. Agnes took the rose out of the vase and she said to Isabel, 'Is this rose beautiful?' And then Agnes put the rose behind her back and said, 'Is the rose still beautiful?'"

So the beauty is not the rose, the beauty is within you and the rose just makes you recognize that beauty."

- Arne Glimcher

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The image displays a musical score for the piece "This Rain" by Kory Reeder, intended for violin, guitar, and piano. The score is presented on eight staves, each beginning with a treble clef and a key signature of one sharp (F#). The notation is minimalist, consisting of whole notes and half notes with stems, often appearing in pairs on a single staff. The notes are distributed across the staves as follows:

- Staff 1: Notes on the 1st, 2nd, 3rd, 4th, and 5th lines.
- Staff 2: Notes on the 1st, 2nd, 3rd, 4th, and 5th lines.
- Staff 3: Notes on the 1st, 2nd, 3rd, 4th, and 5th lines.
- Staff 4: Notes on the 1st, 2nd, 3rd, 4th, and 5th lines.
- Staff 5: Notes on the 1st, 2nd, 3rd, 4th, and 5th lines.
- Staff 6: Notes on the 1st, 2nd, 3rd, 4th, and 5th lines.
- Staff 7: Notes on the 1st, 2nd, 3rd, 4th, and 5th lines.
- Staff 8: Notes on the 1st, 2nd, 3rd, 4th, and 5th lines.