

The inscription at the head of the score, written by the composer, reads as follows:

*Under stone, under feather, around the edges of fruit bristles ice in its tracings until morning. So small but so bright it is the crystals in night that give to the frost its serrations. What tracks are these that back-tread to dreams in grains that arise and enjamb?*

*Mráz* is the Czech word for “frost” and it is from imaginings of frozen water that the unceasingly overlapped voices in the music proceed. The music’s dynamic contrasts grate the kaleidoscoped, and exceedingly difficult, changes of rhythmic value effected everywhere between the pianist’s hands. Whether suggestive of the edges of ice crystals of their facets, the frost in piece’s conceit should also be read in their sudden disappearance.

*Mráz* (2017) was written for American pianist and composer Jared Redmond from the secret lyricism of whose technique the welter of the music’s entanglements became possible, at last, to imagine. *Mráz* forms the kernel — the crystal seed — of a much longer piece, likewise dedicated to Jared Redmond, scheduled for completion later in this year.