Edie Hill

Windhover

for solo organ

FOR PERUSAL ONLY

THE WINDHOVER

I caught this morning morning's minion, king-
dom of daylight's dauphin, dapple-dawn-drawn Falcon, in his riding
Of the rolling level underneath him steady air, and striding
High there, how he rung upon the rein of a wimpling wing
In his ecstasy! then off, off forth on swing,
As a skate's heel sweeps smooth on a bow-bend: the hurl and gliding
Rebuffed the big wind. My heart in hiding
Stirred for a bird, – the achieve of, the mastery of the thing!

Brute beauty and valour and act, oh, air, pride, plume, here
Buckle! And the fire that breaks from thee then, a billion
Times told lovelier, more dangerous, O my chevalier!

No wonder of it: shéer plód makes plough down sillion
Shine, and blue-bleak embers, ah my dear,
Fall, gall themselves, and gash gold-vermilion.

– *Gerard Manley Hopkins*

from The Poems of Gerard Manley Hopkins, Fourth Edition, Edited by W. H. Garsner and N.H. MacKenzie; OXFORD UNIVERSITY PRESS, 1967.

PROGRAM NOTE

I am often drawn to extra-musical things to generate motivic and structural ideas for a piece. I have loved this poem for many years and when the opportunity arose to compose a piece for solo organ, it immediately came to mind. The motion - "hurl and gliding," the structure, and the idea of a masterful, majestic beast, vulnerable to falling, were all central ideas in the process of composing.

Edie Hill

FOR PERUSAL ONLY

for Dean Billmeyer

WINDHOVER

commissioned by the Twin Cities Chapter
of the American Guild of Organists

EDIE HILL

Free, rubato

♩=c.40 *molto accel.* ♩=c.88

(use flute stops)

Sw *p*

(16' Bourdon)

4

p

a bit slower ♩=c.80

more muscular and vigorous

9

slow ♩=c.88

molto cresc.
again, more
muscular and vigorous

Gr *mp*

Sw

* all trills are half-step unless otherwise indicated.

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Music Preparation by
Music Advantage
(952) 448-7544
Music Services by Paul Gerike

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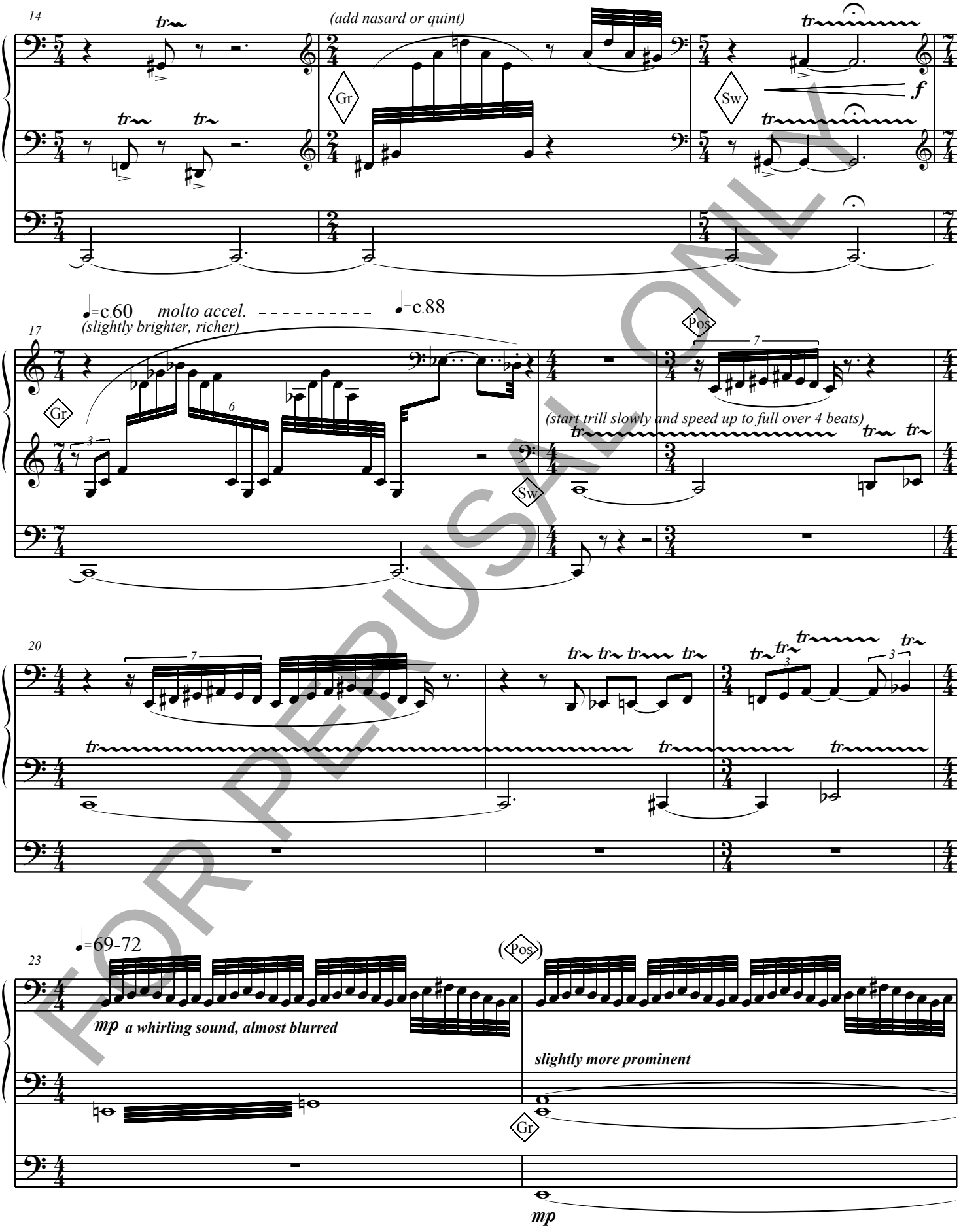

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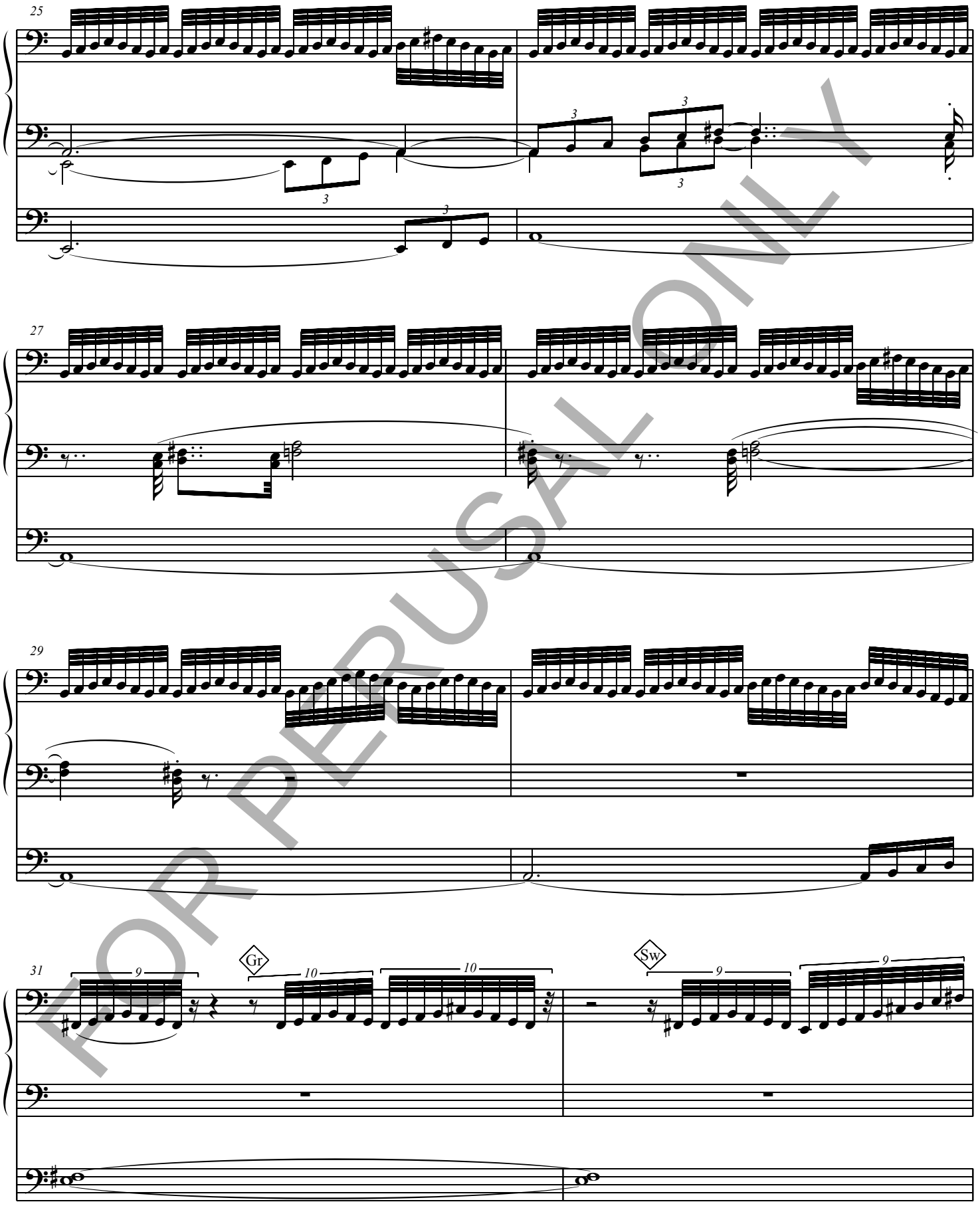

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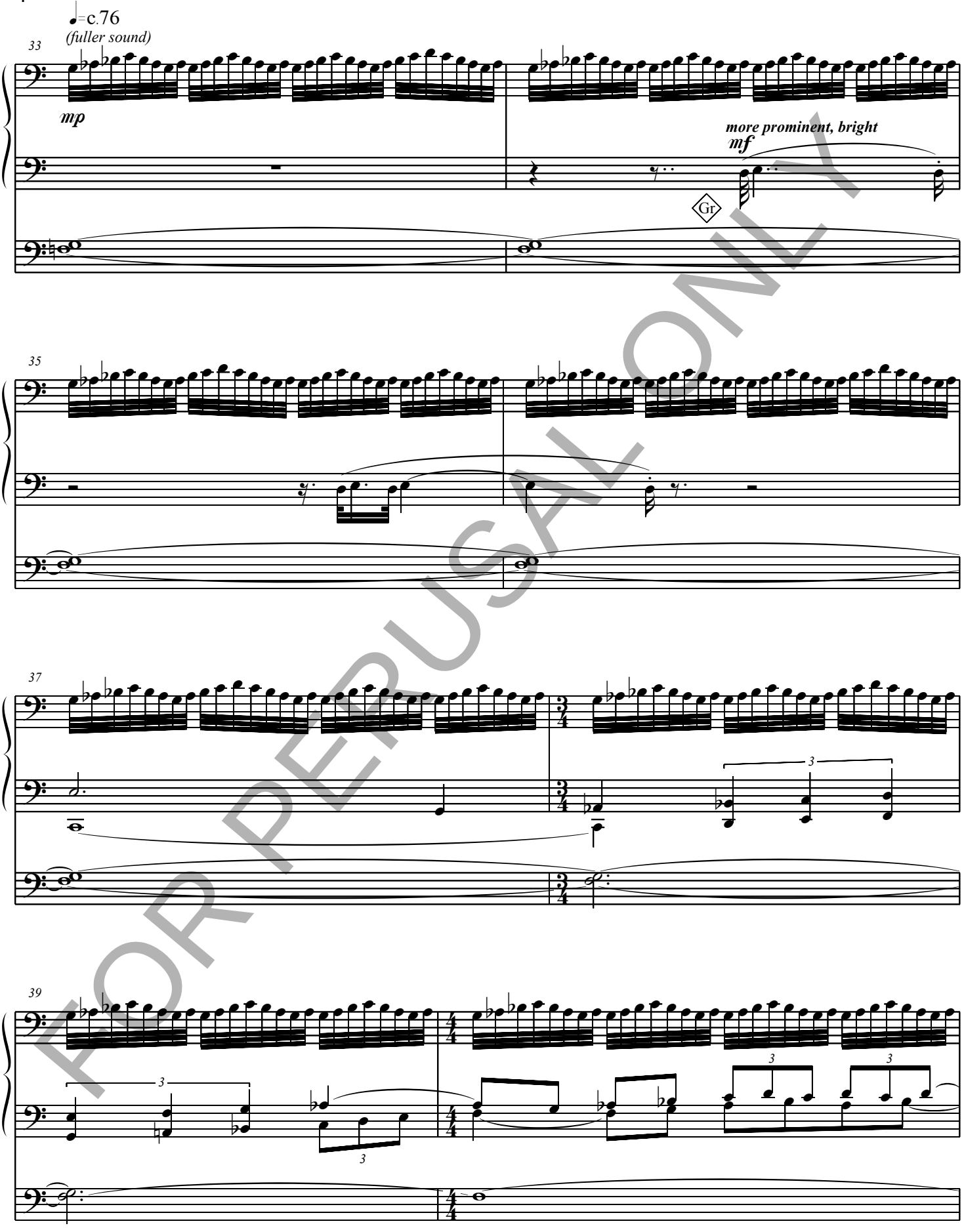

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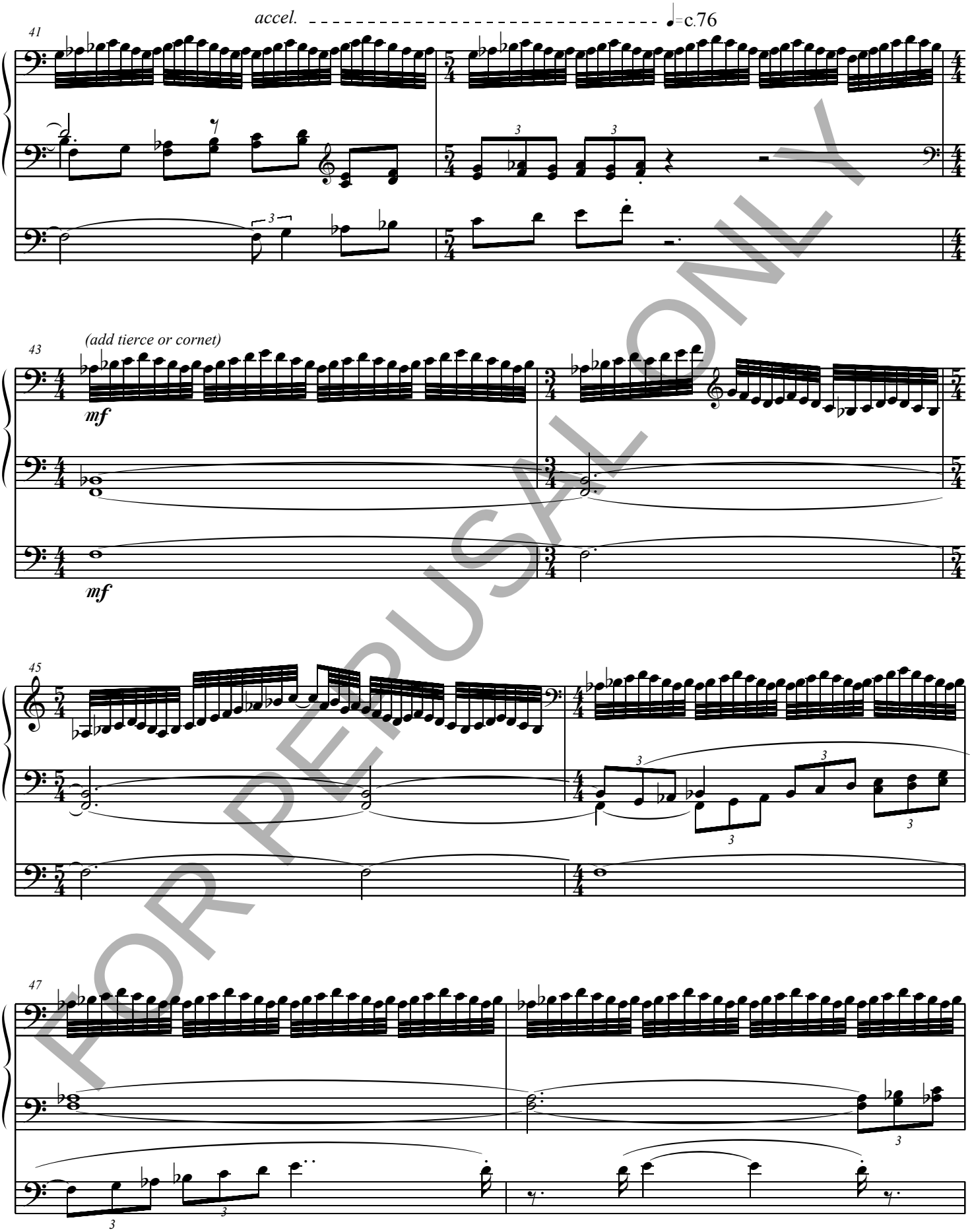

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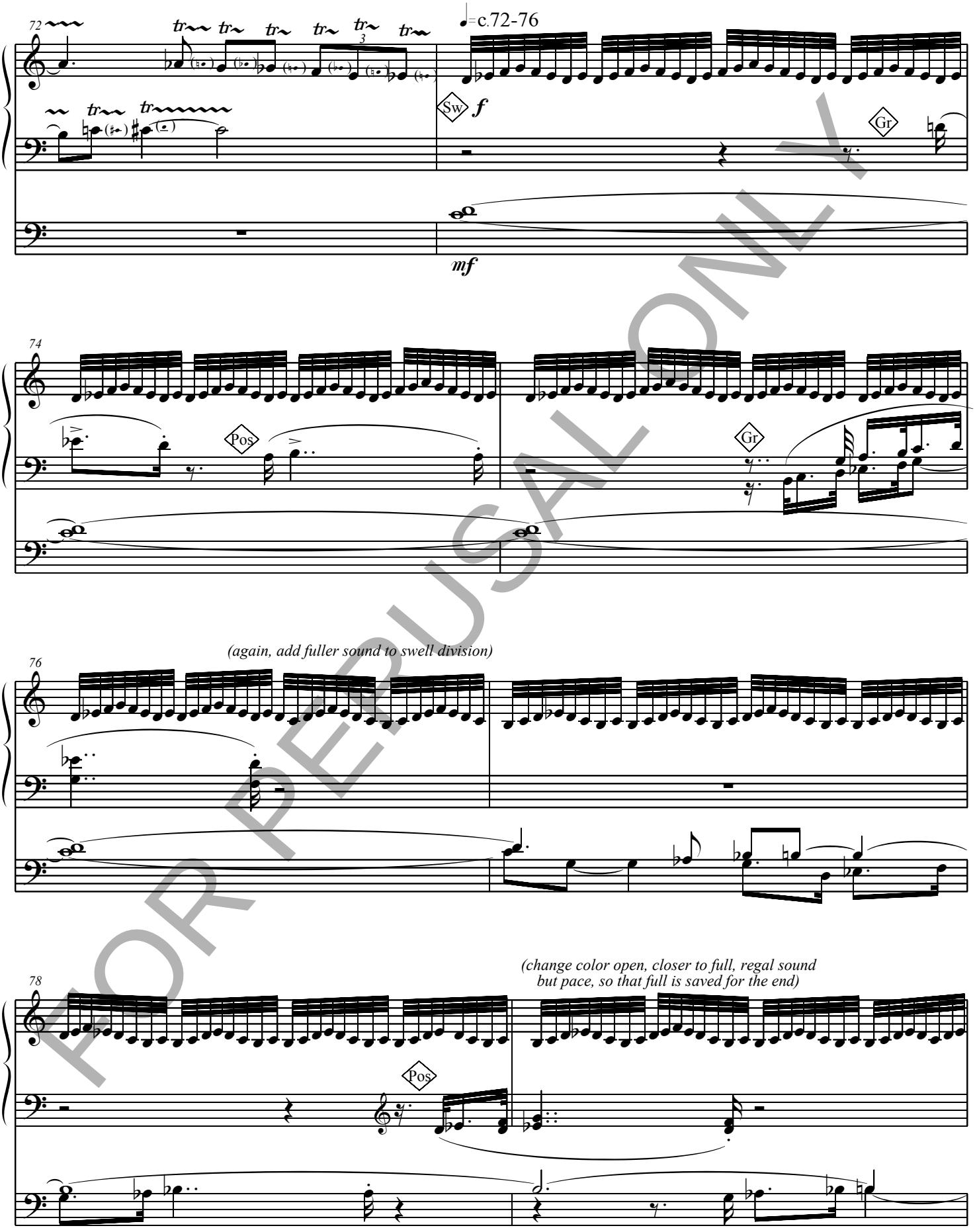

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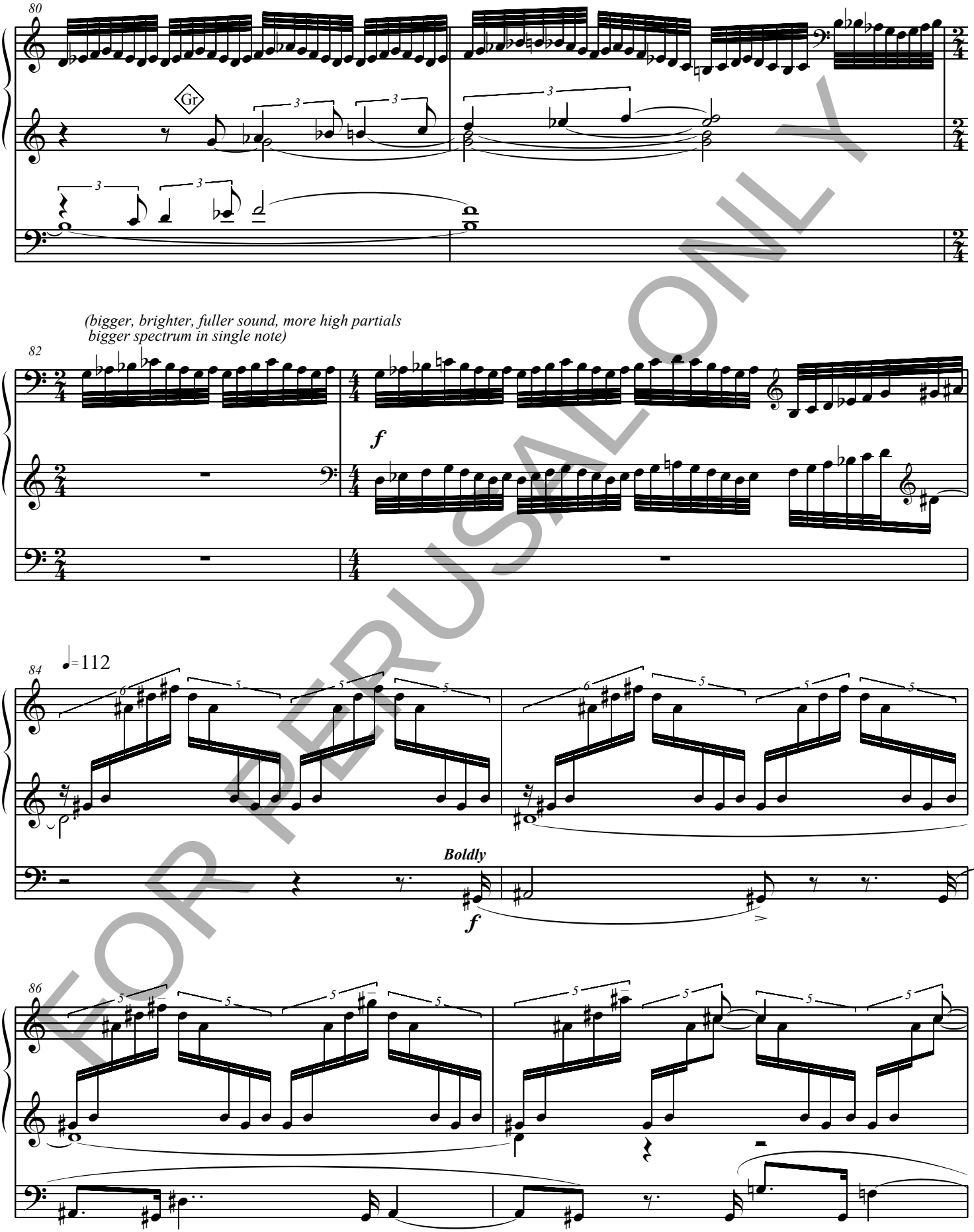

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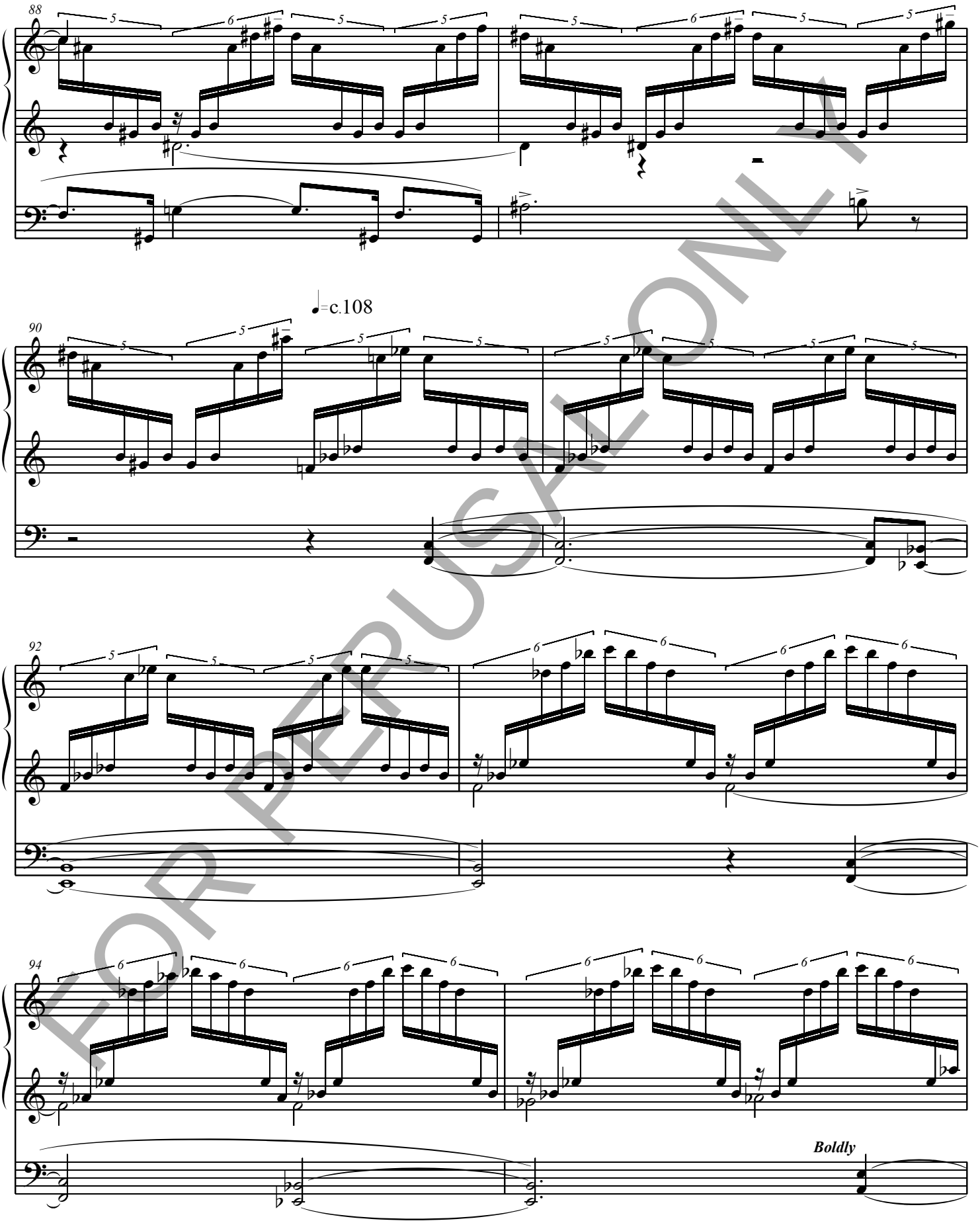

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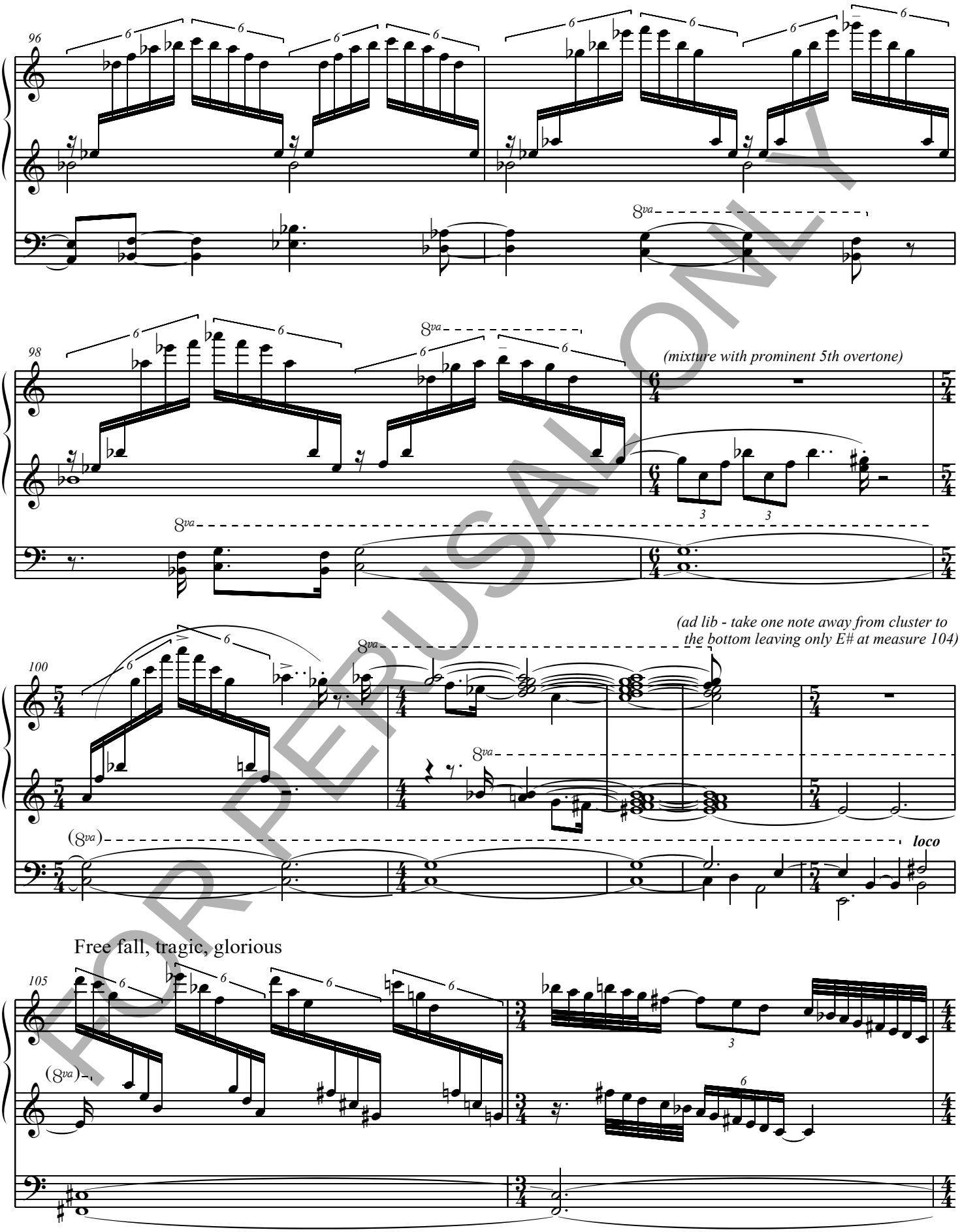

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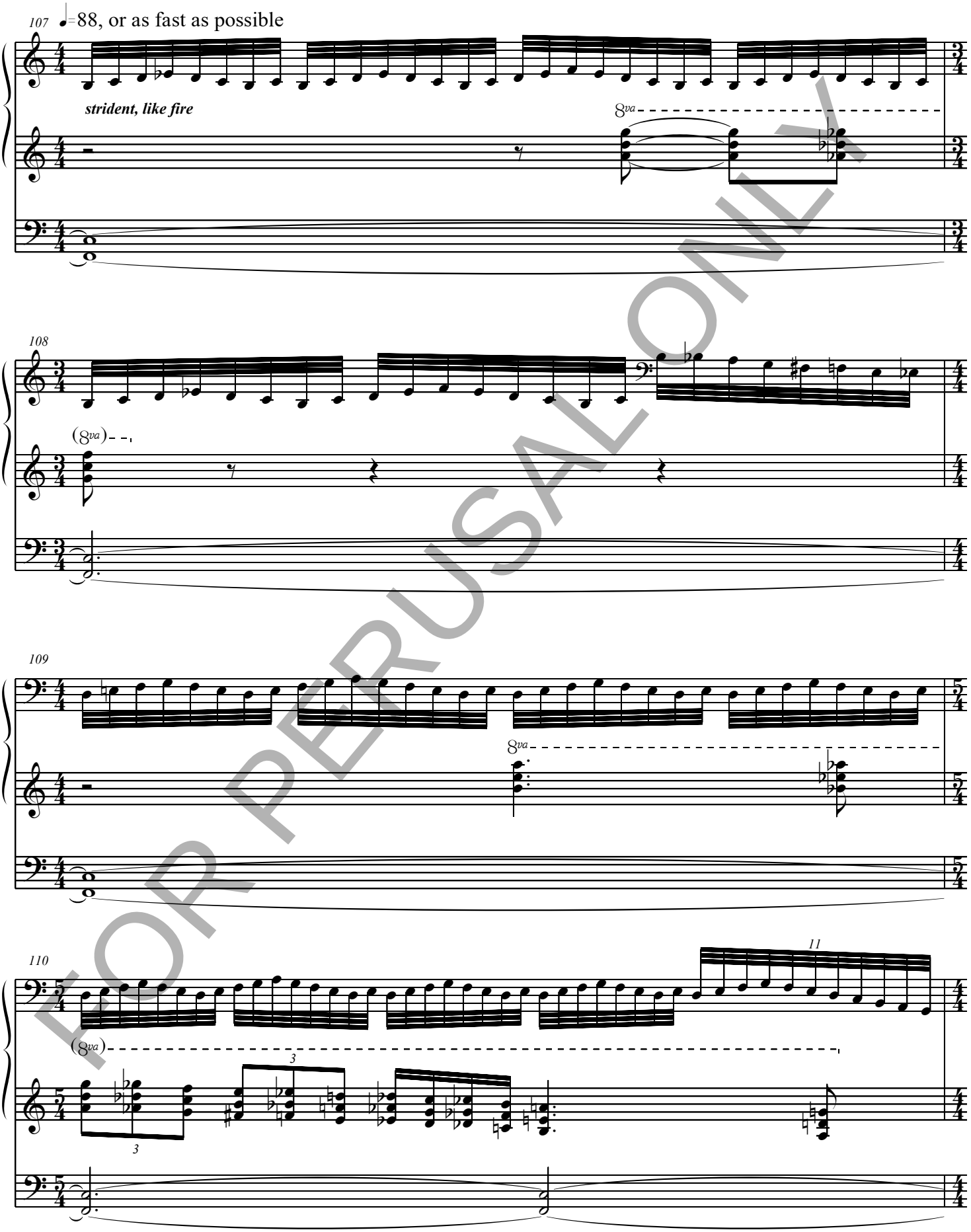

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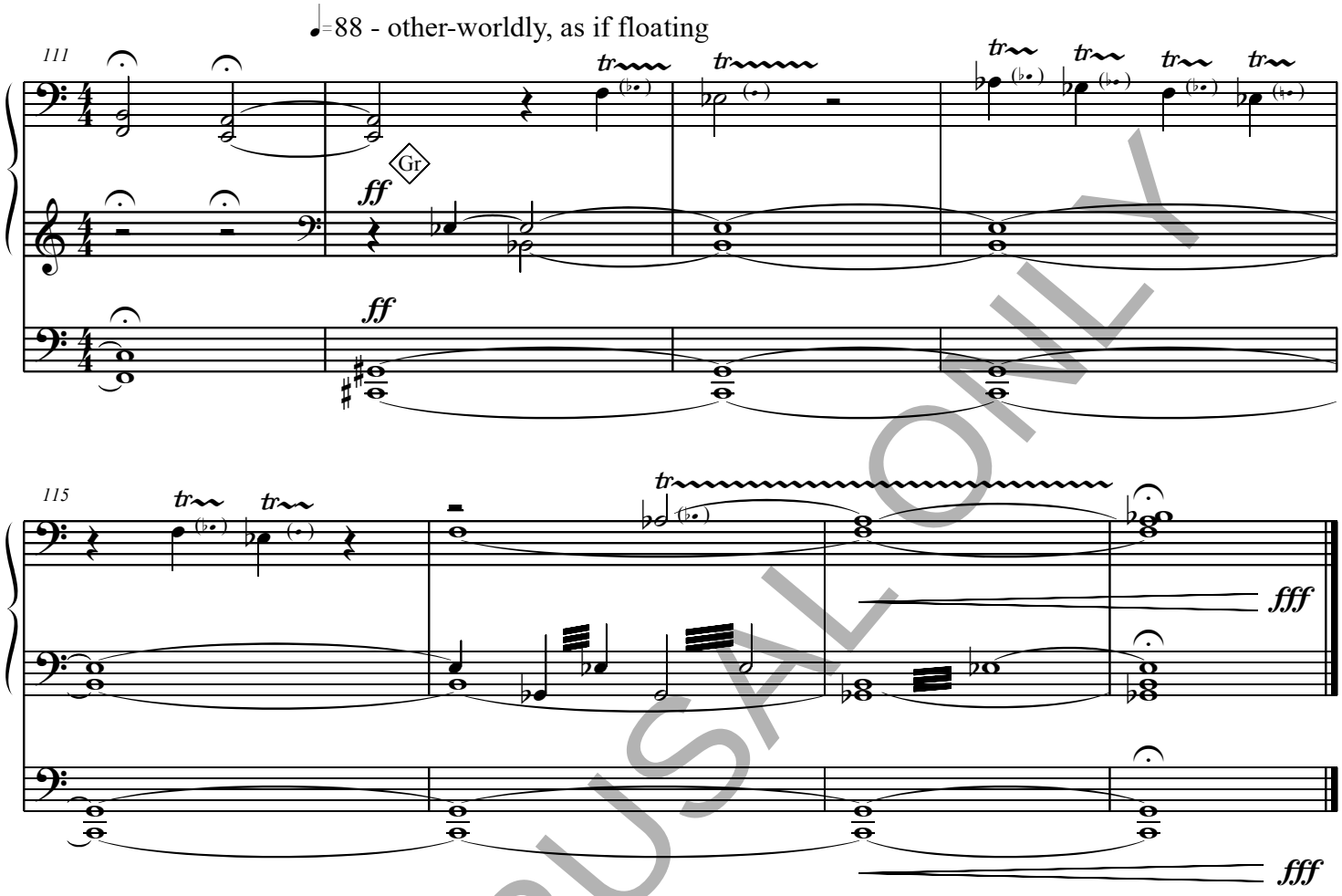

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From solo to orchestra, epigram to epic, Edie Hill's music unfolds seamlessly in all spaces and idioms. Her music has been performed in such distinguished venues as Lincoln Center, LA County Museum of Art, the Library of Congress, The Schubert Club, Walker Art Center, Liviu Cultural Center (Romania) and Feszek Müvészklub (Budapest). Her choral music is widely performed by renowned ensembles such as Cantus, the Rose Ensemble, VocalEssence, Dare to Breathe, The Dale Warland Singers, The Singers: Minnesota Choral Artists, Valborg Ensemble (The Netherlands), and Harmonium Choral Society, as well as by many collegiate and liturgical choirs throughout North America, Eastern and Western Europe. A three-time McKnight Artist Fellow and a two-time Bush Artist Fellow, Hill has been awarded grants from the Jerome Foundation, ASCAP and Chamber Music America, to name a few. She actively cultivates the talents of young composers and musicians as well as educating and engaging the public in the music of today. She has been a guest lecturer at such institutions as Syracuse University, the American Composers Forum, the Iowa Composers Forum Nuts N' Bolts Festival, Tufts University, the University of Michigan and Delft University (Netherlands). She earned a B.A. in music composition and piano performance at Bennington College where she studied with Vivian Fine, then earned her M.A. and Ph.D. degrees from the University of Minnesota with principle composition teacher Lloyd Ultan. She has also studied extensively with Libby Larsen. Hill is Currently Composer-in-Residence at St. Paul's Schubert Club where she runs the Composer Mentorship Program. She resides in Minneapolis where she works as a freelance composer.

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