

Kory Reeder

# The Tree, 1964

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For Piano Trio

2020

## General Considerations

Always very quiet.

Select any pitch on the page, and move adjacently (vertical, horizontal, diagonal). The edges of the page may be treated as walls, or as loops to the other side of the page.

Do this for as long as desired (but probably at least 7 minutes).

## For Piano

Chords, sometimes rolled in various speeds. Perhaps only block chords at times.

Perhaps an occasional tone alone with much discretion.

Very gentle, rounded.

Space between each sound.

Pedal down.

## For Strings

Always with mute.

Always arco

Perhaps sul tasto, perhaps sul pont.

Patiently waiting for the piano: sounding together.

Always very slow, and very long tones; as if in long breaths.

## Thoughts on the piece

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

Trios are fundamental to company. "Three is a crowd," as they say. "Three participants share a room. It takes three to deliver a narration, as thespians may know [...]. The three actors of a trio are radically dependent on each other." -Eva-Maria Houben, 2019, Musical Practice as a way of life.

Of grids, Agnes 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."

## Please notify if performed

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