

Kory Reeder

The Desert

For Ensemble.

(2020)

There are two groups: those with a strong attack envelope [piano/harp/dulcimer, etc.], and those with a strong sustain [clarinet/crystal glasses/viola/sandpaper/etc].

General Considerations:

Start anywhere, but always move adjacently: vertically, horizontally, or diagonally. There is no page-order.

Always very, very soft.

Patiently and contemplative; wading in the deep.

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

Always with time between; engage in the silence; engage in listening; feel the spaces; “Look at anything long enough and it explodes in wonder: - AR Ammons [possibly]

Perhaps in many hues and colors; muted, harmonic, etc.

Not to follow a line in a story, but to bathe in the voice.

Let it float.

Do this for some time.

For the Attackers:

Gestures, distant.

Like music boxes slowly
slowly
slowly
turning

Perhaps one from a dream.

Reminiscent, lyrical, fragmented.

Occasional chimes in the wind.

For the Sustainers:

As a group, continuous; always sounding.

Razon thin, but sweet; perhaps hardly a tone.

Perhaps grains of sound.

All entrances and exits should be smooth and rounded.

Very long tones, with much discretion.

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 narrative sequence. 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. For me, the excitement comes from creating the "aura" of a piece. This piece is incredibly specific; read the text closely, and you'll find the initiating conditions of a specific situation. Still, this is only the vaguest idea of the particulars: the details are left for you to explore.

Please notify if performed

Kory Reeder
kory.reeder@gmail.com
www.koryreeder.com

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

The Desert

for Ensemble
Written Especially for the BGSU DMA students

Kory Reeder





