

Kory Reeder

Night Sea

For flute, bass clarinet, and piano

(2019)

General Considerations:

Always very, very quiet.

Expansive, encompassing, sublime.

Patiently and contemplative; wading in the deep.

Perhaps unheard.

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

Chords or multiphonics which include the written pitch are okay.

Alternate fingerings are okay.

Always very long tones, with time between them.
Perhaps some shorter tones, rarely. Pause for some time between tones.

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

Perhaps in many colors.

Duration is open; at least 7 minutes, perhaps 2 hours.

For the Flute

Clear and pure; rich, yet mild; gentle.

For the Bass Clarinet

In the deepest, lowest, and richest register.

Perhaps some multiphonics.

For the Piano

Piano stays in the lowest octaves between A₀ and A₃. The higher the octave, the less frequent its occurrence. This can be approached logarithmically or exponentially.

Always with the pedal down.

Perhaps some chords.

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

Please notify if performed

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