Kory Reeder

Praise

for string trio

(2020)

Always very, very quiet.

Perhaps unheard.

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

Pitches in given octave.

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

One tone
    Very Long
Pause
    A breath
Again

Committed: Do not adjust.

Perhaps in many colors:
    Romantic hues
    Distant flautando
    Sul tasto to sul pont
    And back again
    Perhaps muted
    Perhaps unpitched

Pitch= pitch center.
    G = F# to G#

At times, occasionally, pulses.
        But not on harmonics.

Thoughts on the piece:

With this piece, I'm more interested in creating a space, or a *place* for us 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," the details are left for you. With this music, I hope that we can have some sense of togetherness, in whatever form that may take.

There is no new "normal," yet. We'll get there eventually, but for now, we can still try to find these places and things to do in order to initiate some new dynamic into the situations we find ourselves. We're certainly not together, and the score/parts of this piece certainly don't give you much indication of the final results, but coming together, we can find something new.

Written especially for the Amorsima Trio

Written in quarantine.
www.koryreeder.com

In this strange place, I'm reminded of Agnes Martin, whom this piece is named after.

"Agnes had a tiny little garden of roses in front of her door. 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. She was a great philosopher, but not a mystic as people like to say. There was nothing mystical about the work; it was, in its own way, practical." - Arne Glimcher

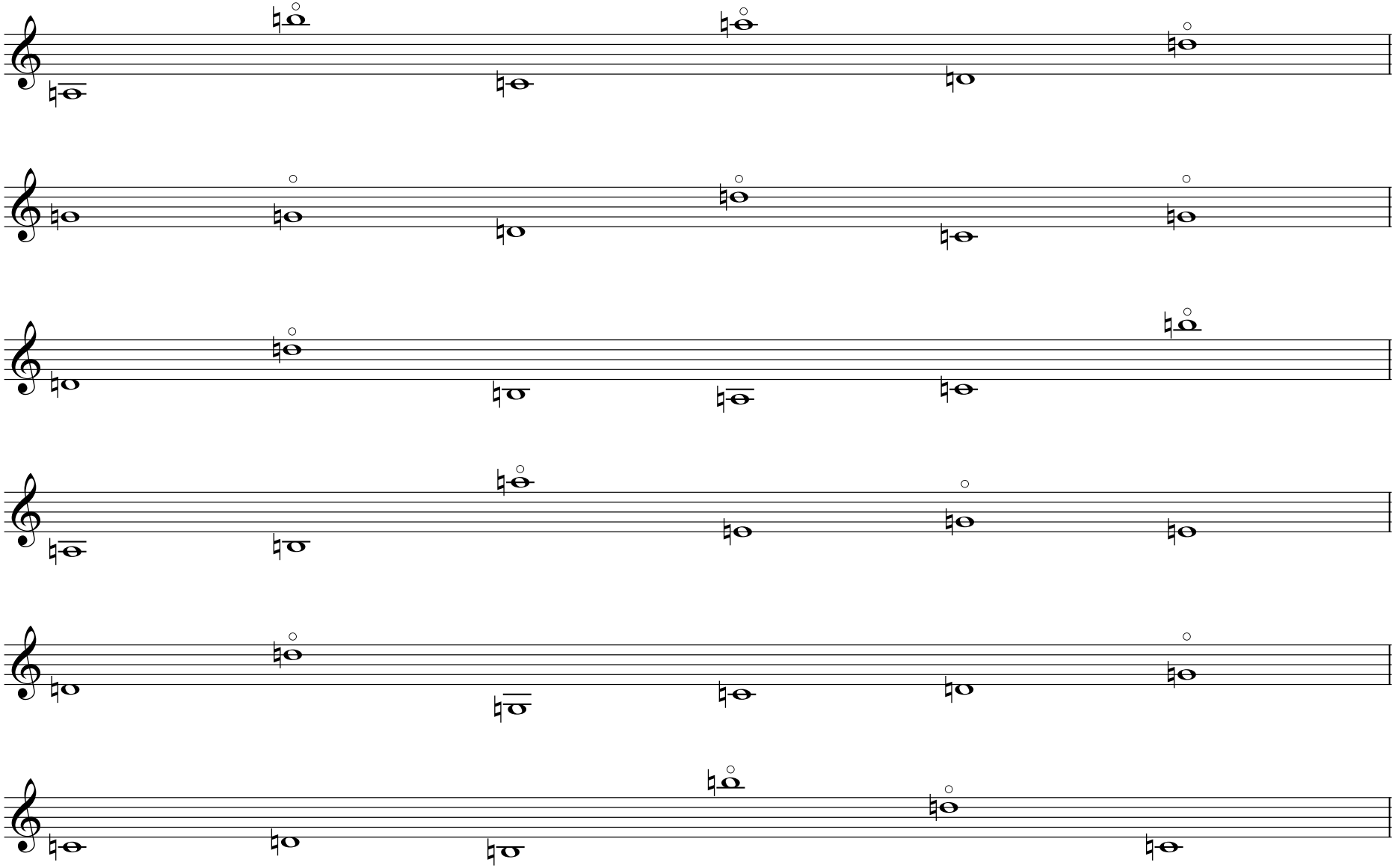
"Of the genesis of her paintings, Martin said, "When I first made a grid I happened to be thinking of the innocence of trees and then this grid came into my mind and I thought it represented innocence, and I still do." Martin rendered fine vertical lines and lightly shaded horizontal bands in oil and 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." - MOMA

Praise

for String Trio

Kory Reeder

Violin

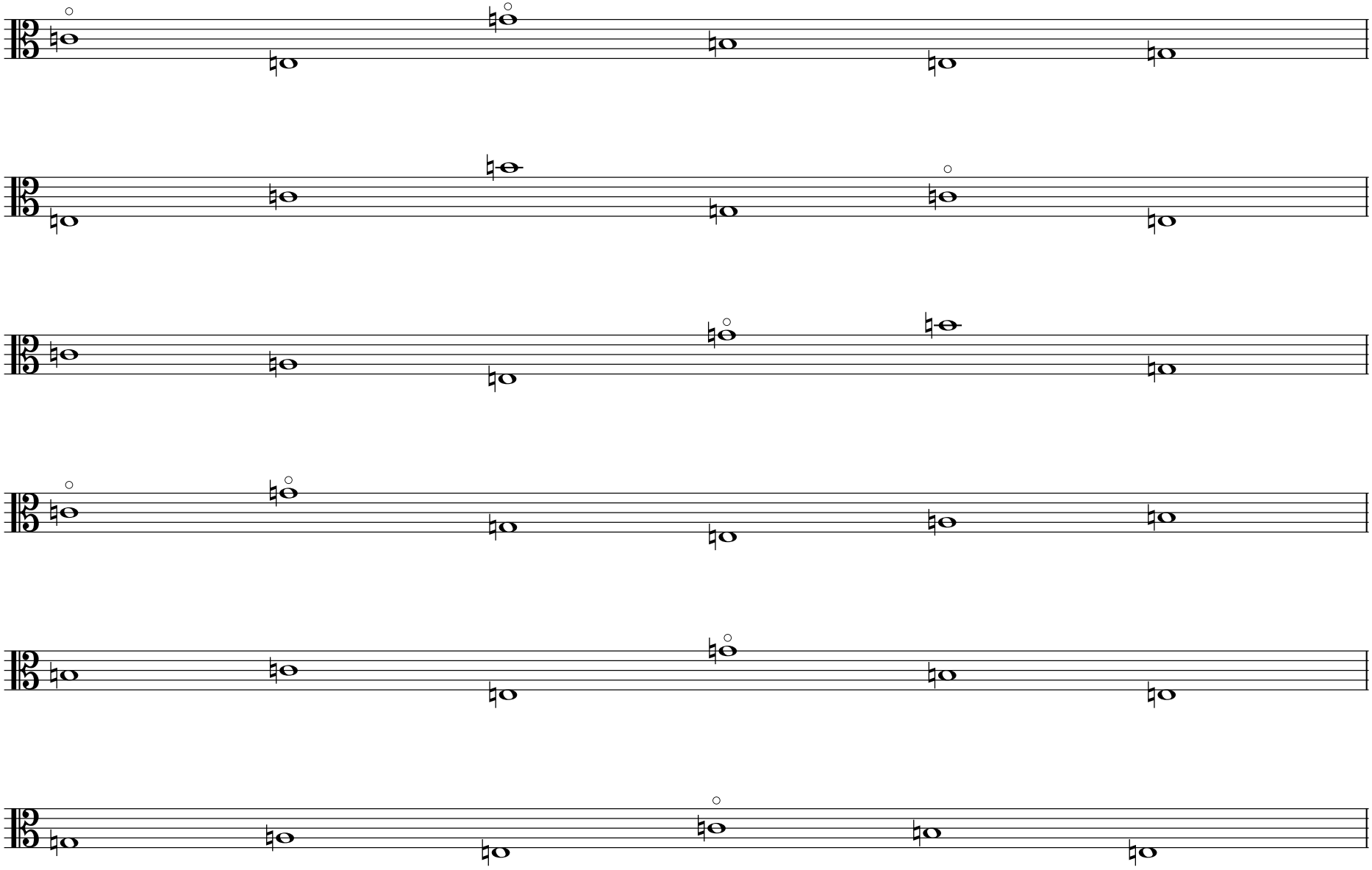


Praise

for String Trio

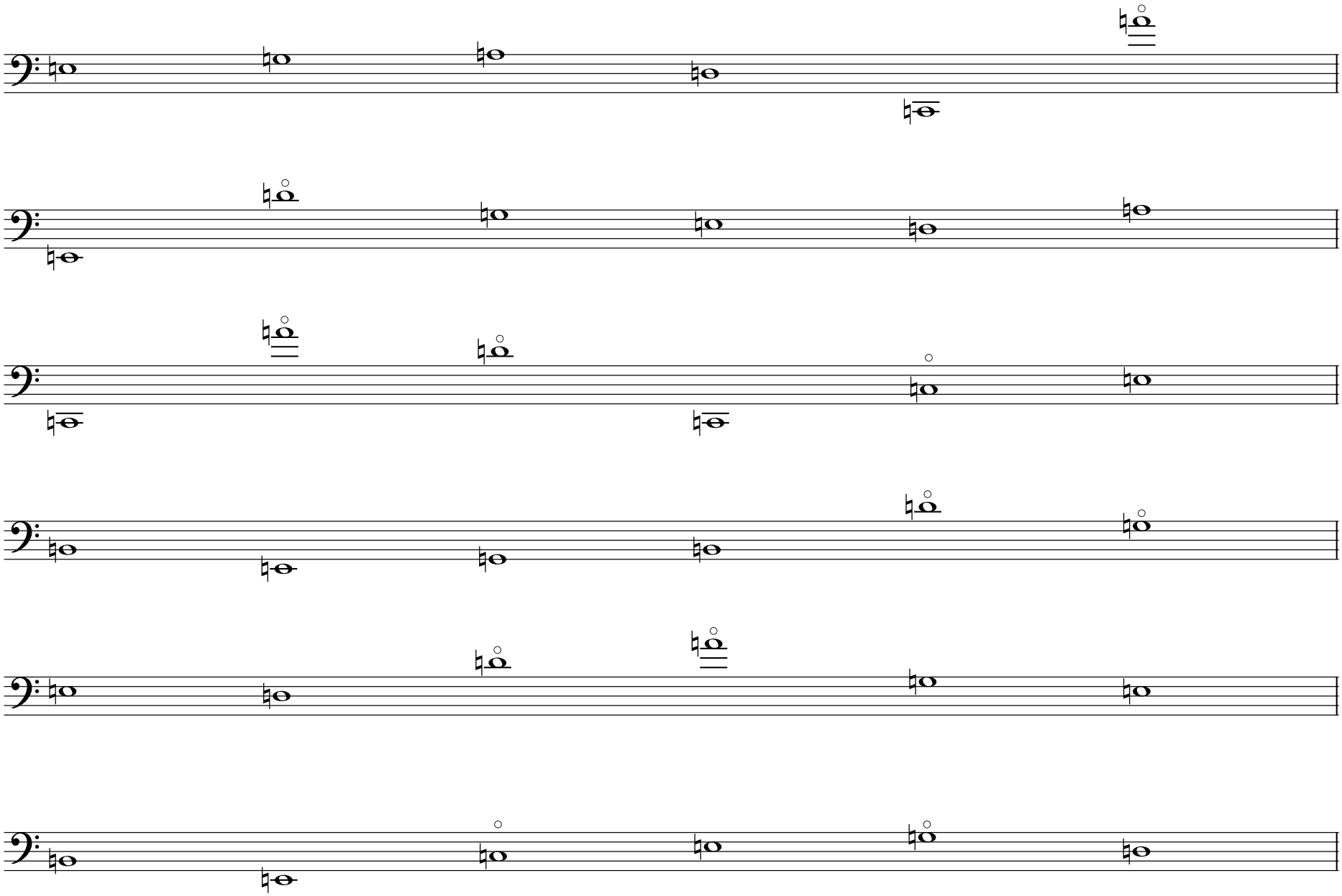
Kory Reeder

Viola



Praise

for String Trio

Kory Reeder

Cello