



Kirk O’Riordan

Water Lilies
for
Solo Piano

Kirk O’Riordan (b. 1968)

Water Lilies (2000)

Notes

Water Lilies for Solo Piano is the second in a series of *Water Lilies* pieces, which also includes versions for chamber winds and orchestra. Each version is based on the same melodic idea; in each piece this idea is developed using different compositional procedures. The result is a series of noticeably related but distinct pieces. The idea for these pieces comes from my impressions of an exhibit of Monet's *Water Lilies* at the *Musée de L’Orangerie* in Paris. The room that these magnificent works are displayed in is in the shape of an oval; and when sitting in the middle of the room one has the distinct impression that one is in the middle of Monet's pond.

My *Water Lilies* are not necessarily an attempt to reproduce each painting in sound; rather, they represent the attempt to reproduce the feeling of being surrounded by these images, which from far away seem perfectly clear and photographic but up close are rather blurry and repetitive. Indeed, Monet's genius lies in his ability to make his audience look upon his art from afar, taking in the whole view at once rather than focusing on the details of its construction. This series of pieces attempts to recreate this effect in sound.

Performance Notes

*The tempo of the performance should be chosen with regard to the resonance of the piano and the performance space: a more resonant instrument or hall will allow for a slower tempo. Choose the slowest possible tempo the conditions will allow.

**The dynamic contour of the piece may rise and fall with the number of voices sounding at any one time. The performer should allow the texture to control the dynamic contours of the piece. To this end, the performer should perform the entire piece in the range between *piano* and *mezzo-forte*, *ad libitum*.

***The performer may experiment with pedaling to facilitate changes in color, balance, or dynamics.