

Kory Reeder

# Flute Concerto

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For Flute and Orchestra

(2019)

### **General Considerations**

Always very quiet.

At times, the flute is leading, and at other times, the orchestra is leading. If there is a conductor, they will need to be open to navigating this situation in many ways, as it is not the point for the conductor to “lead” rather than work with and within the situation as all other members are.

### **Soloist**

Clearly, yet faintly, as you do.

Move slowly, take your time with each pitch. The rhythms are not regular, and may have some spaces and time in between.

Always above the orchestra.

Each pitch is significant; shape each one as its own phrase .

Do not play too straight.

### **For the Conductor**

Communicate between the flute, the orchestra, and yourself.

There’s not a single leader with this piece, but you are the one that is able to mix colors, and take the lead on some moments of timing.

### **For the Orchestra**

The orchestra is always under the flute.

In long tones, sometimes shorter.

In any octave.

Delicate, but alive and warm.

Performing the indicated pitches – choosing 1 or 2, sometimes more.

Increasingly smooth and connected.

Resonating and shimmering.

### **Thoughts on the piece**

What is the situation of the solo/concerto? Here, the situation is (in some way) about communication, but somehow also about pressure, idolatry, social structures, and social pressures. The soloist is the icon, or the idol, the role model with the ensemble their disciples. This metaphor might be the “ideal” romantic statement of the situation, but there is a balance or responsibility of ego. Is one leading, or is one being lead? Is this love, or is this social pressure? Are there cheers of support, or is this a crowd of unrealistic expectations? I don’t think this piece provides any answers, but I do intend to ask those questions. There is virtuosity in how we deal with connecting through time. How we express individual units, and individual significance at even the smallest units.



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Flute Solo *pp*

Orchestra *pppp*

*With motion. -----> Transforming to ...and so on. Decaying into a stillness Fading...*

*Building and becoming*

Fl.

Orch.

*Silently becoming. Morphing, moving. Rich and dark. Murmuring. In threads. Fading.*

Fl.

Orch.

*Taking. Several times in varying sizes In threads for some time.*

*Connecting. Holding. Less times. In threads for some time. Decaying.*

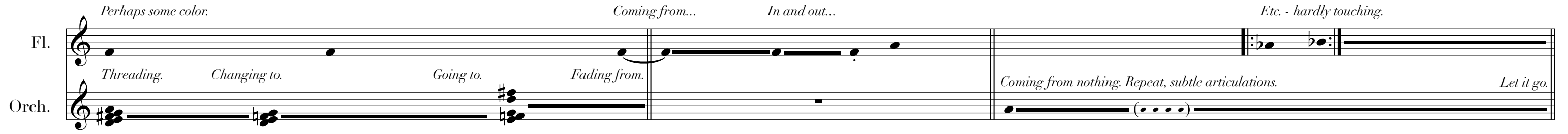
Fl.

Orch. *Hold*

*In threads again. In varying lengths.*

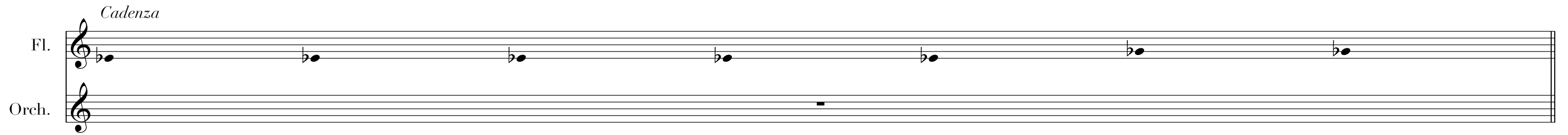
Fl. *Perhaps some color.* *Coming from...* *In and out...* *Etc. - hardly touching.*

Orch. *Threading.* *Changing to.* *Going to.* *Fading from.* *Coming from nothing. Repeat, subtle articulations.* *Let it go.*



Fl. *Cadenza*

Orch.



Fl. *Perhaps joining the ensemble.*

Orch. *Sometimes more, in varying shades, hues, and motions.* *Disappearing...*

