Kirk O'Riordan

Autumn Winds

for Soprano and Piano

on poems by Matsuo Basho

for more information:

www.kirkoriordan.com

Autumn Winds (2011)

for Soprano and Piano

on poems by Matsuo Basho

Kirk O'Riordan (b. 1968)

I. All Night Autumn
II. Autumn Wind Broken
III. Autumn Winds
IV. Autumn Wind
V. Bright Red
VI. Speaking Out
VII. Autumn Wind
VIII. Blowing Stones
IX. Though Autumn Winds Blow
X. With What Kind of Voice
XI. Spiders
XII. An Autumn Wind
XIII. Shake, Oh Grave!
XIV. Tremble, Oh My Grave-Mound
XV. Shaking the Grave

Notes

Autumn Winds is a collection of settings of haiku by Matsuo Basho (1644-1694): each of the poems selected contains the phrase "autumn wind." This phrase acts as a kind of refrain in the work, and to reinforce that idea I treated the primary motivic material in a cyclical manner—in fact, in many ways this collection of songs is as closely related to the Beethovian variation set as it is to the Schubertian song cycle. This was very much intentional: I wanted to allow a strong sense of unity to emerge between the songs while at the same time allowing each song to develop in its own way.

The songs themselves are very atmospheric and rhythmically free. They are also short, in part due to the shortness of the text each song uses. I wanted to emphasize the "smallness" of the text, but I also wanted to allow the beauty of these images to transcend the form which contains them.

Performance Notes

Few pedaling indications are provided for the pianist. In some cases, the pedal should be held through a full song; in others, like in III. Autumn Winds, the pedal may be used to facilitate the legato effect. In all cases, the pianist is encouraged to adjust the pedaling to match the intended sonic effects with the instrument and acoustical environment.

Extreme soft dynamic indications (*pppp*) are meant to indicate mood as well as loudness.

In XI. Spiders, the pianist should feel encouraged to explore the full palette of articulation colors he/she may possess. The pedal should be used to capture the resonance in the piano after the initial attack.

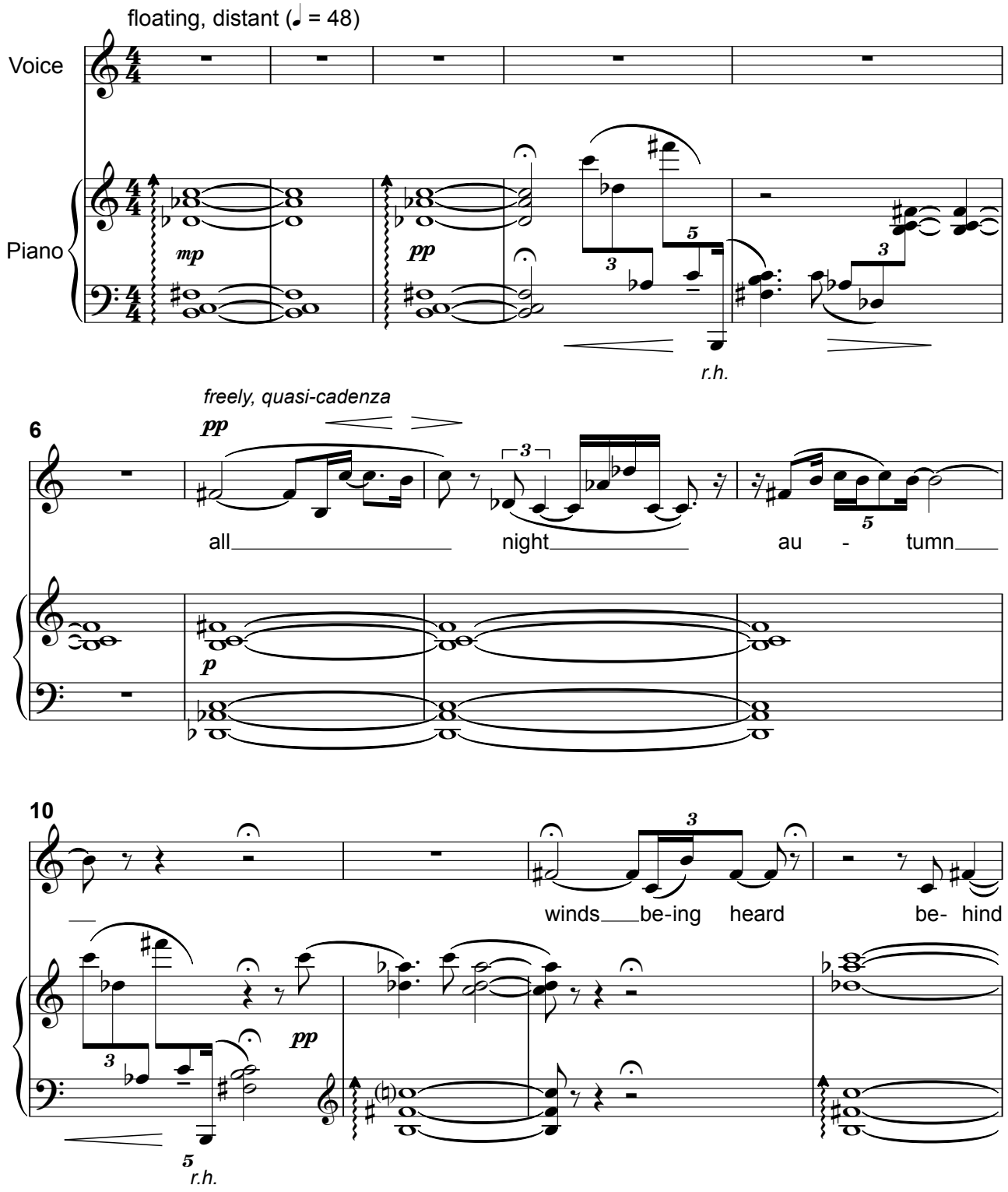
Autumn Winds

for Soprano and Piano

Fifteen Haiku by Matsuo Basho (1644-1694)

Kirk O'Riordan (2012)

I. All Night Autumn



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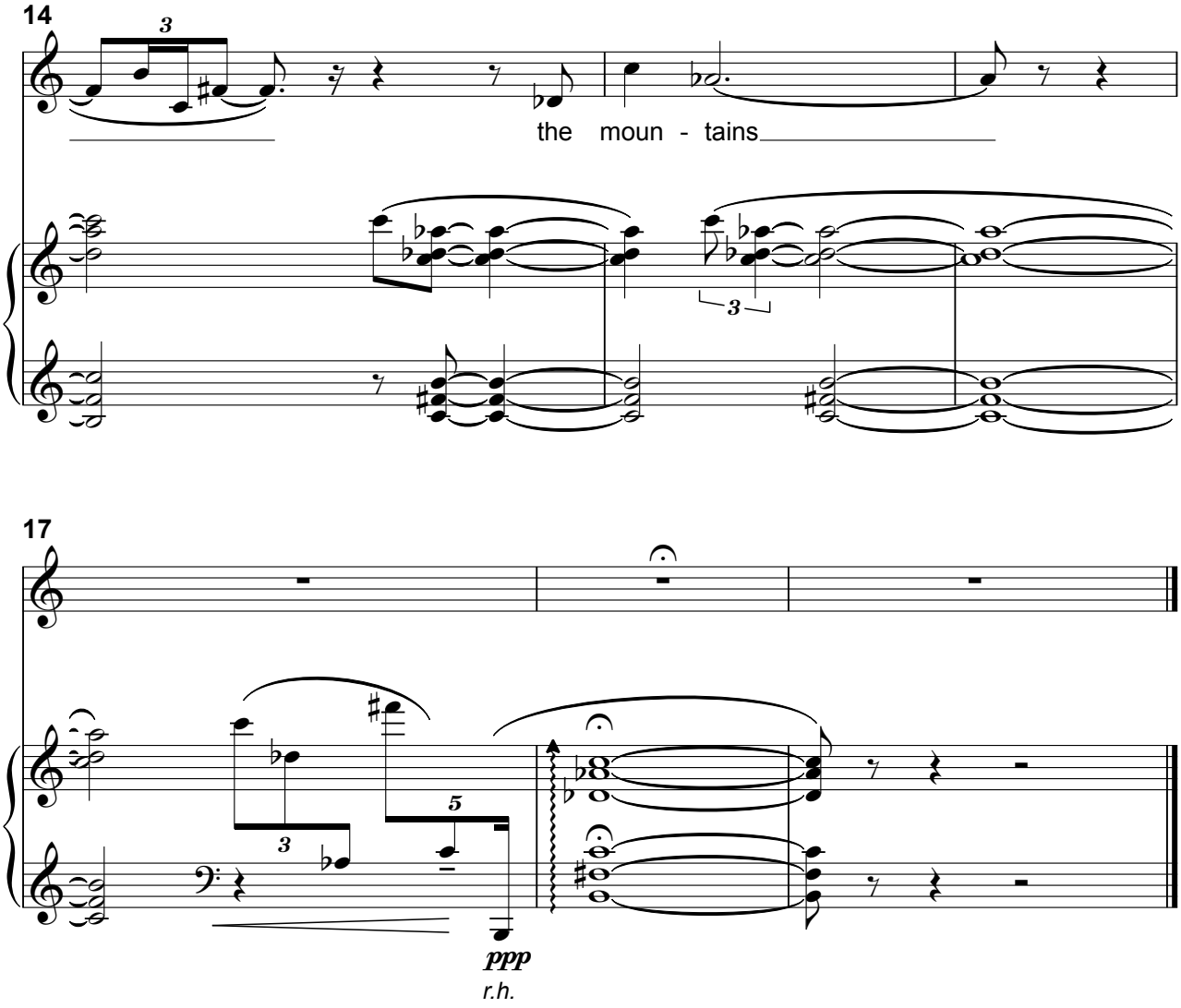
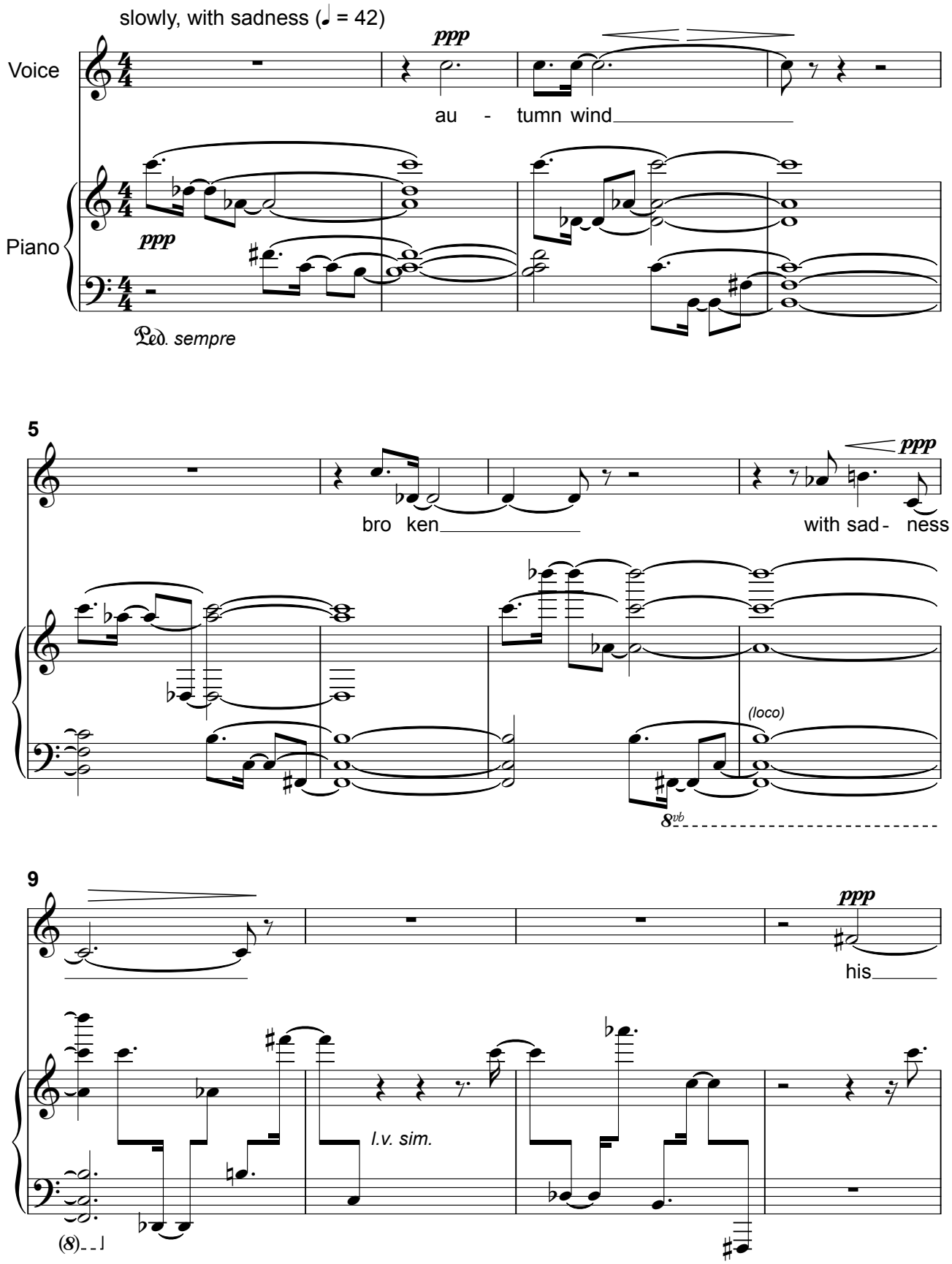
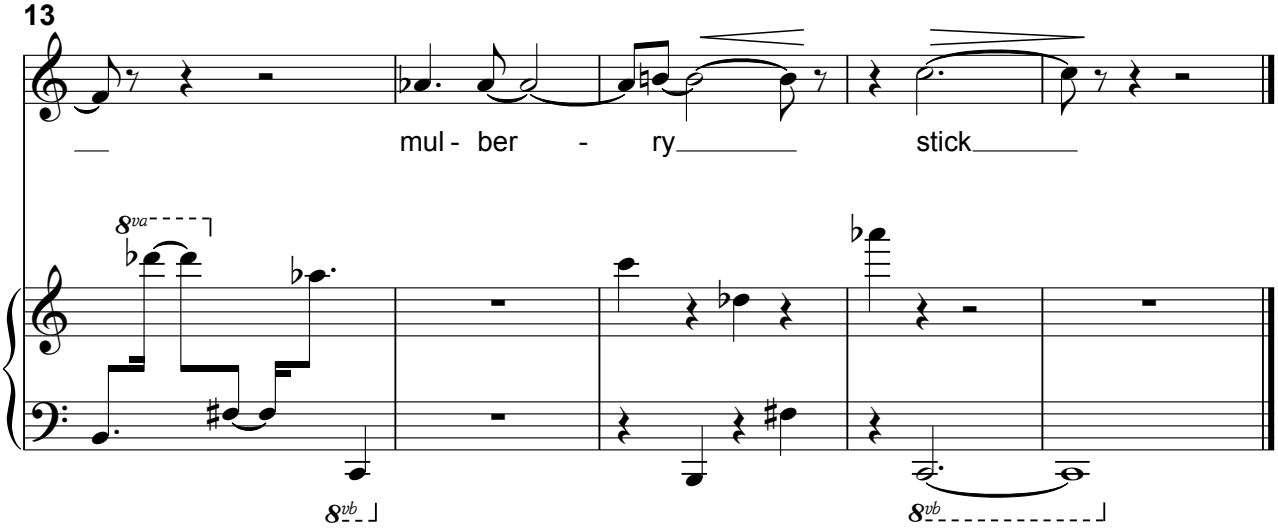
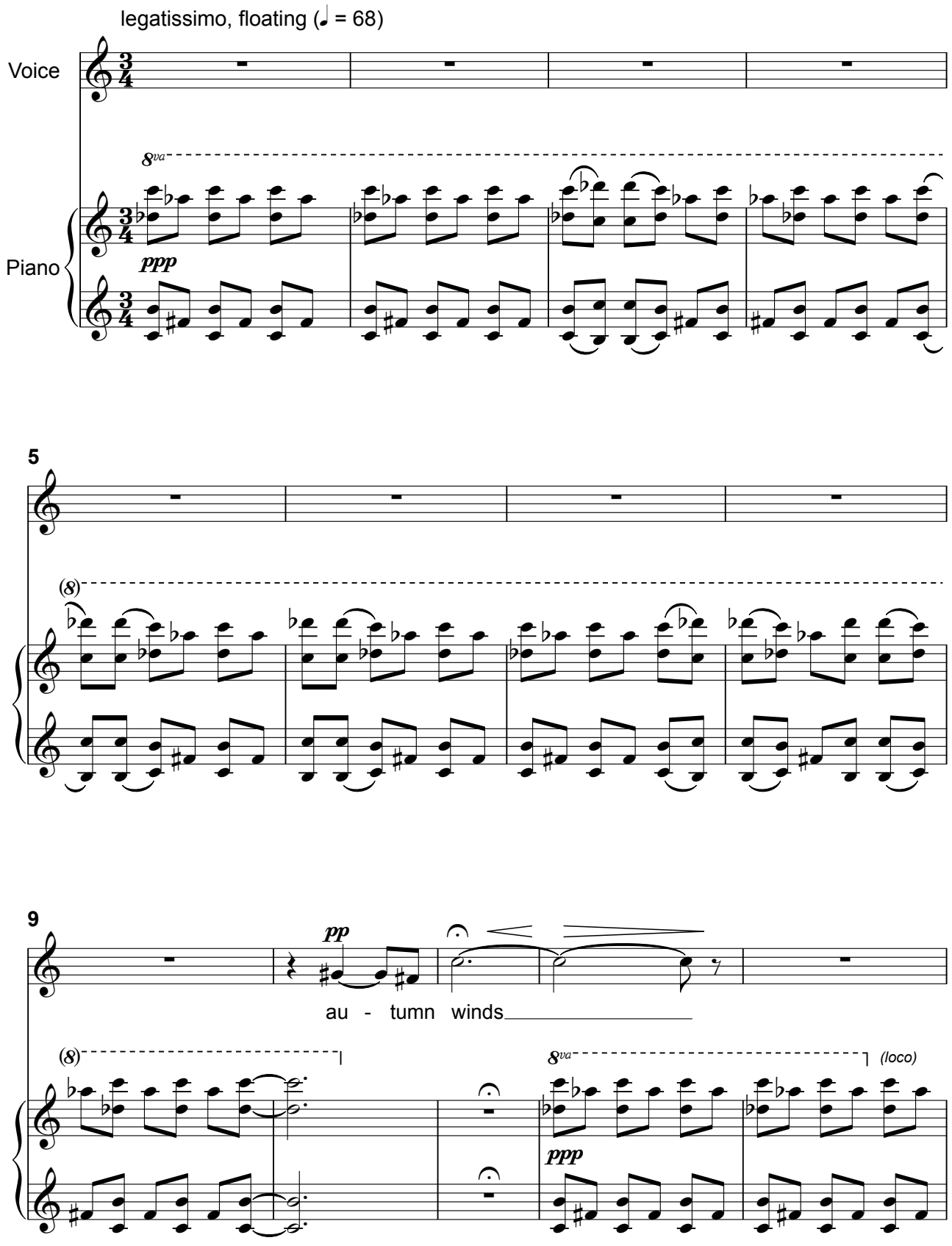
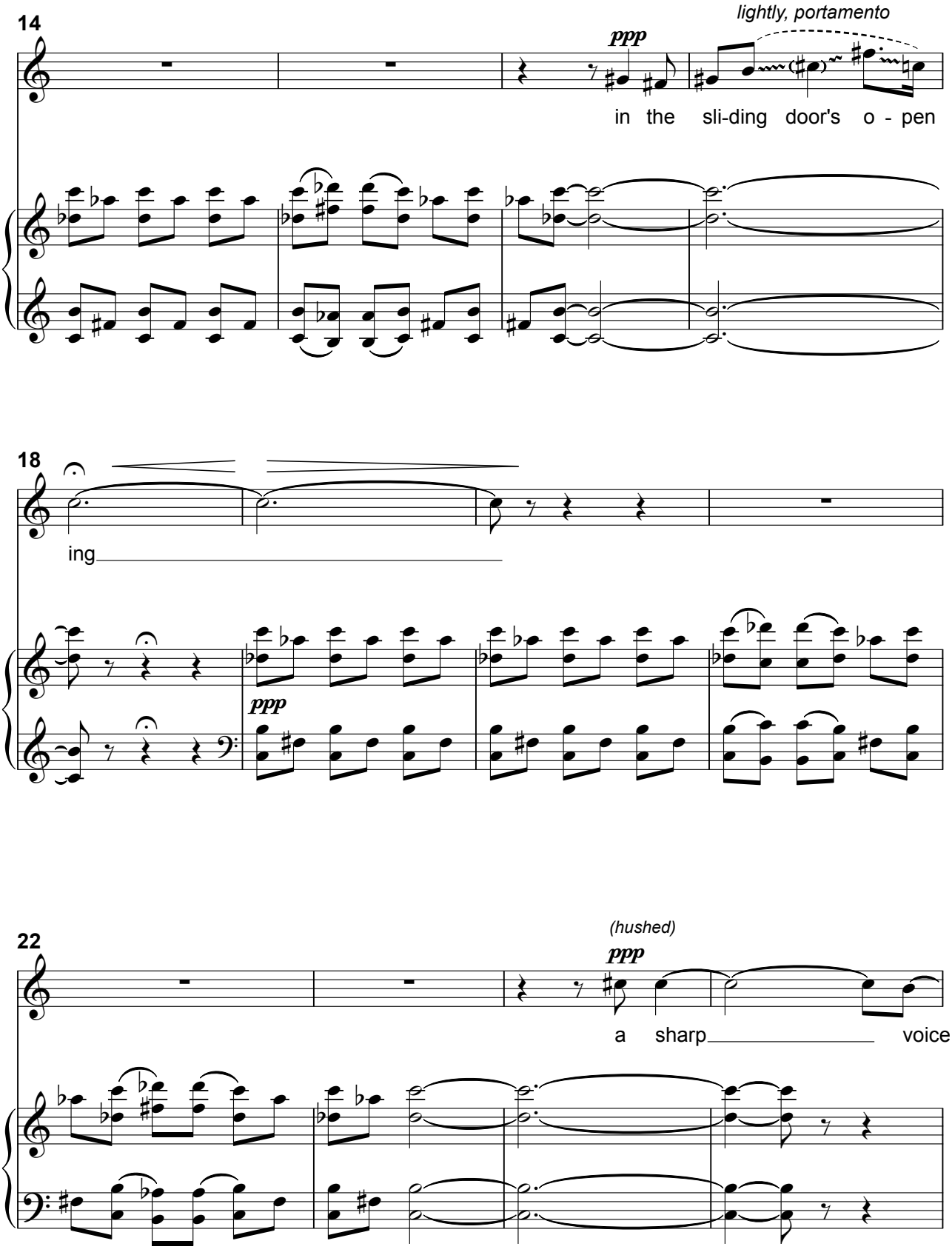
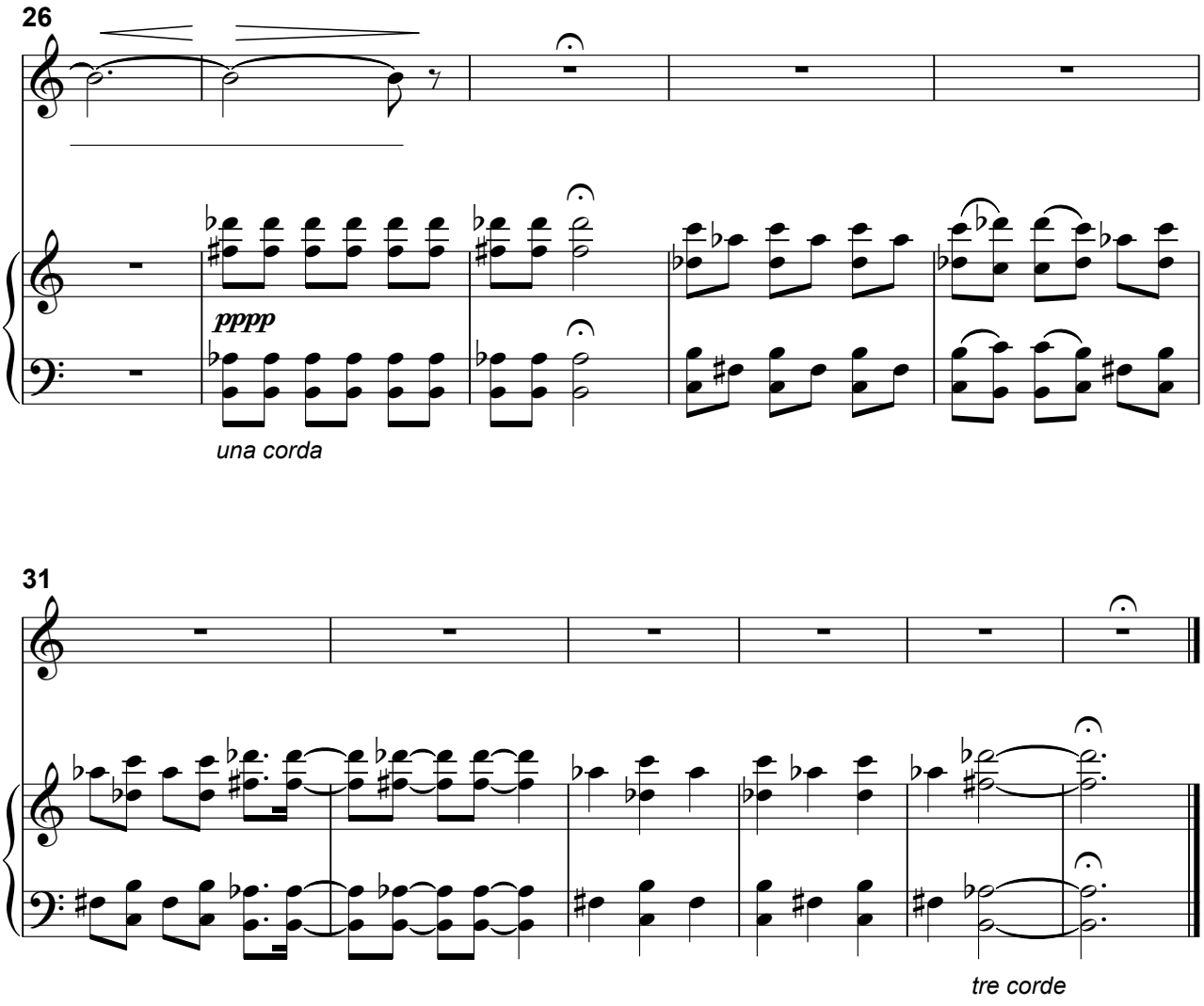

14
3
the moun - tains
3
17
3
5
ppp
r.h.


slowly, with sadness (♩ = 42)
Voice
Piano
ppp
au - tumn wind
Ped. sempre
5
bro ken
with sad - ness
(loco)
8vb
9
his
l.v. sim.
(8)

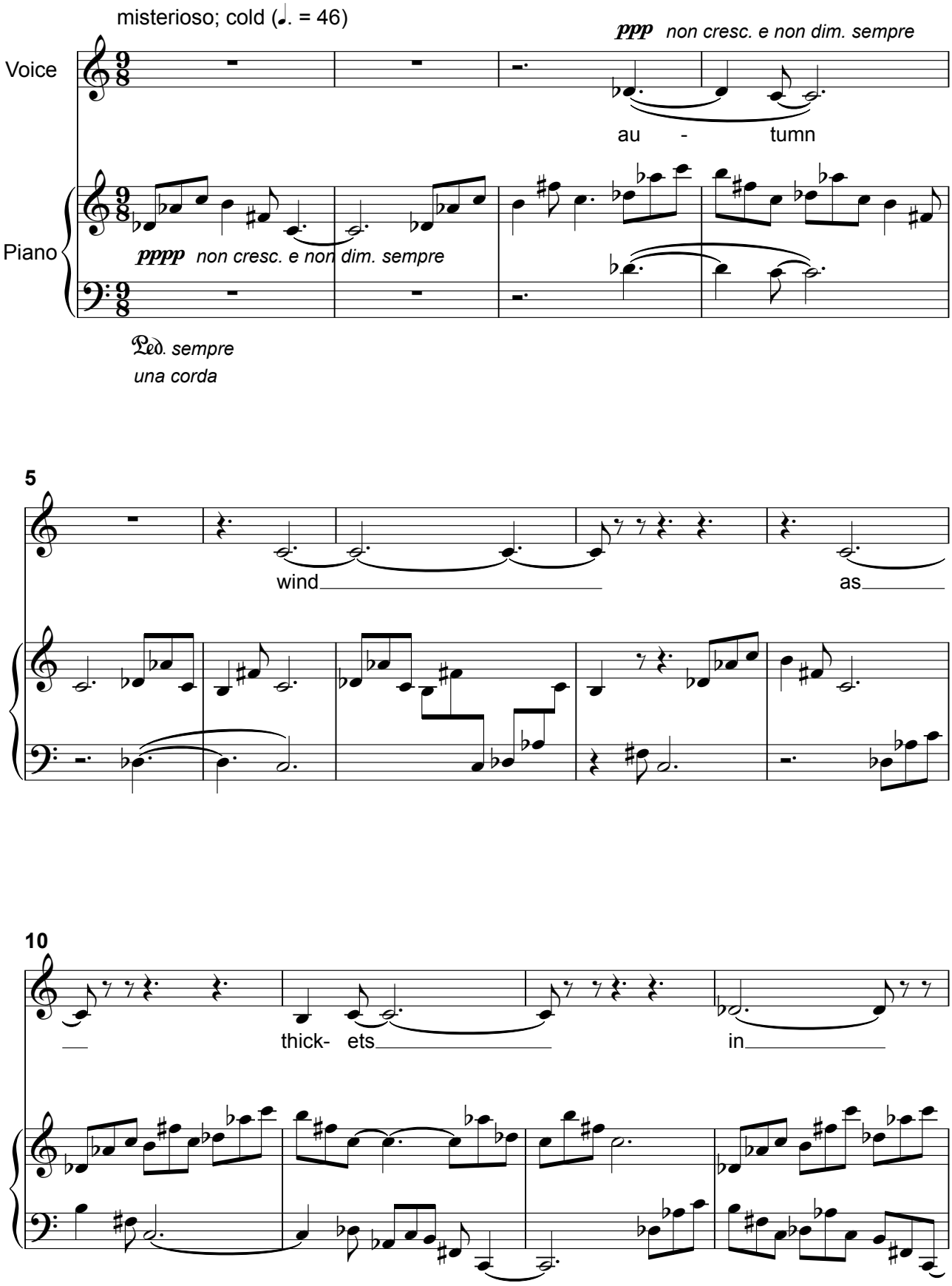

13
mul - ber - ry
stick
8va
8vb
8vb

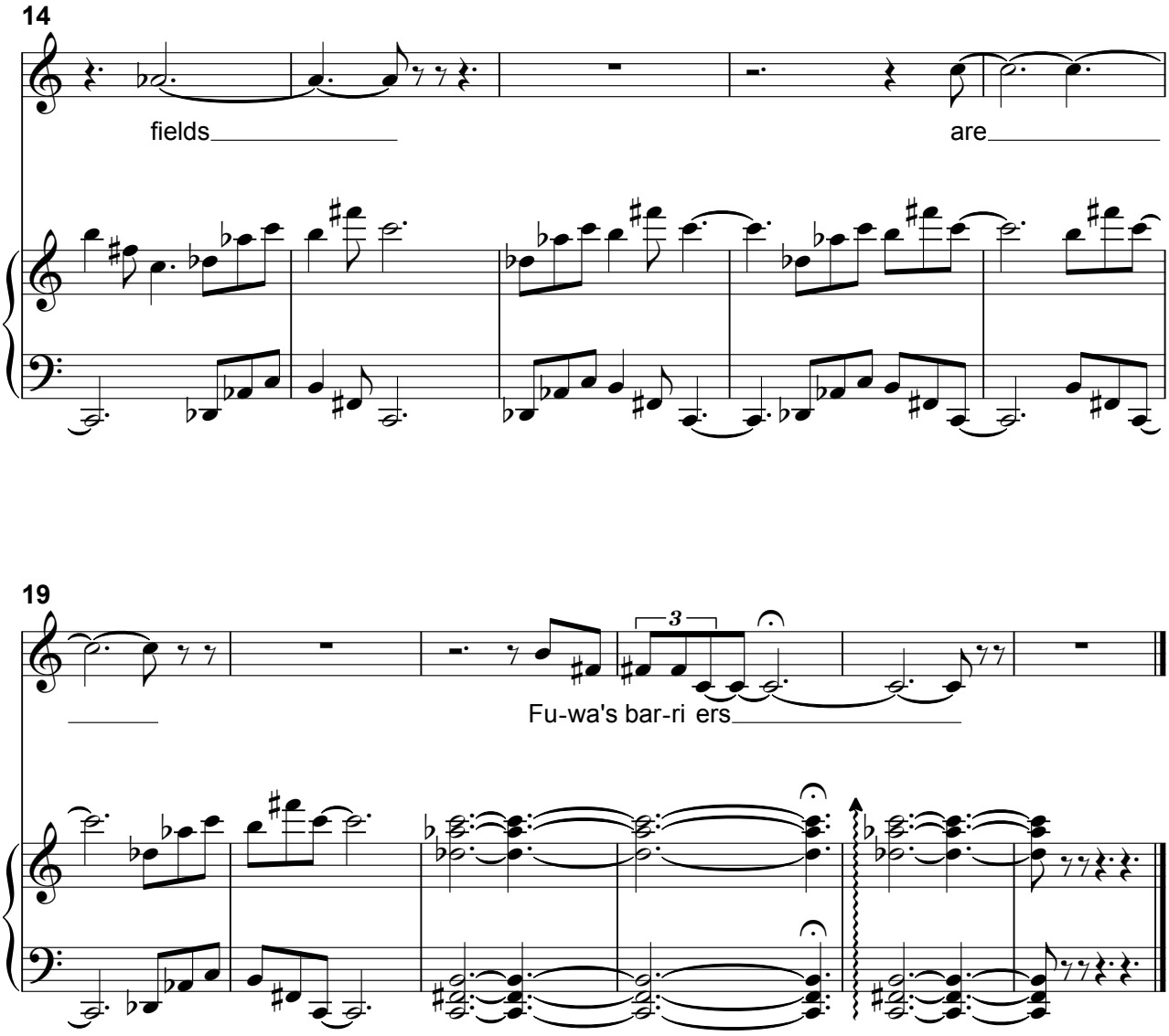

legatissimo, floating (♩ = 68)
Voice
Piano
8va
ppp
5
(8)
9
pp
au - tumn winds
(8)
8va
(loco)
ppp


14
lightly, portamento
ppp
in the sli-ding door's o - pen
18
ing
ppp
22
(hushed)
ppp
a sharp
voice

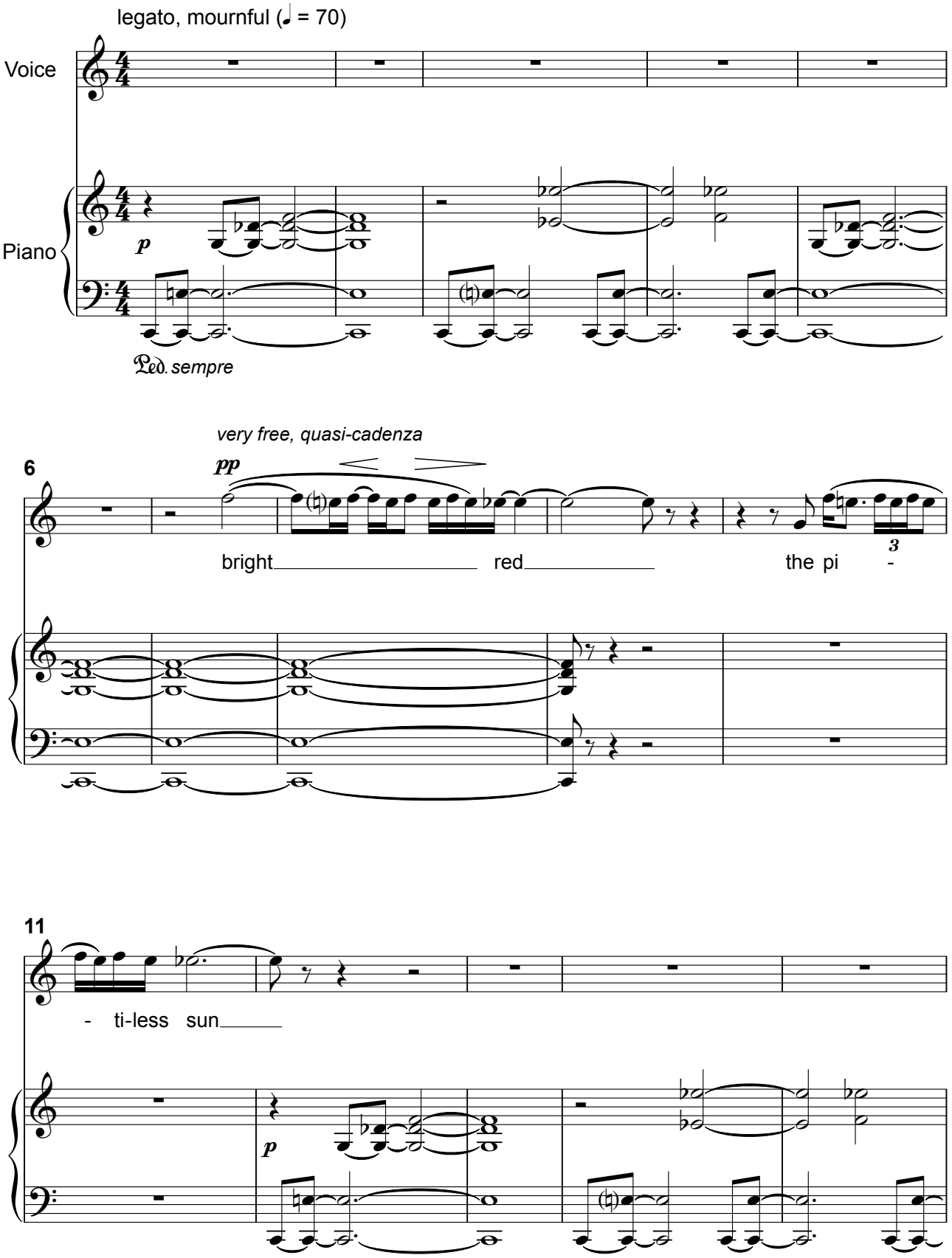

26
pppp
una corda
31
tre corde

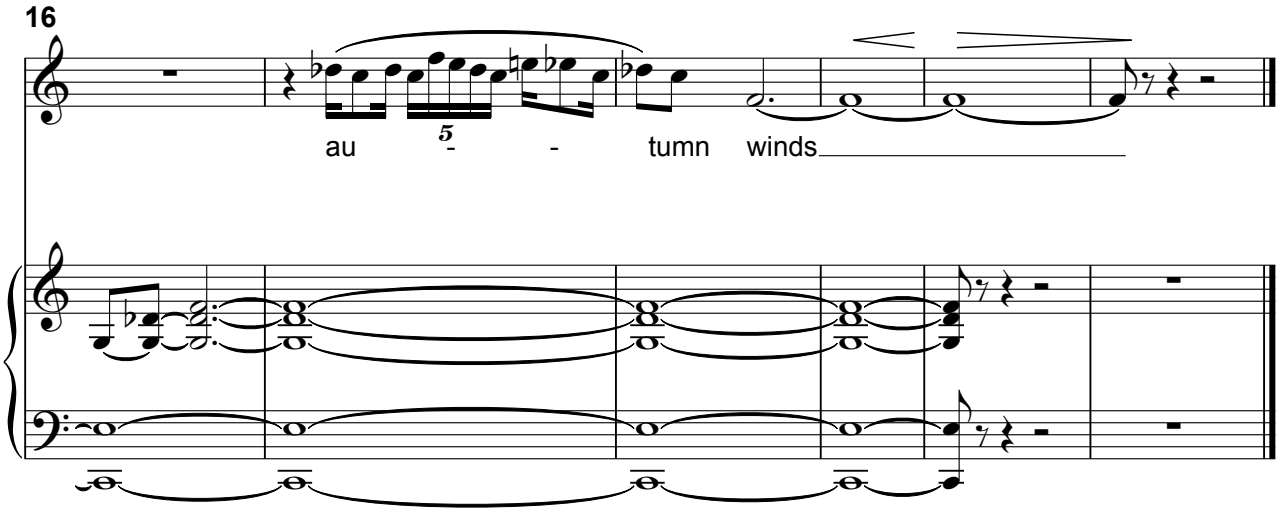
IV. Autumn Wind



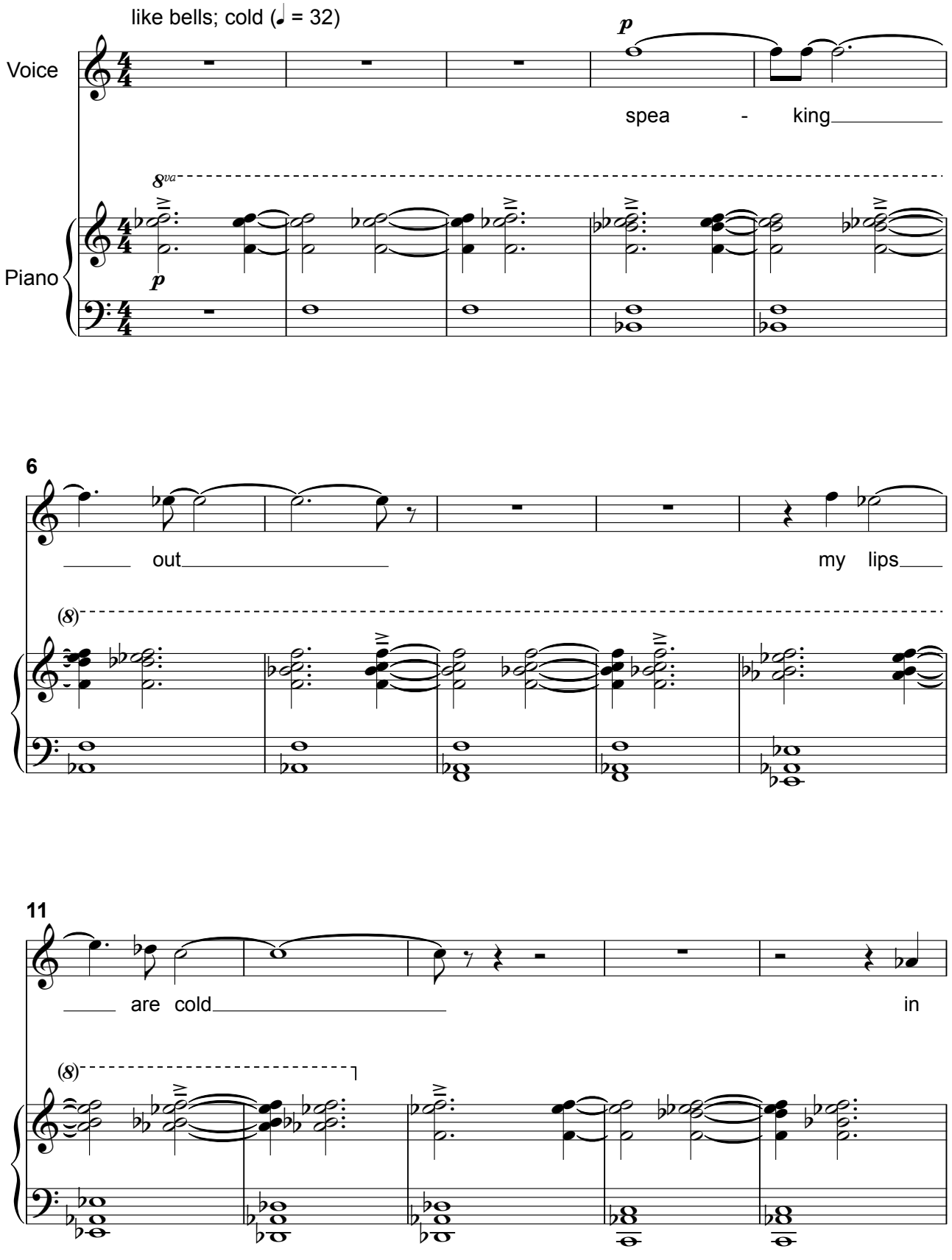

14
fields
are
19
3
Fu-wa's bar-ri ers

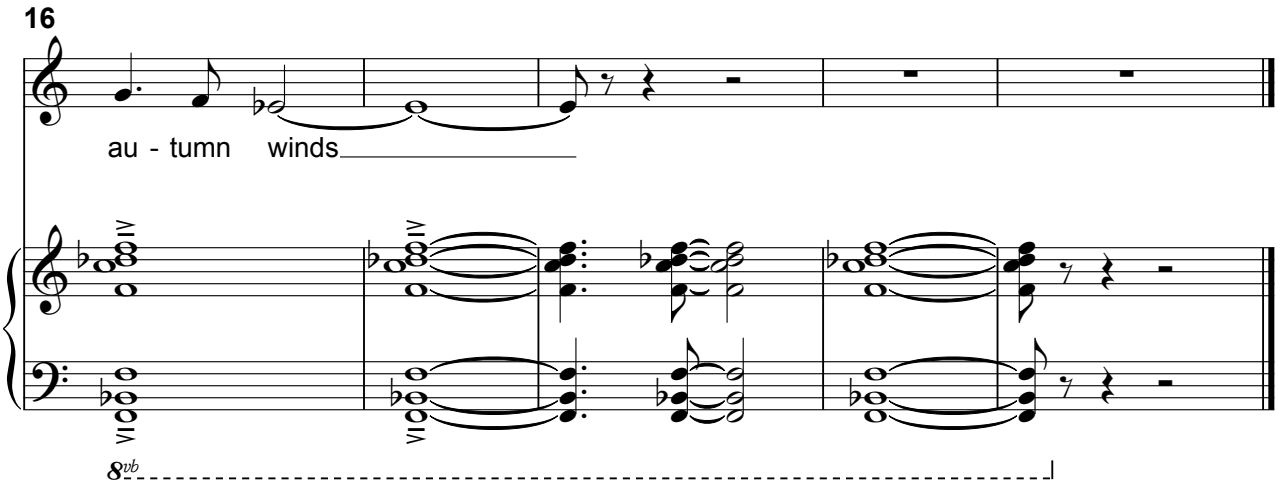
V. Bright Red


legato, mournful (♩ = 70)
Voice
Piano
p
Ped. sempre
very free, quasi-cadenza
6
pp
bright red the pi -
3
11
- ti-less sun
p

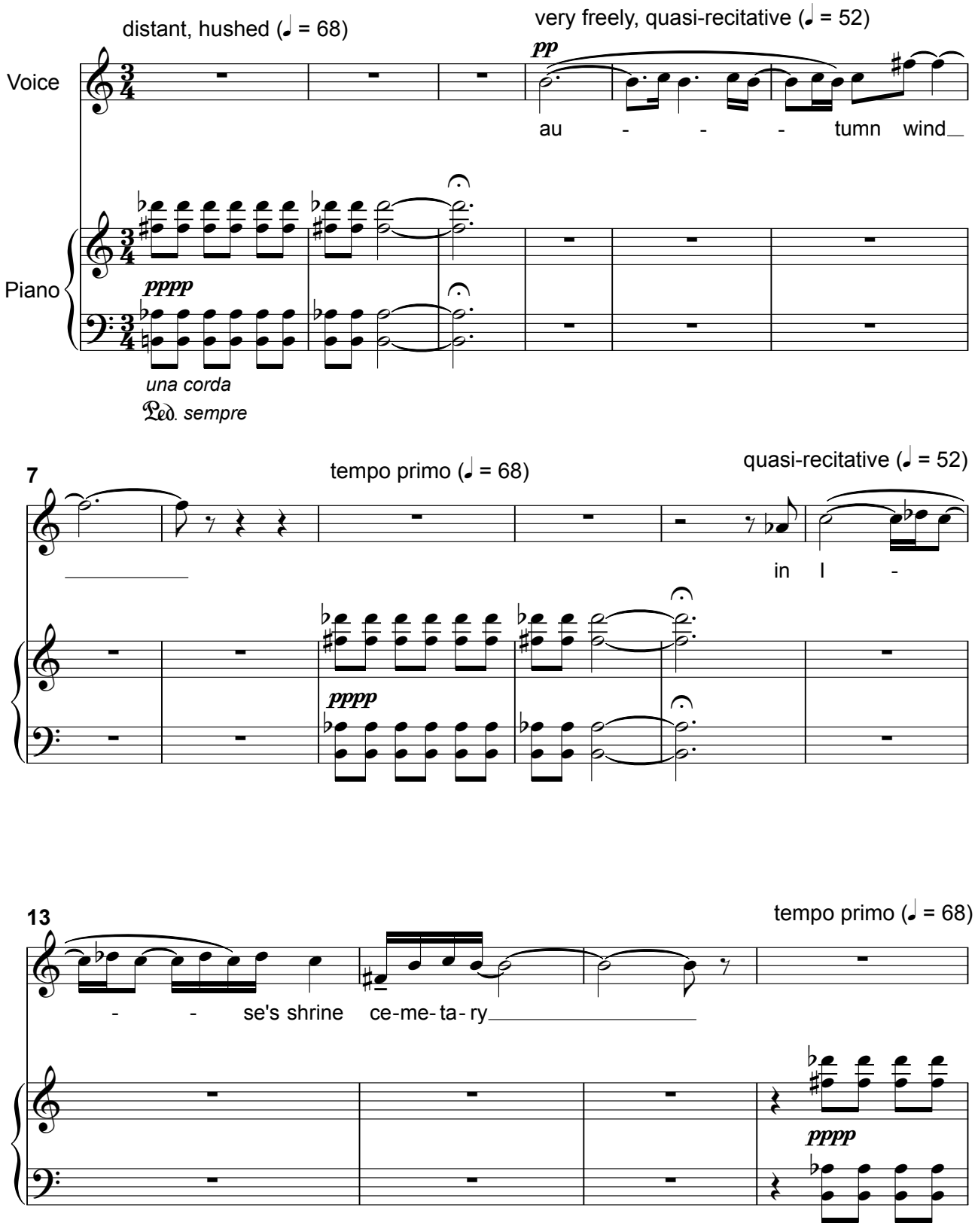

16
5
au - - tumn winds

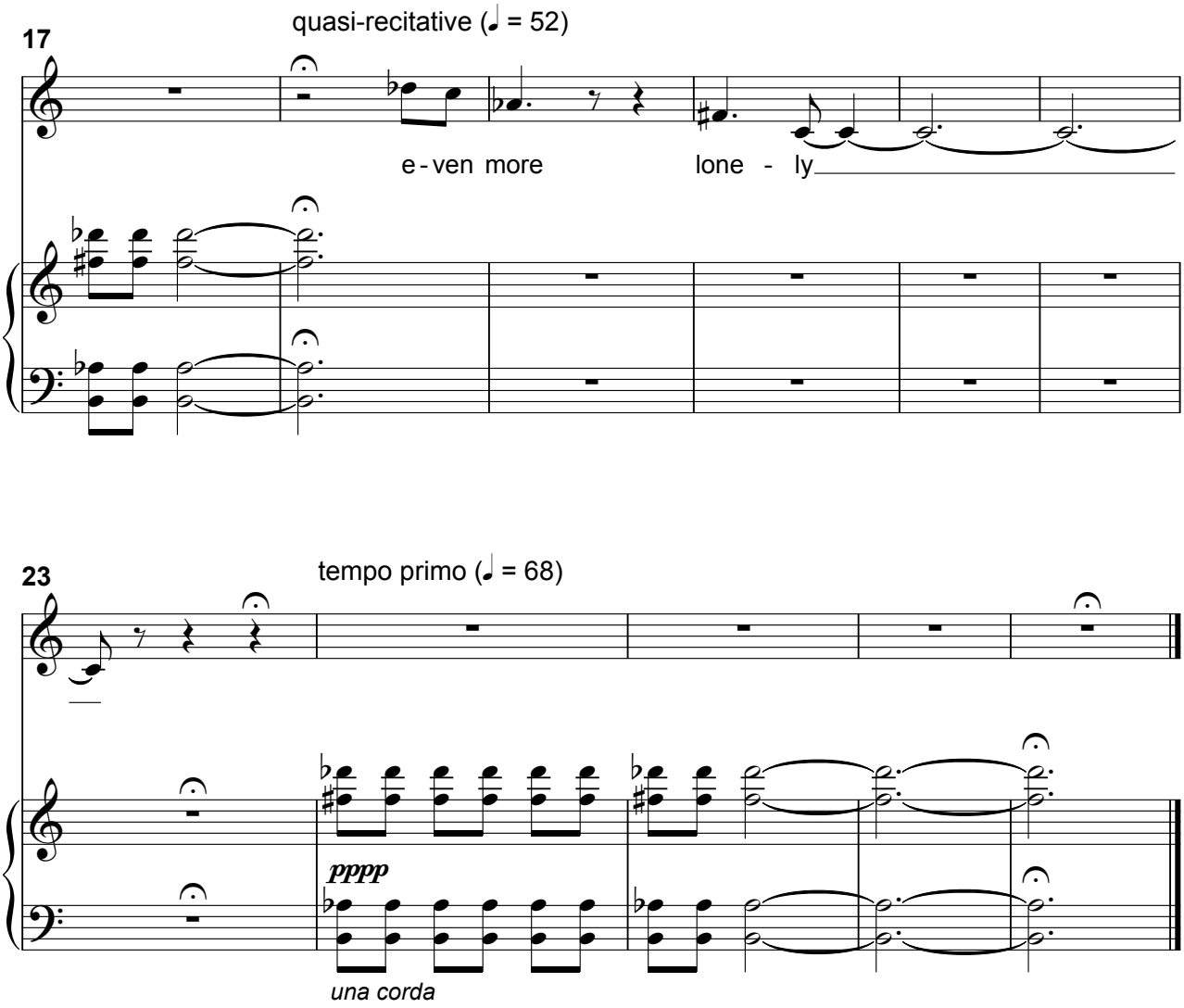
VI. Speaking Out

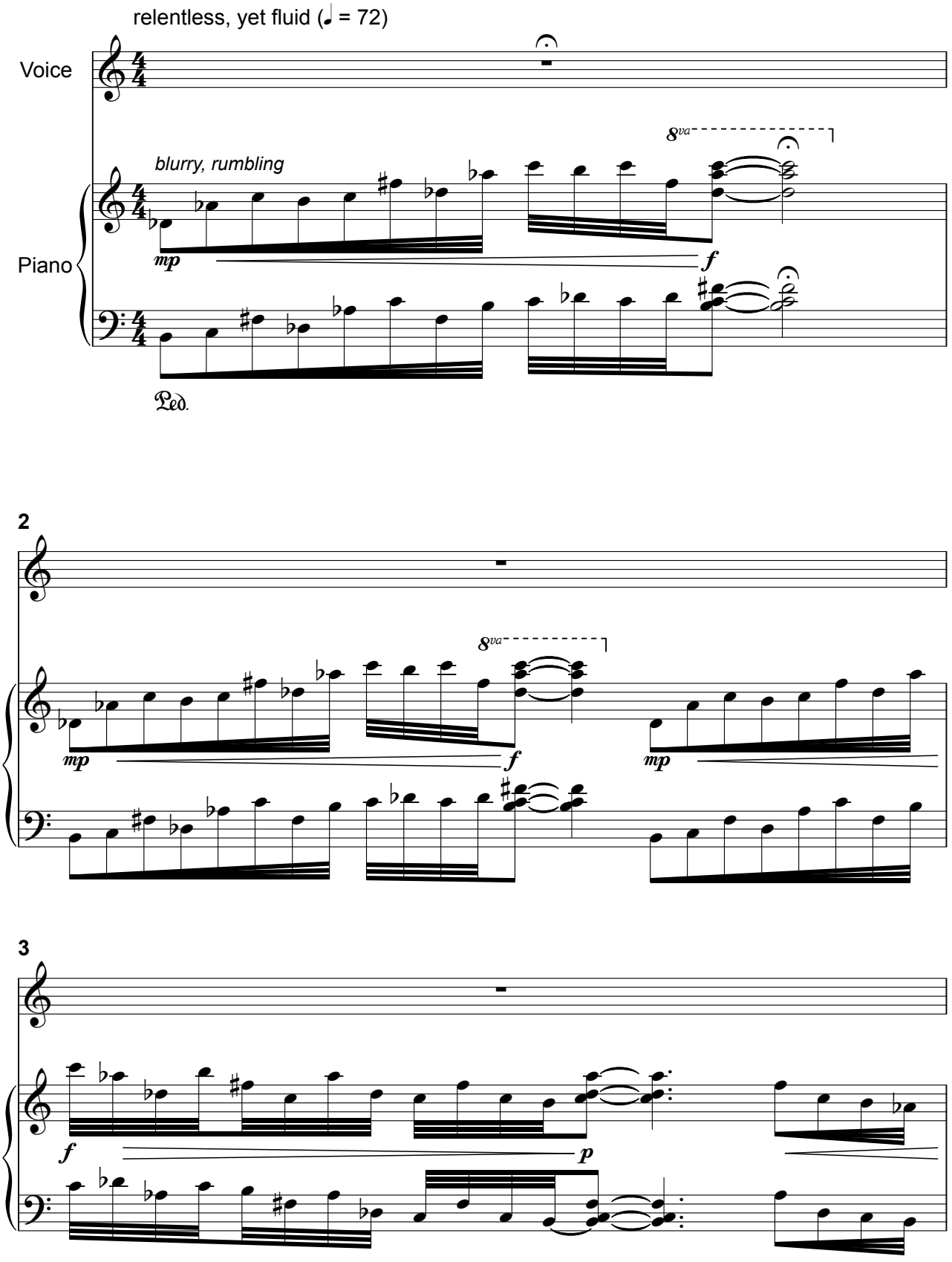


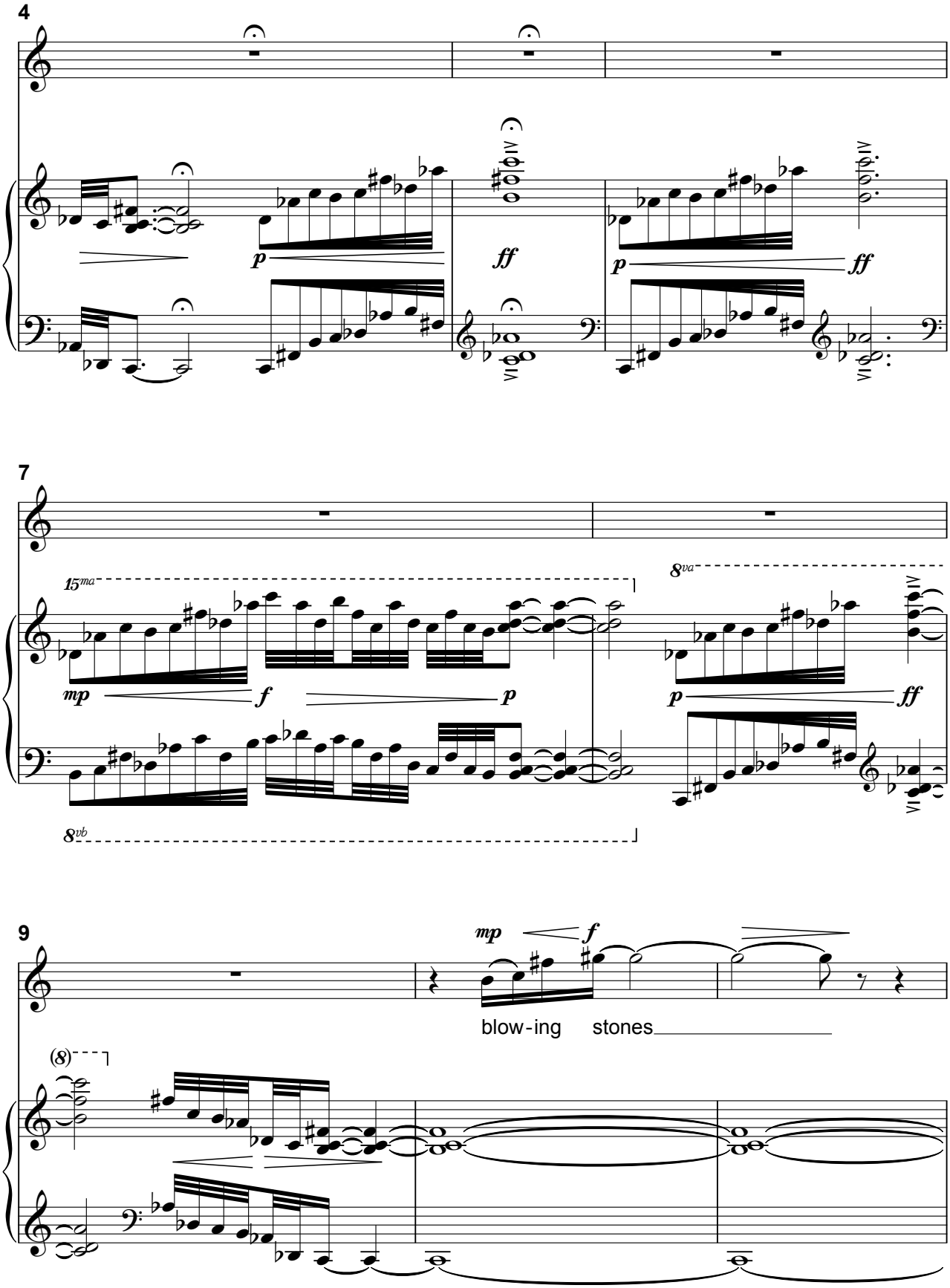

16
au - tumn winds
IV
VI
8vb

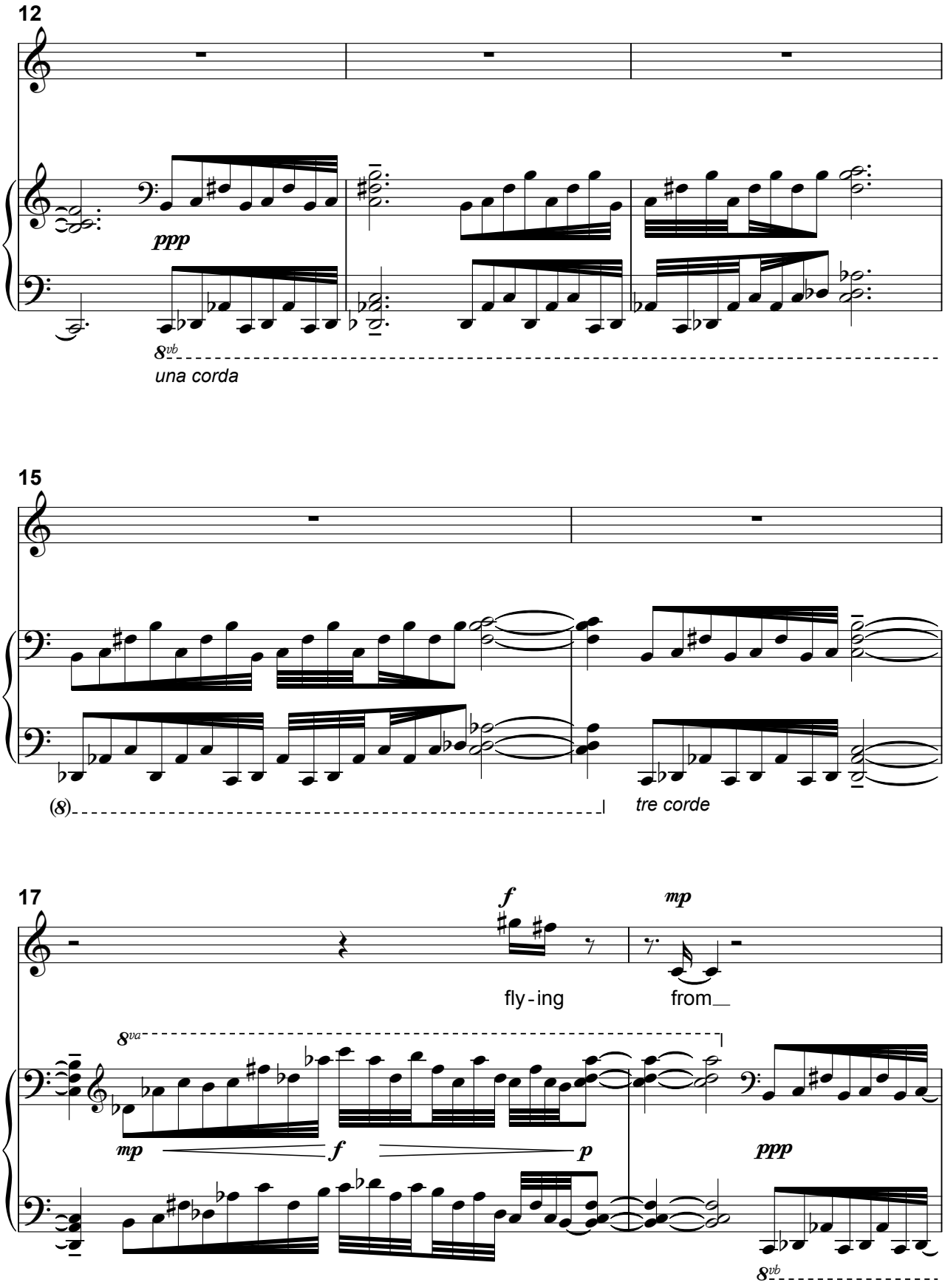
VII. Autumn Wind

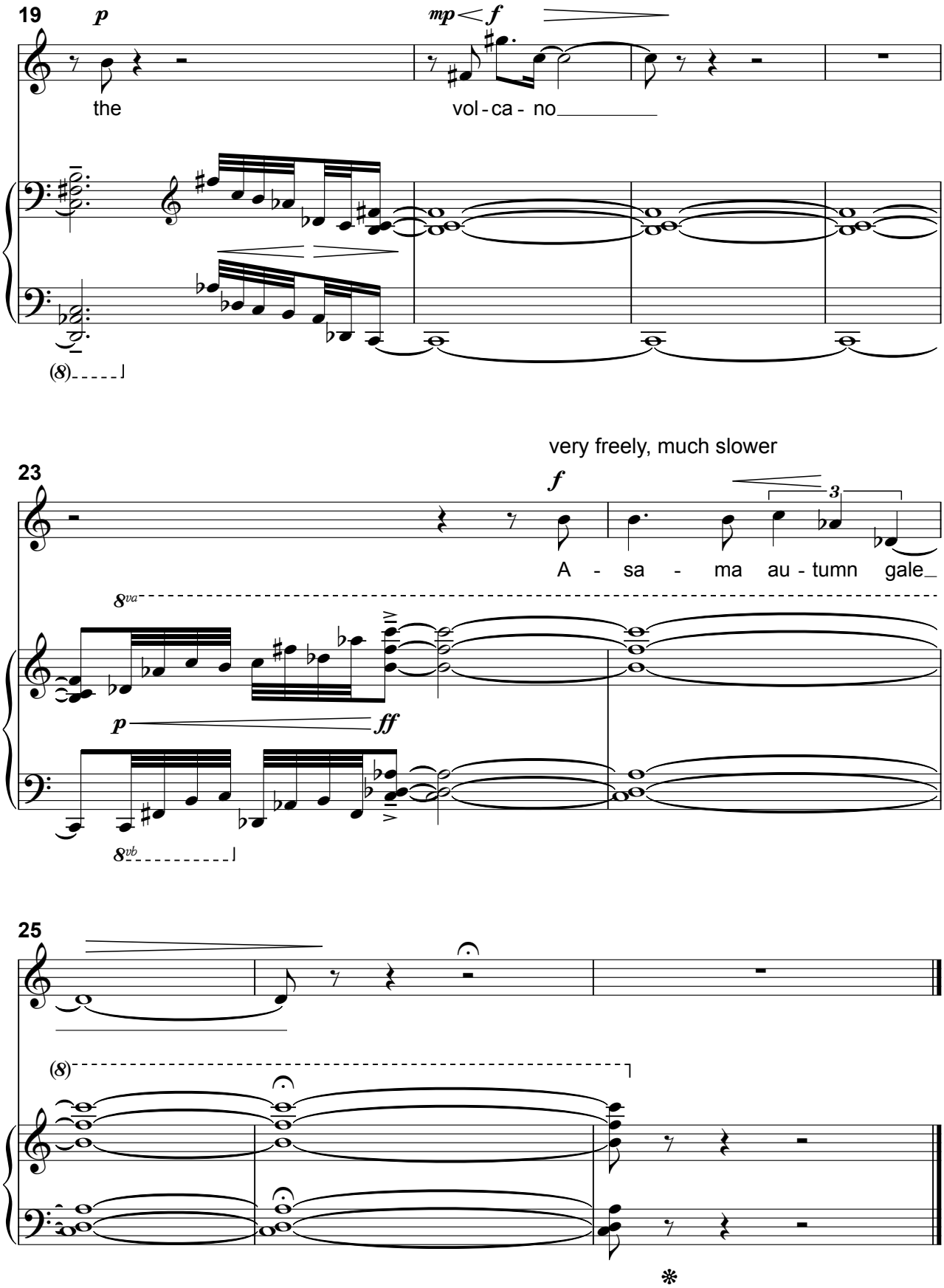


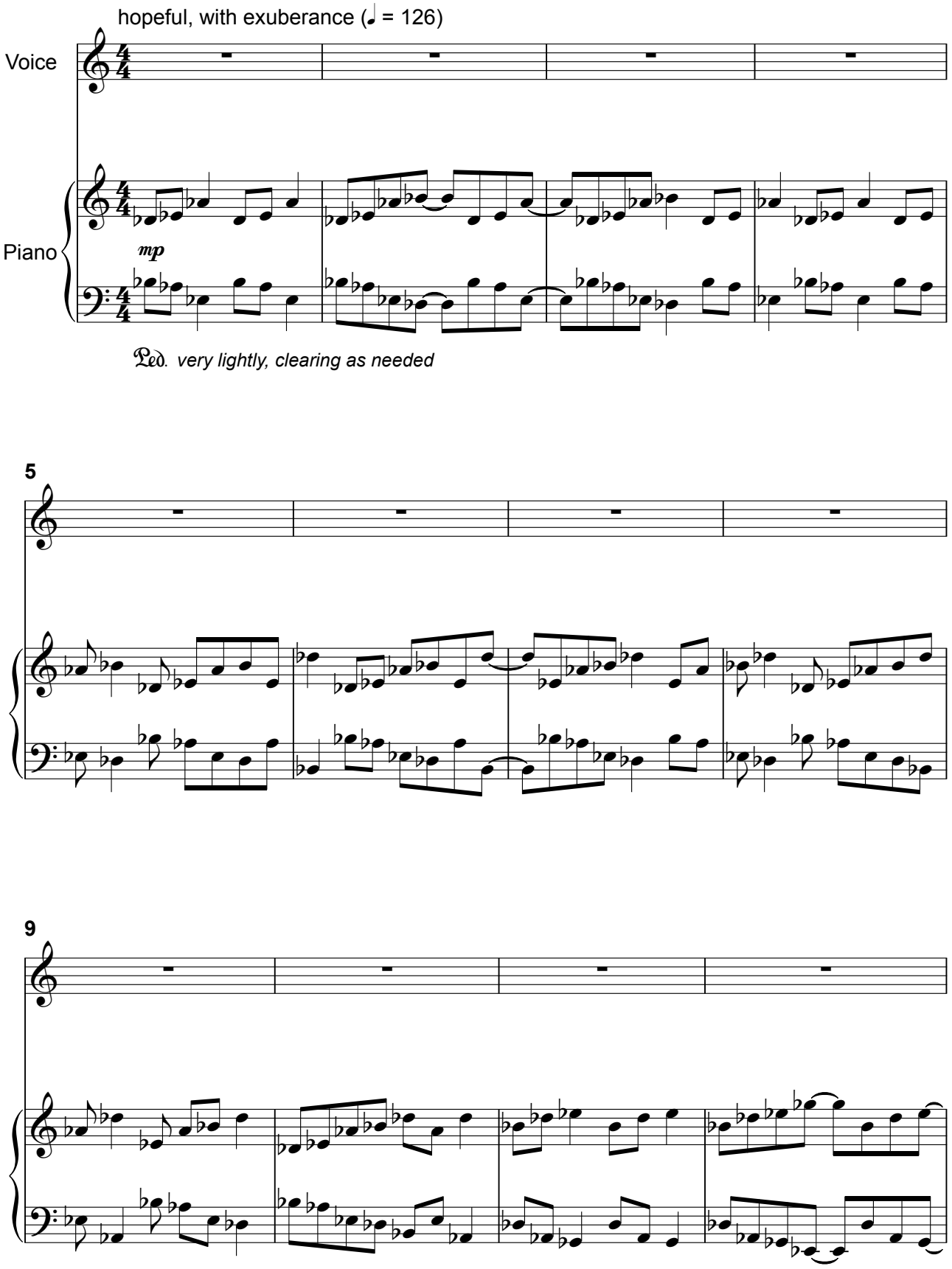

17
quasi-recitative (♩ = 52)
e - ven more
lone - ly
23
tempo primo (♩ = 68)
pppp
una corda

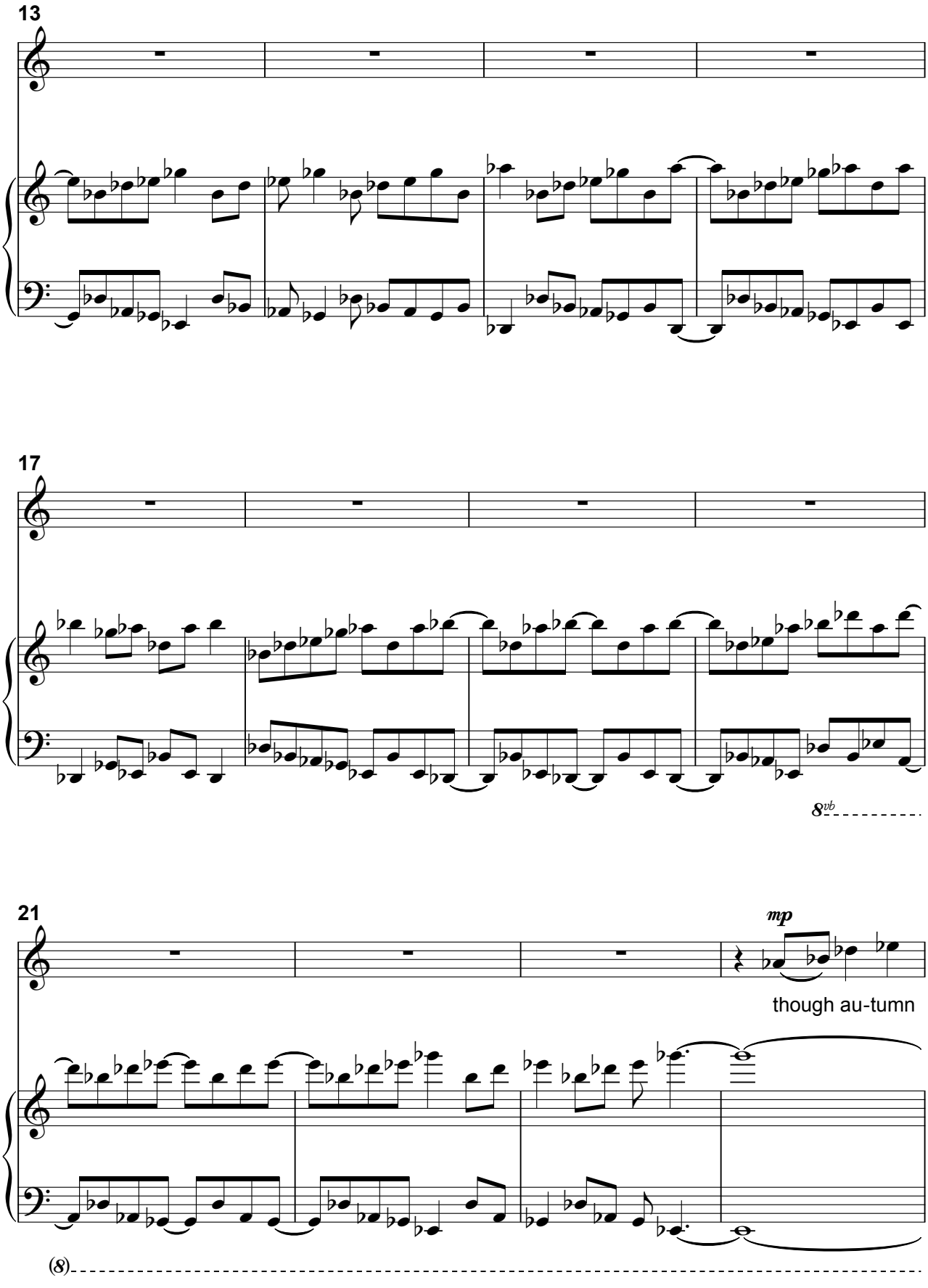

relentless, yet fluid (♩ = 72)
Voice
Piano
blurry, rumbling
8va
mp
f
Ped.
2
8va
mp
f
mp
3
f
p

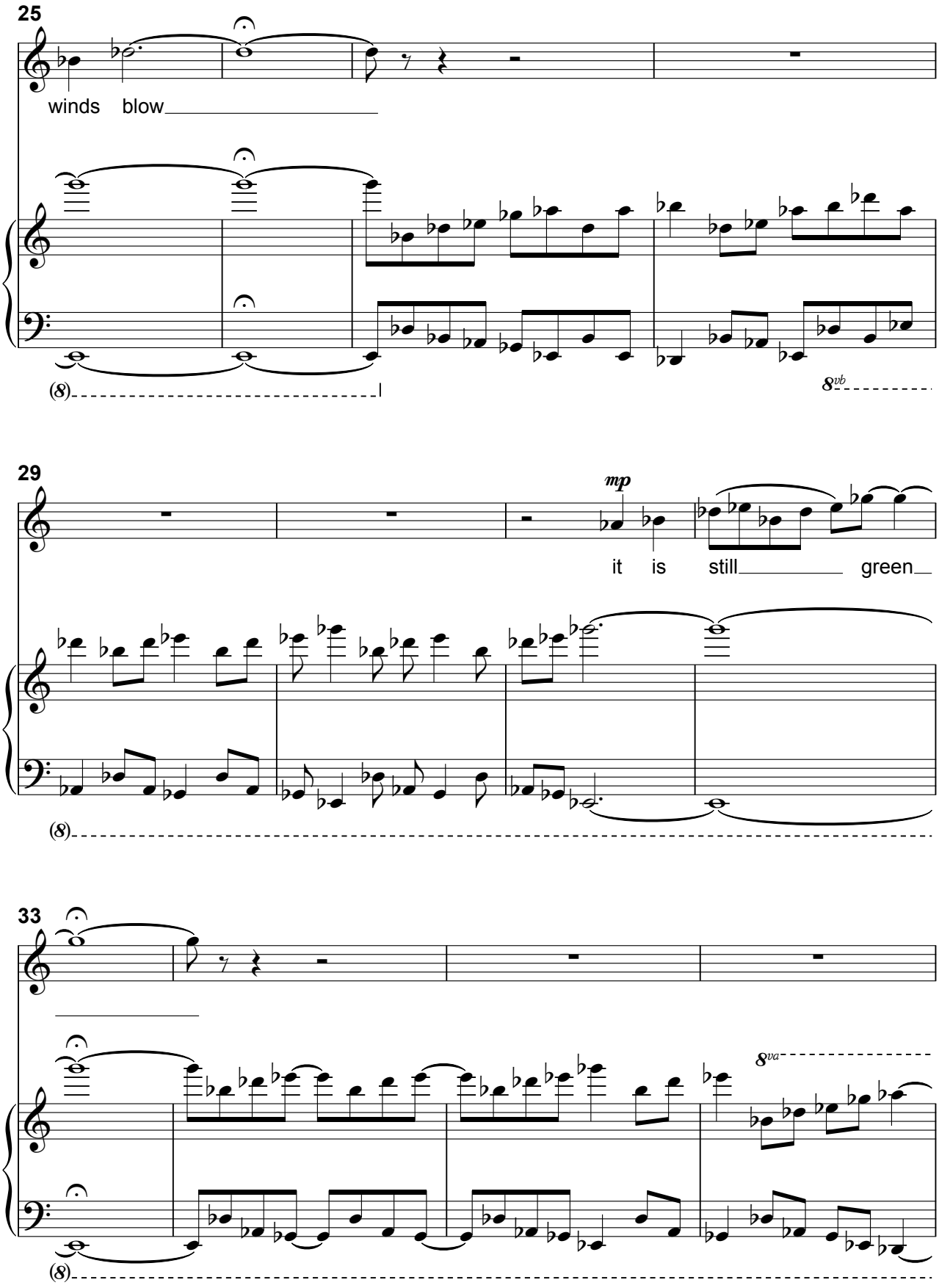

4
p
ff
p
ff
7
15ma
mp
f
p
8va
p
ff
8vb
9
mp
f
blow-ing stones
(8)

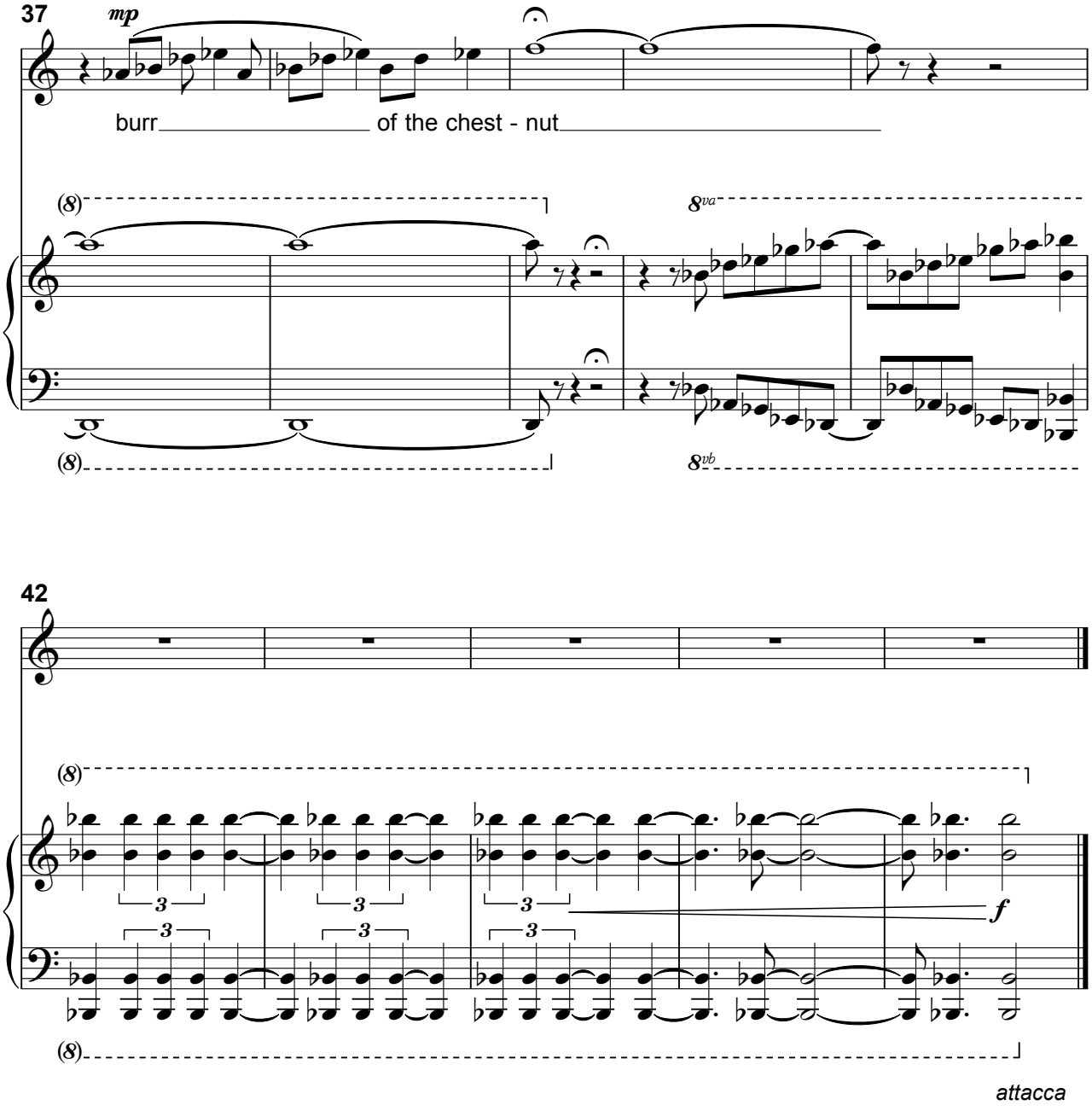

12
ppp
8vb
una corda
15
(8)
tre corde
17
f
mp
fly - ing
from
8va
mp
f
p
ppp
8vb

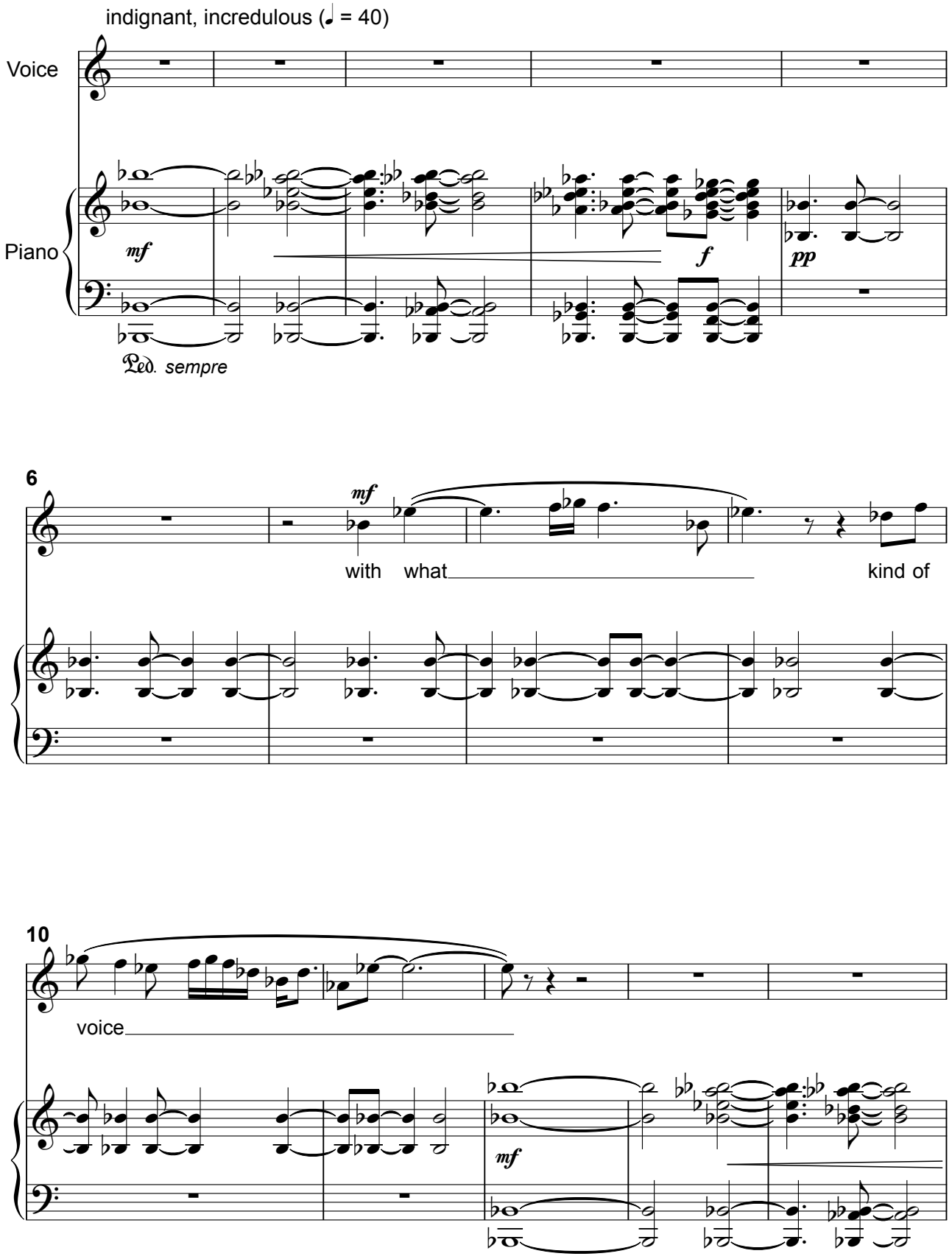

19
p
mp
f
the
vol - ca - no
(8)
very freely, much slower
23
f
3
A - sa - ma au - tumn gale
8va
p
ff
8vb
25
(8)
*

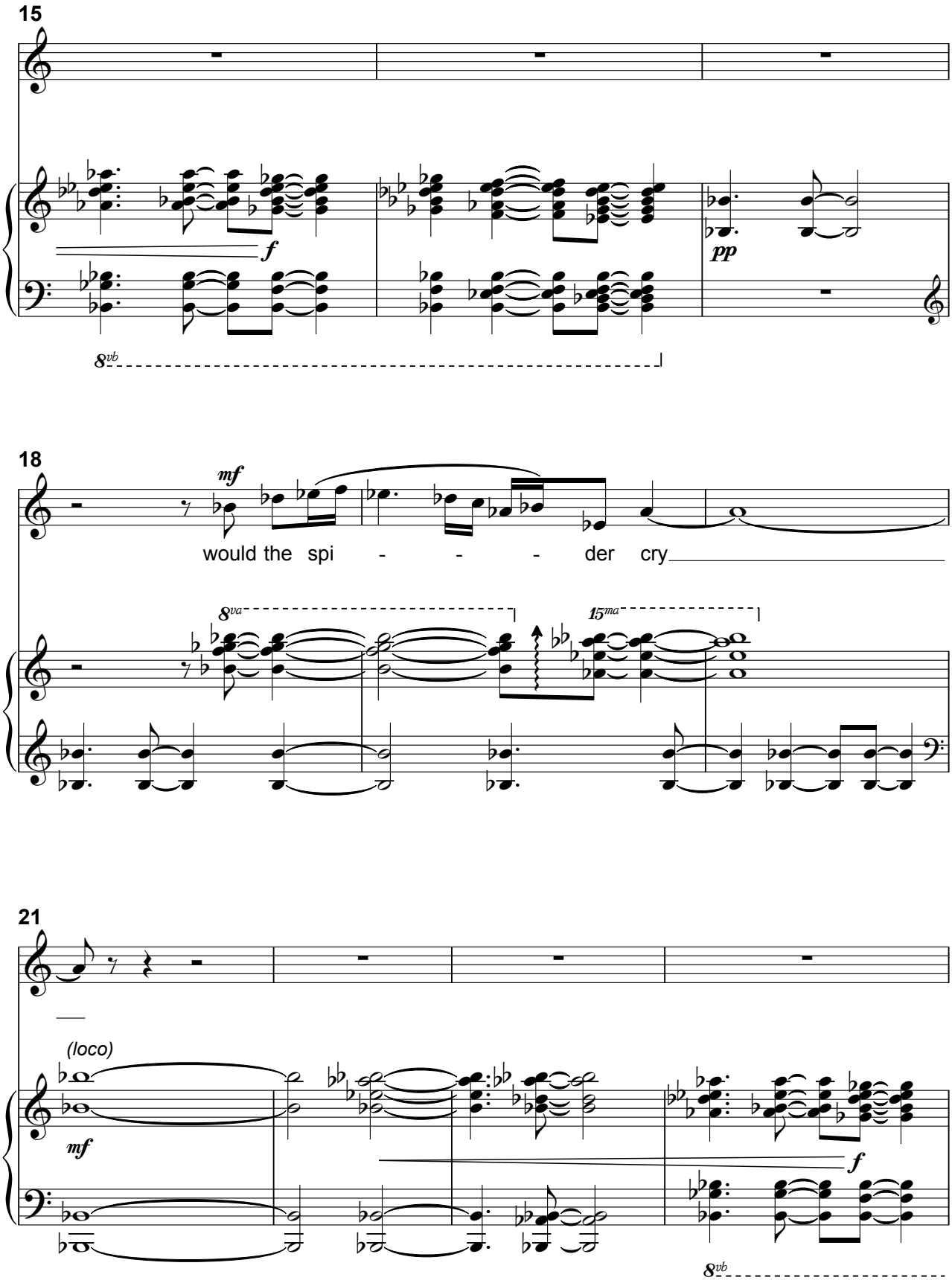

hopeful, with exuberance (♩ = 126)
Voice
Piano
mp
Ped. very lightly, clearing as needed
5
9

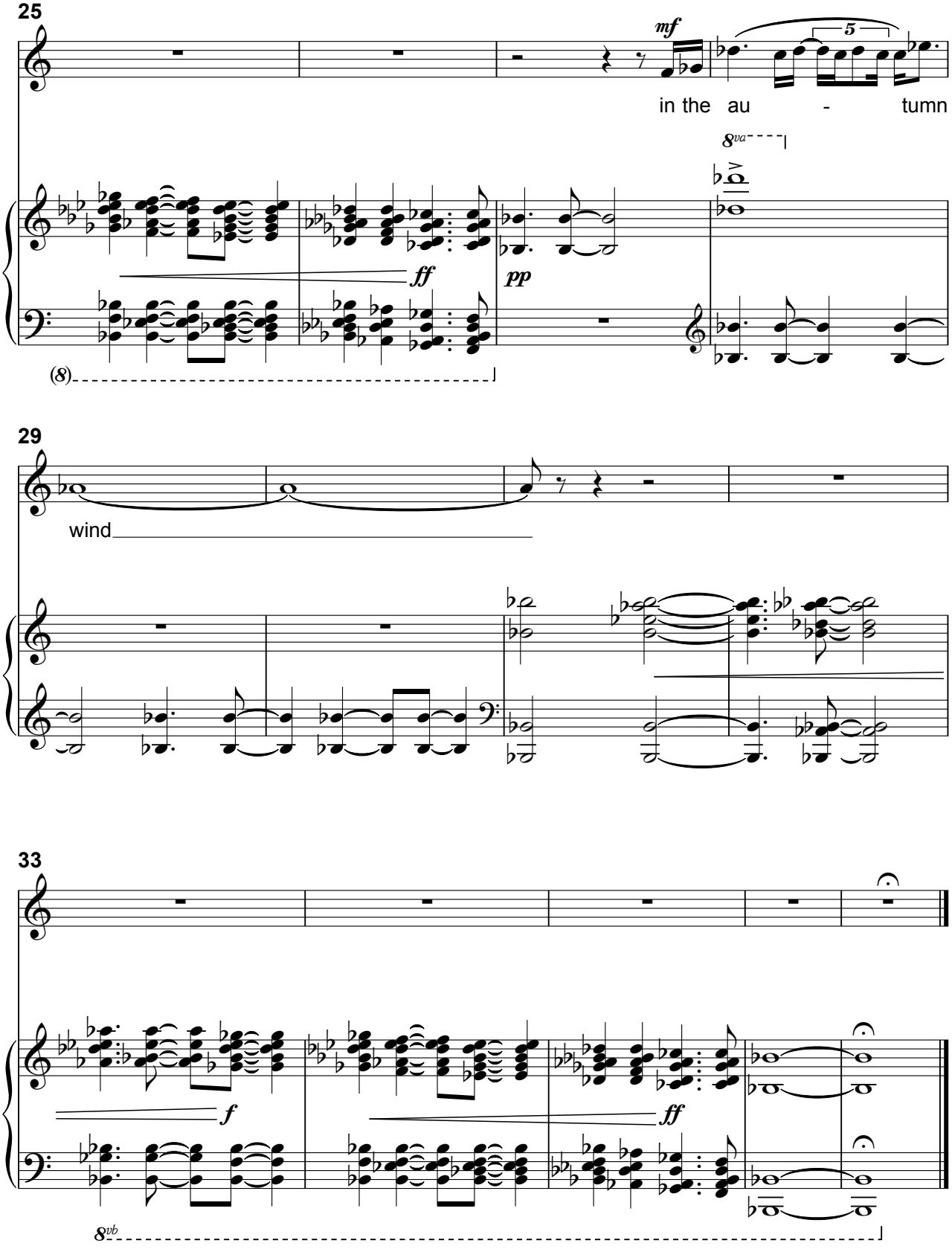

13
17
8vb
21
mp
though au-tumn
(8)

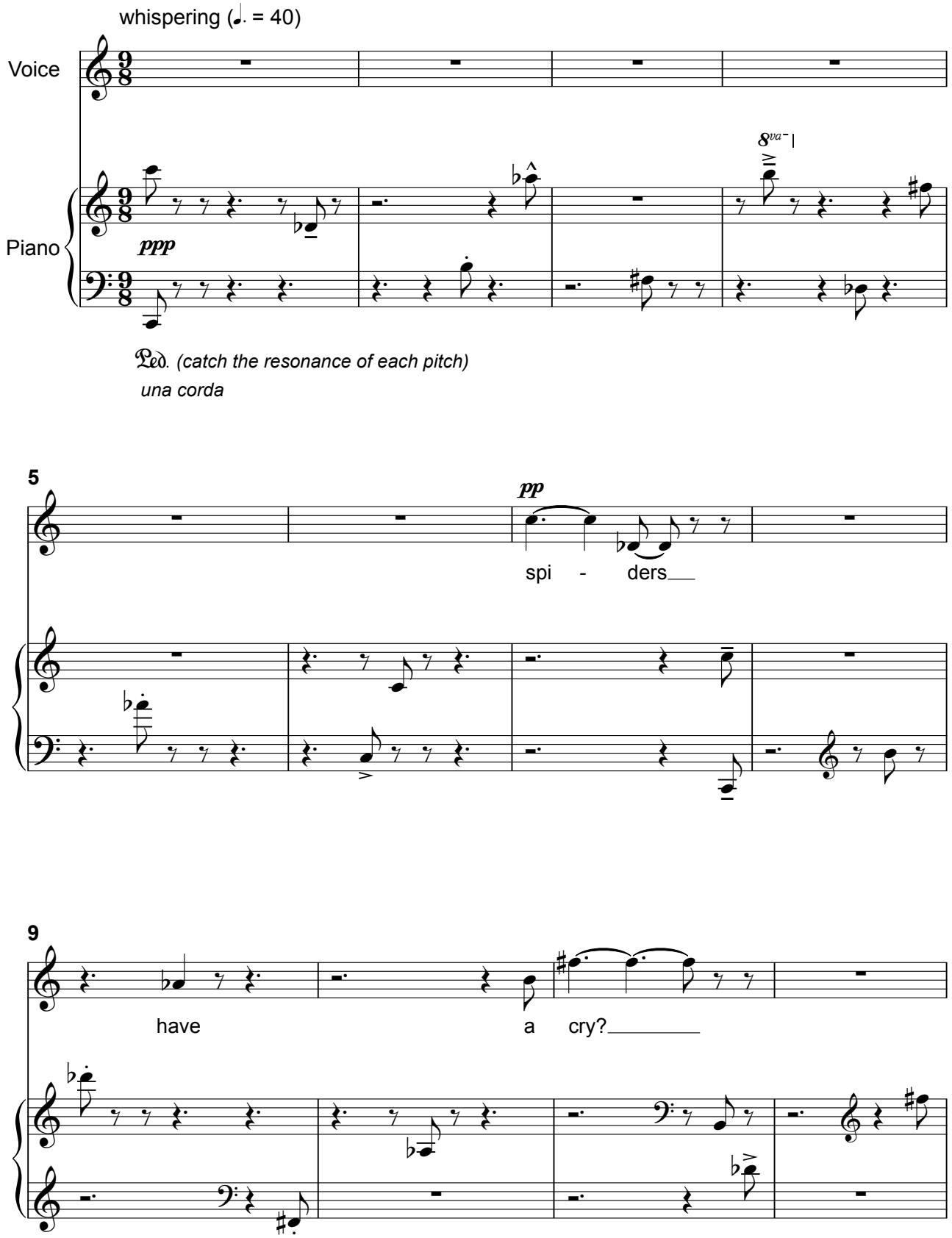

25
winds blow
8vb
29
mp
it is still green
33
8va

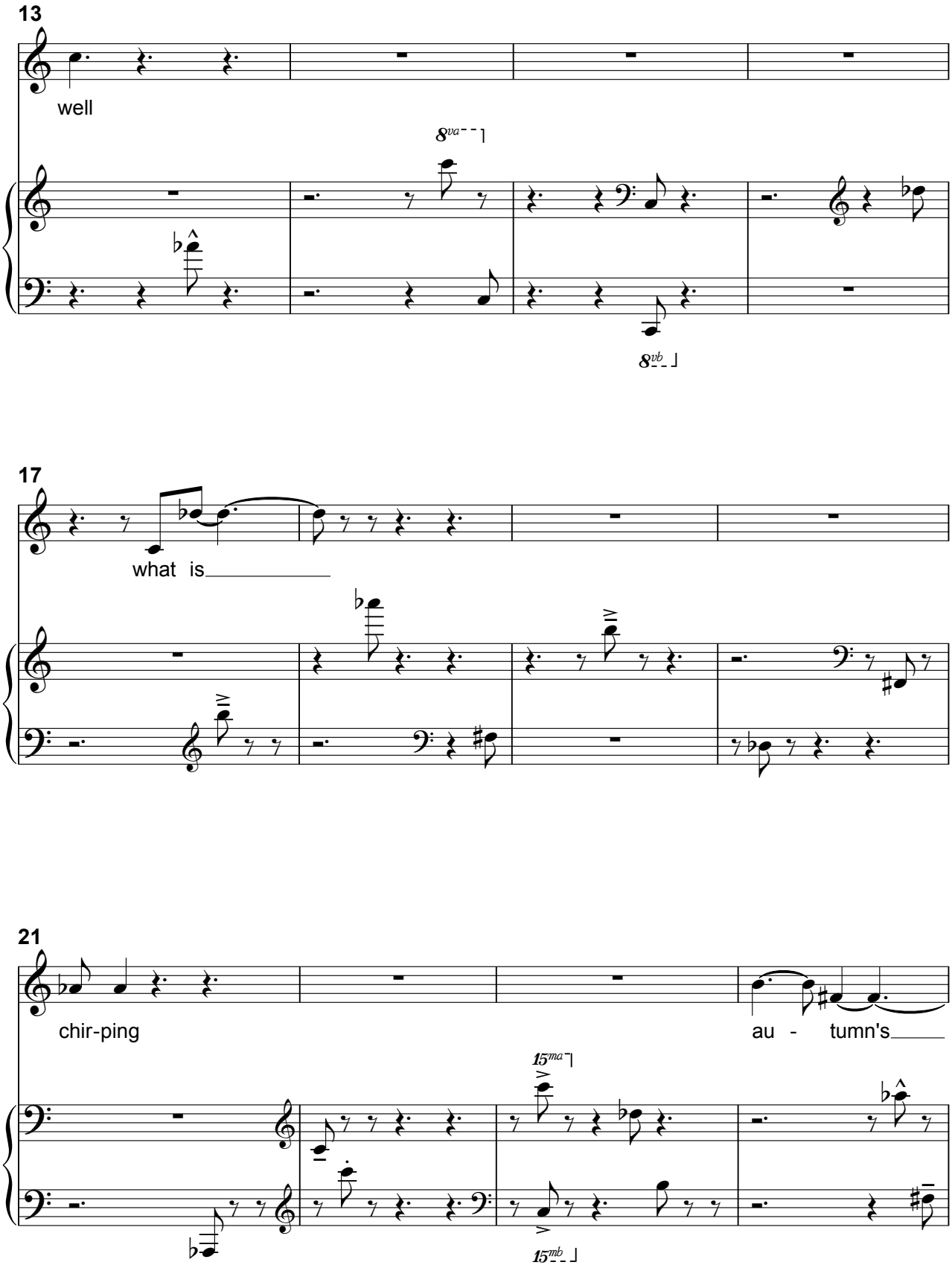

37
mp
burr of the chest - nut
(8)
8va
(8)
8vb
42
(8)
3
3
3
3
3
3
f
(8)
attacca

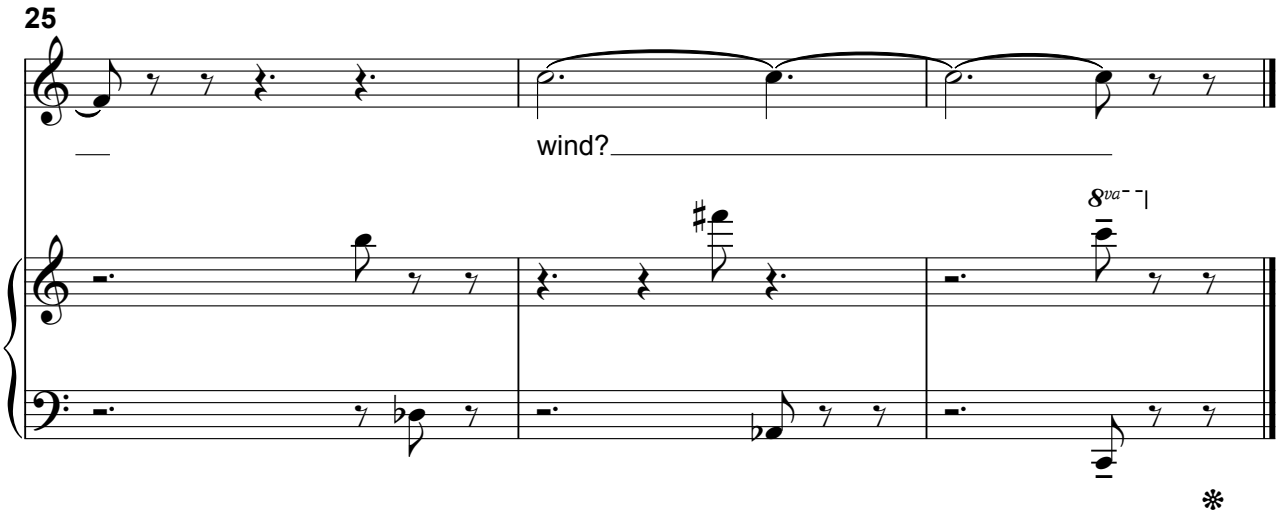

indignant, incredulous (♩ = 40)
Voice
Piano
mf
f
pp
Ped. sempre
6
mf
with what
kind of
10
voice
mf

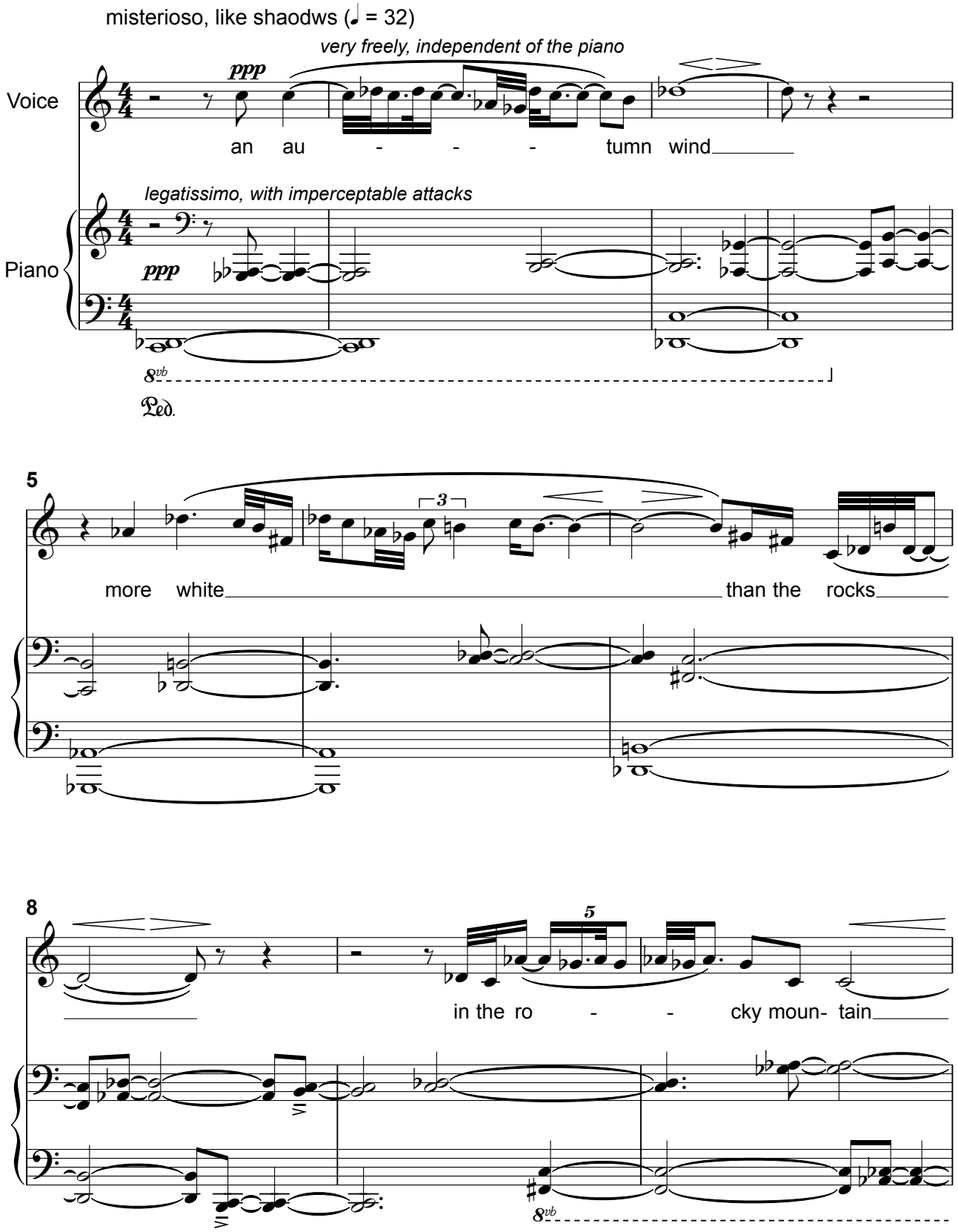

15
f
pp
8vb
18
mf
would the spi - - - der cry
8va
15ma
21
(loco)
mf
f
8vb

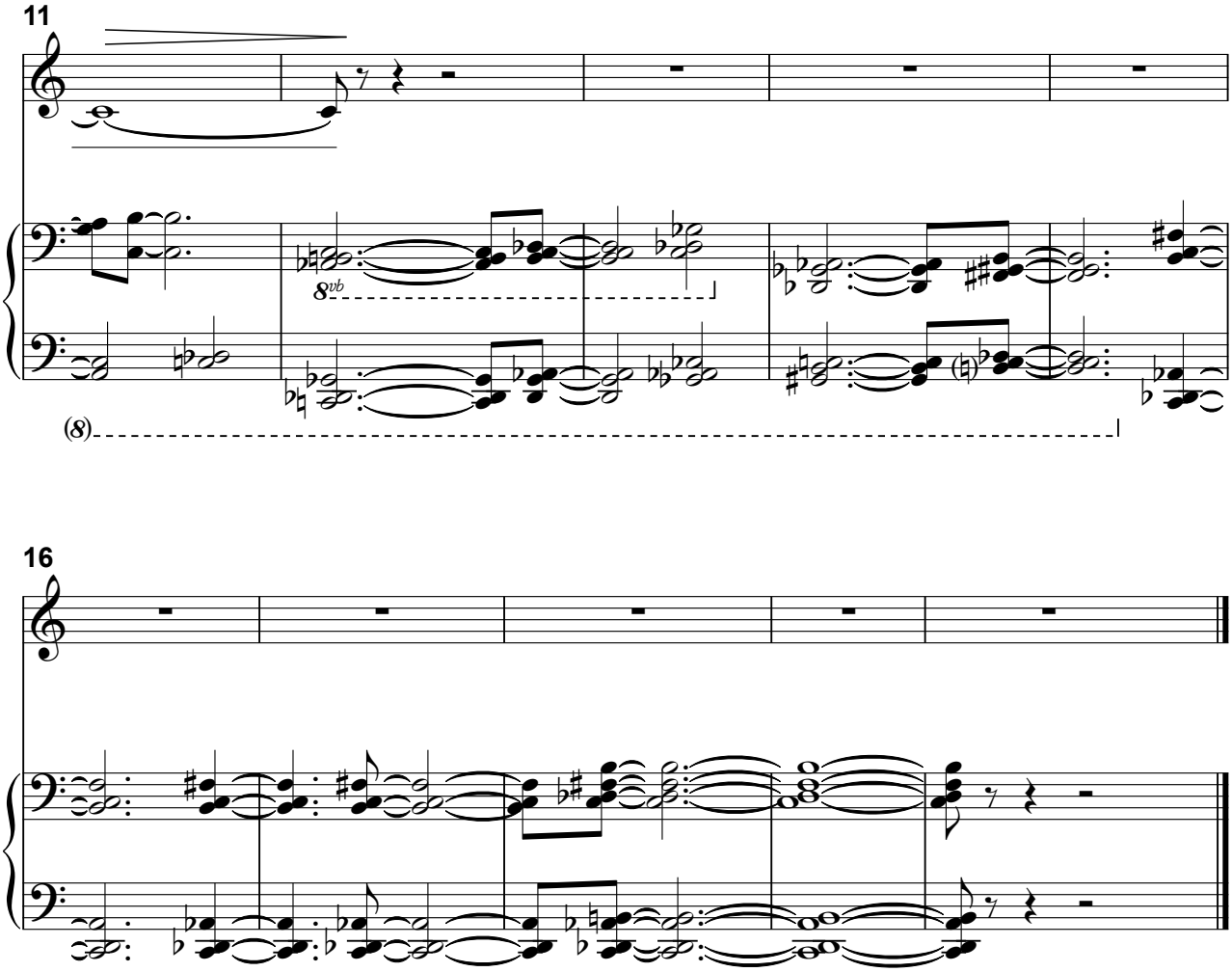

25
mf
5
in the au - tumn
8va
ff
pp
(8)
29
wind
33
f
ff
8vb


whispering (♩. = 40)
Voice
Piano
ppp
8va
Ped. (catch the resonance of each pitch)
una corda
5
pp
spi - ders
9
have
a cry?

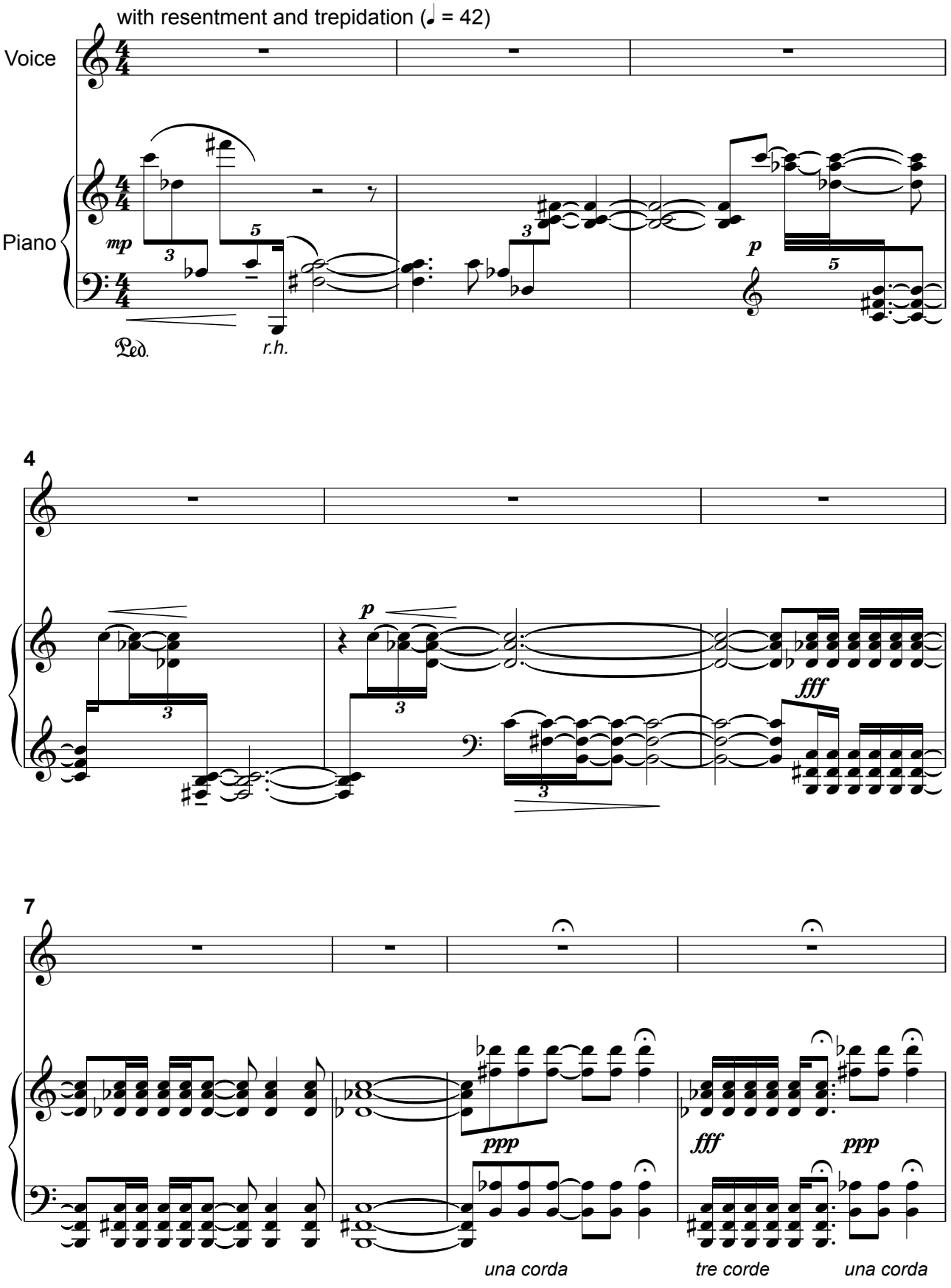

13
well
8va
8vb
17
what is
21
chir-ping
au - tumn's
15ma
15mb

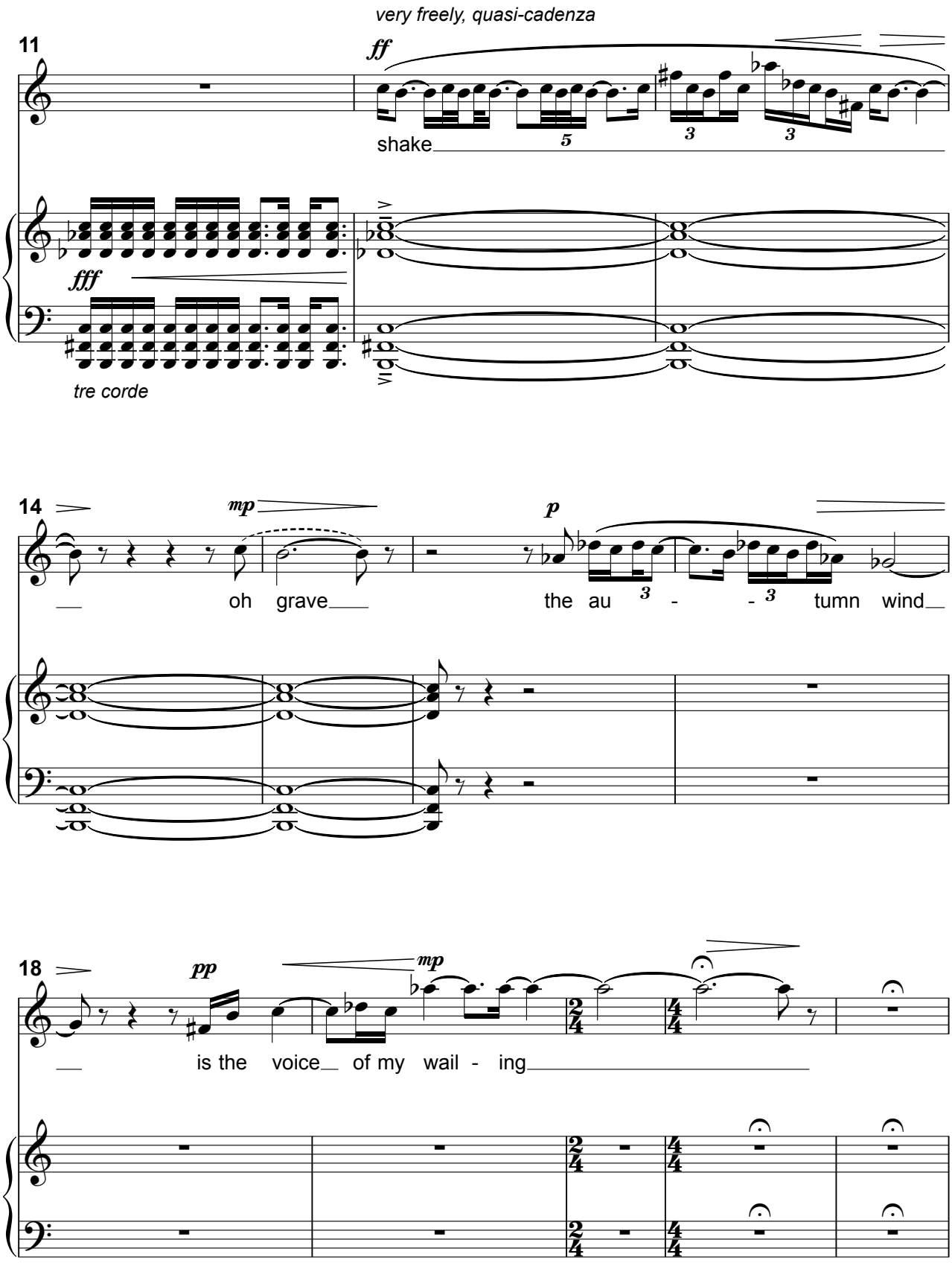

25
wind?
8va

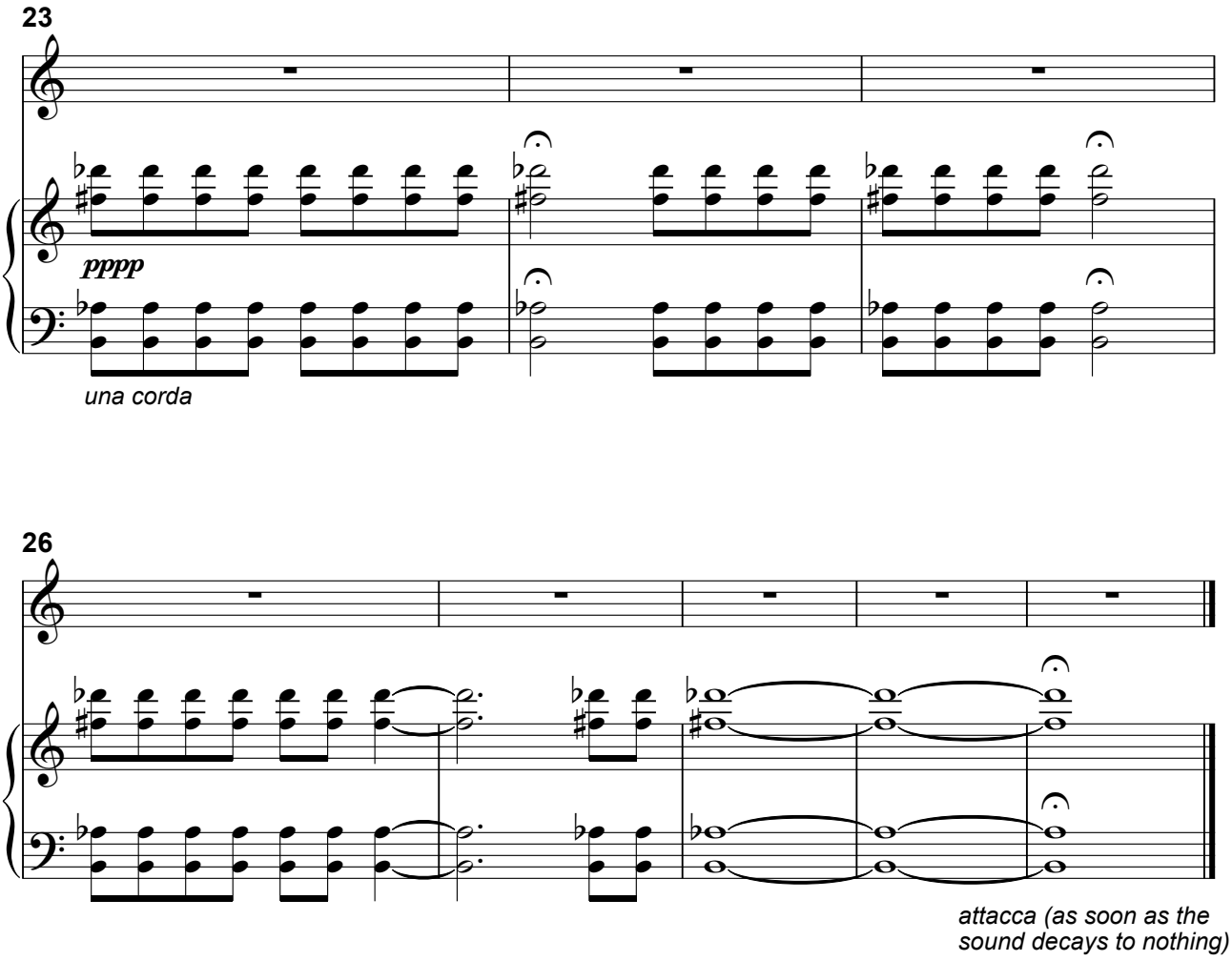

misterioso, like shaodws (♩ = 32)
very freely, independent of the piano
Voice
ppp
an au - - - tumn wind
legatissimo, with imperceptable attacks
Piano
ppp
8vb
Ped.
5
3
more white than the rocks
8
5
in the ro - - cky moun- tain
8vb

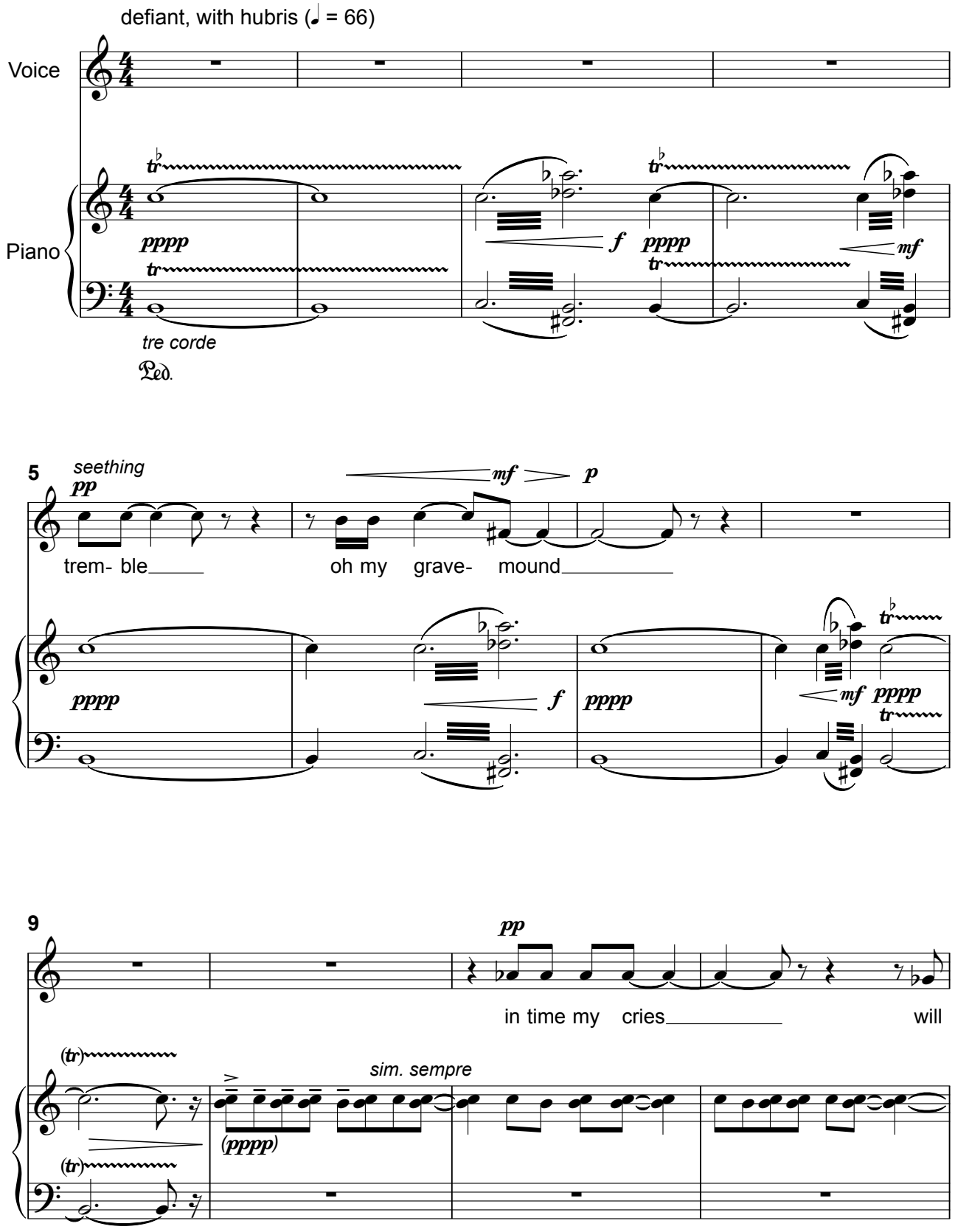

11
8vb
(8)
16

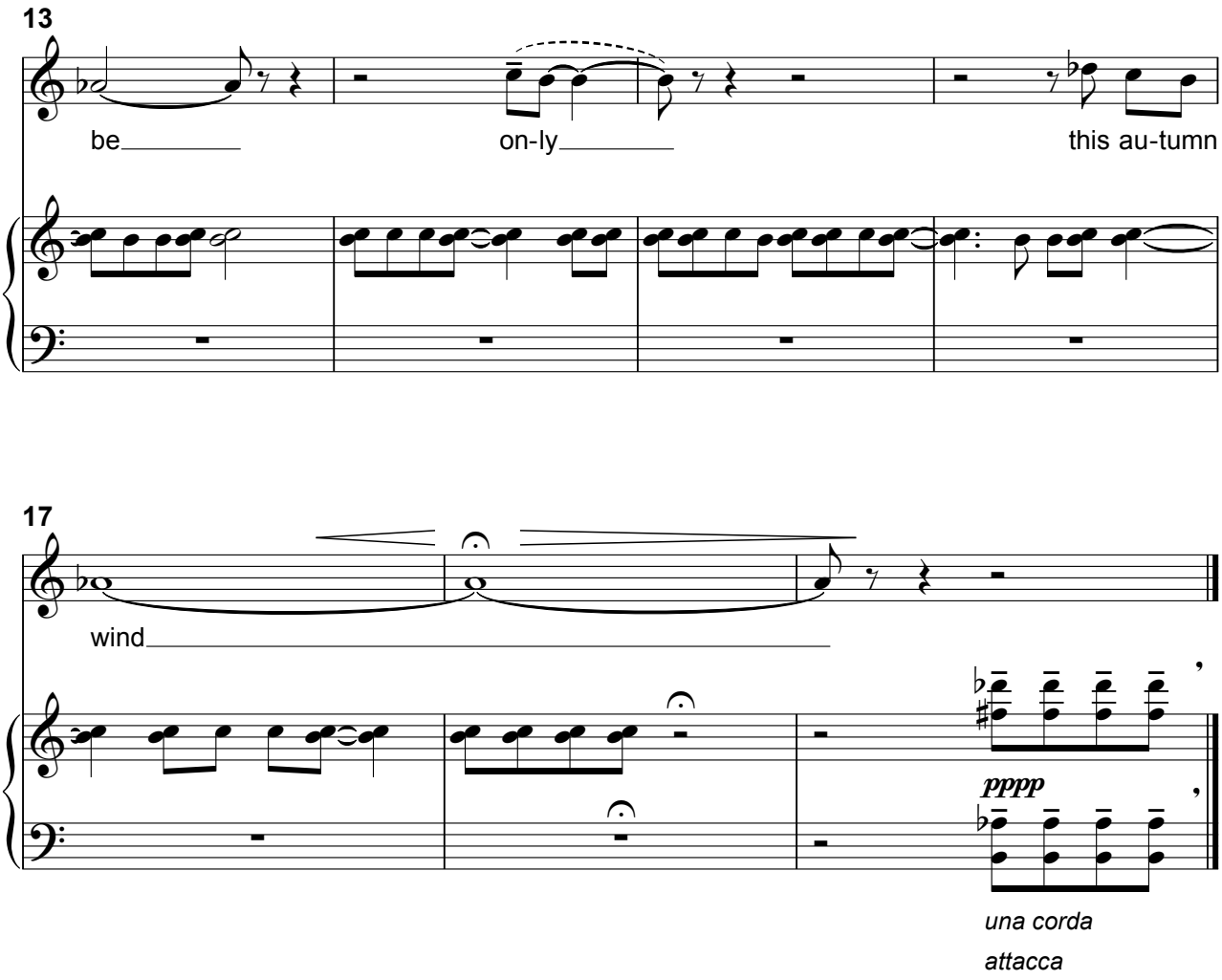
XIII. Shake, Oh Grave!



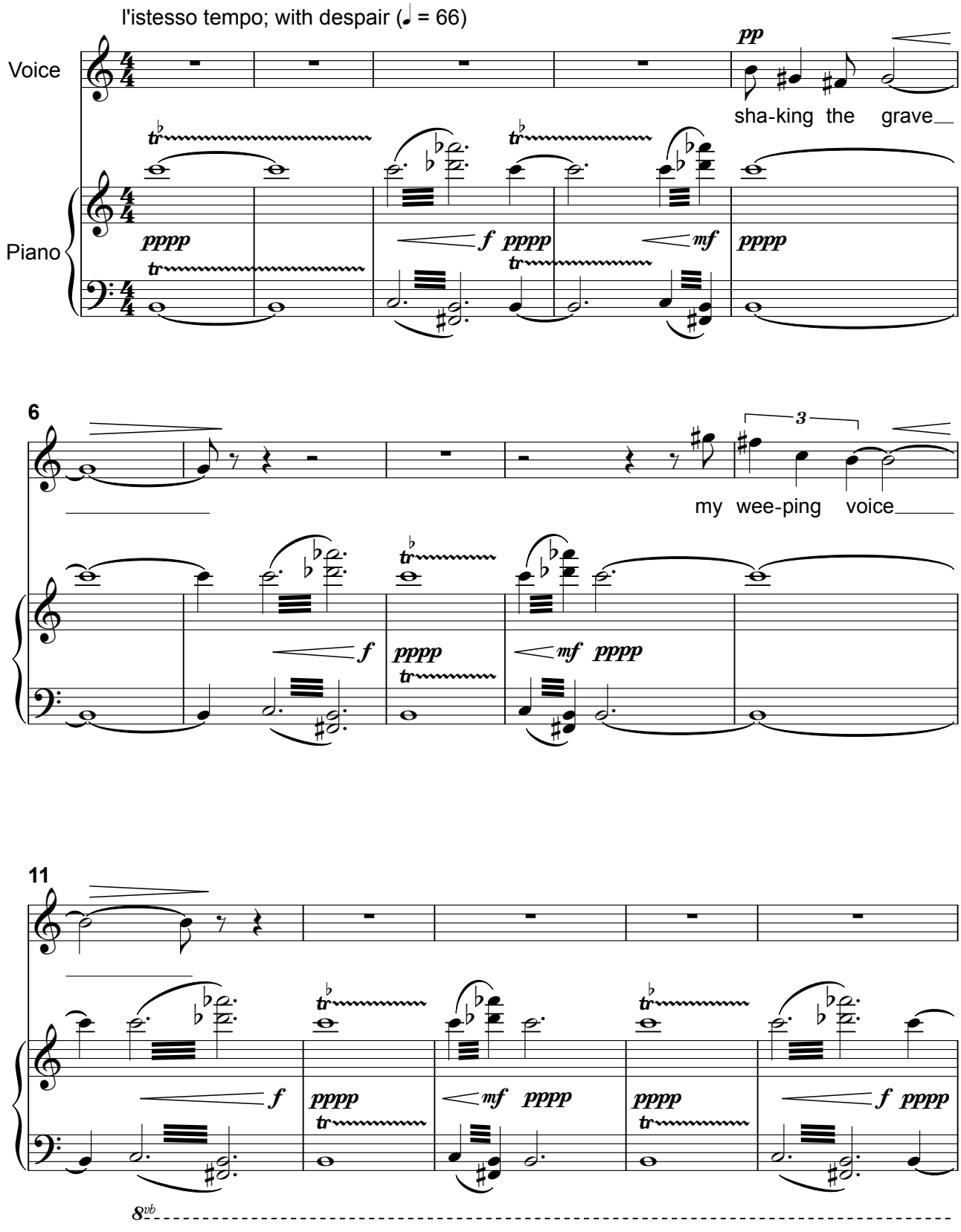

very freely, quasi-cadenza
11
ff
shake
fff
tre corde
14
mp
p
oh grave
the au - - tumn wind
18
pp
mp
is the voice of my wail - ing

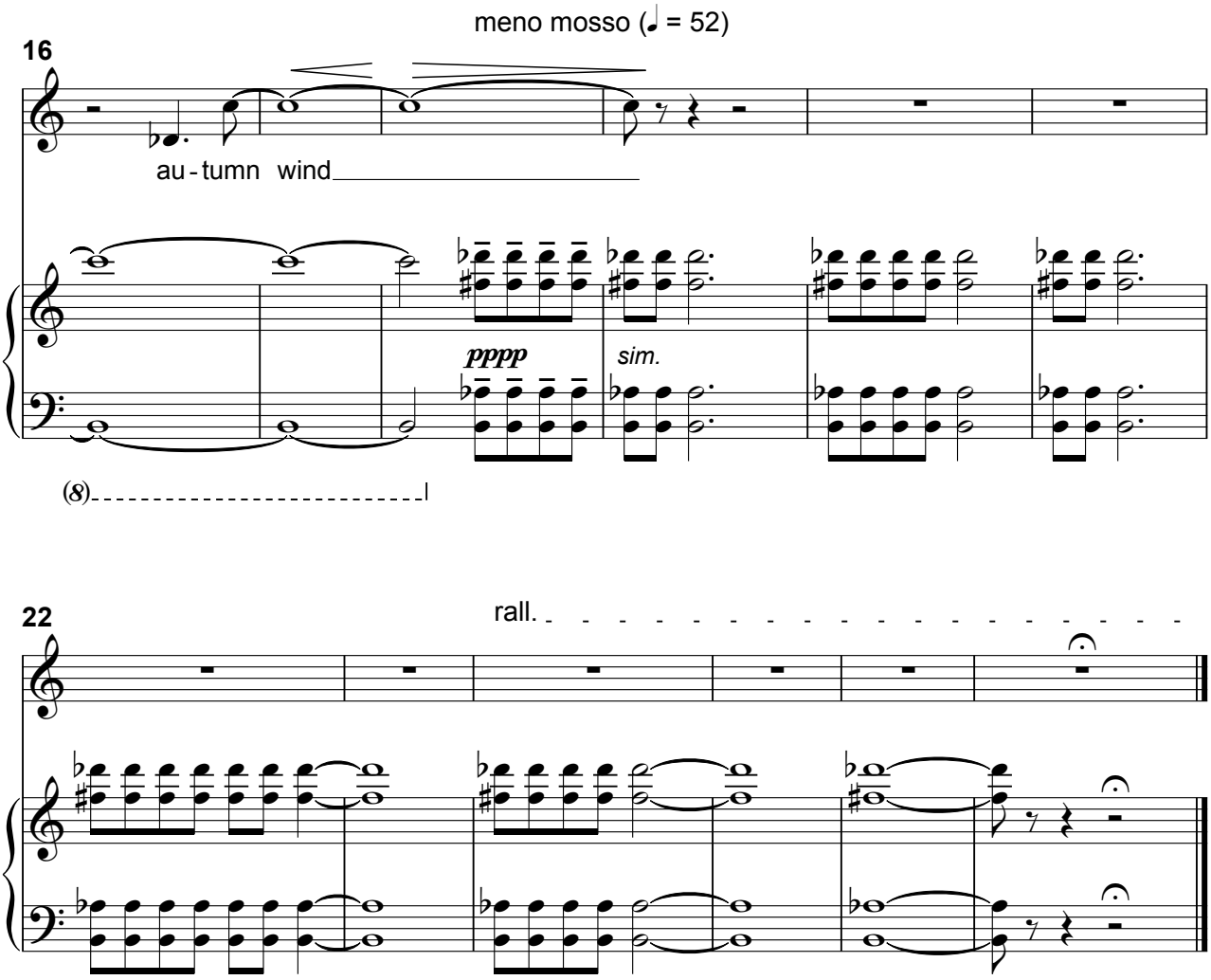

23
pppp
una corda
26
attacca (as soon as the
sound decays to nothing)


defiant, with hubris (♩ = 66)
Voice
Piano
pppp
f
pppp
mf
tre corde
Ped.
5
seething
pp
mf
p
trem- ble
oh my grave- mound
pppp
f
pppp
mf
pppp
9
pp
in time my cries
will
(tr)
sim. sempre
(pppp)
(tr)


13
be
on-ly
this au-tumn
17
wind
pppp
una corda
attacca

XV. Shaking the Grave




meno mosso (♩ = 52)
16
au - tumn wind
pppp
sim.
(8)
22
rall.

Kirk O'Riordan
Composer

Kirk O'Riordan's music has been referred to as "unapologetically beautiful" and is often praised for its uniquely "visual" qualities that depict a wide range of striking moods. His debut compact disk, *Strange Flowers*, was released by Ravello Records in November, 2013 and was praised by Audiophile Audition as "one of the most impressive and beautiful collections of chamber music I have heard in awhile….This is all just so lovely and invokes exactly the emotions that good music should be able to induce in all of us." Gramophone Magazine praised O'Riordan as "a composer for whom imagery is a defining inspiration.…[he] is a deeply sensitive composer who savours going gently into the night." (April 2014). His recording of his *Twenty-Six Preludes for Solo Piano*—by pianist Holly Roadfeldt—has attracted similar praise: they "are similarly atmospheric and proceed to unfold like a magical tapestry. Each of the 26 Preludes seemingly comprising of warp and weft forming a myriad of pixels of little pictures that ultimately combines to form a moveable feast for both eye and inner ear. O'Riordan's miniatures are informed by languorous beauty and profundity, the lyrical variations of each often feature elaborate embellishments, as well as sudden dissonant figurations that seem to mimic the gravity-defying leaps of the gazelle…" (World Music Report, April 2017)

O'Riordan (b. 1968) is an active composer, conductor, saxophonist, and teacher. His music has been performed in Canada, China, Costa Rica, Cyprus, Finland, Italy, and Russia; and in thirty of the fifty United States. In 2009 Dr. O'Riordan joined the faculty of Lafayette College where he serves as Associate Professor of Music and Director of Bands, teaching courses in music theory, and composition. In addition, he teaches in the First-year Seminar program and conducts the Lafayette College Concert Band and Contemporary Music Ensemble. Previously, he served on the faculties of Bucknell University, Susquehanna University, Lock Haven University, Colorado Christian University, Chandler-Gilbert Community College, and Paradise Valley Community College. He holds the Doctor of Musical Arts degree from Arizona State University (the first recipient of that degree from ASU); the Certificate of Performance in Saxophone from Northwestern University; and three Master of Music degrees (composition, saxophone performance, and conducting).

Kirk has studied composition with Rodney Rogers, Randall Shinn, James De Mars, Glenn Hackbarth, Jay Alan Yim, Burton Beerman, Marilyn Shrude, and Donald M. Wilson. He has studied saxophone with Frederick L. Hemke, John Sampen, Eugene Rousseau, and Iwan Roth.

In his free time, Kirk is an avid fan of obstacle course racing.

Music for Voices by Kirk O'Riordan

Opera

The Masque of Edgar Allan Poe (2015)
Libretto by Lee Upton

Art Song

Four Beautiful Songs (2019)
Text by Lee Upton
(soprano, viola, piano)

Three Odes (2018)
Text by Lee Upton
(soprano, bassoon)

Autumn Winds (2011)
Text by Matsuo Basho
(soprano, piano)

Bergstresser Songs (2011)
Text by Stephanie Bergstresser
(mezzo-soprano, piano)

Choral Music

The Long Art of Lingering (2017)
Text by Lee Upton
(SATB)

Lux aeterna (2008)
(SSSAAA)

Gaudete (208)
(SATB, organ)

www.kirkoriordan.com