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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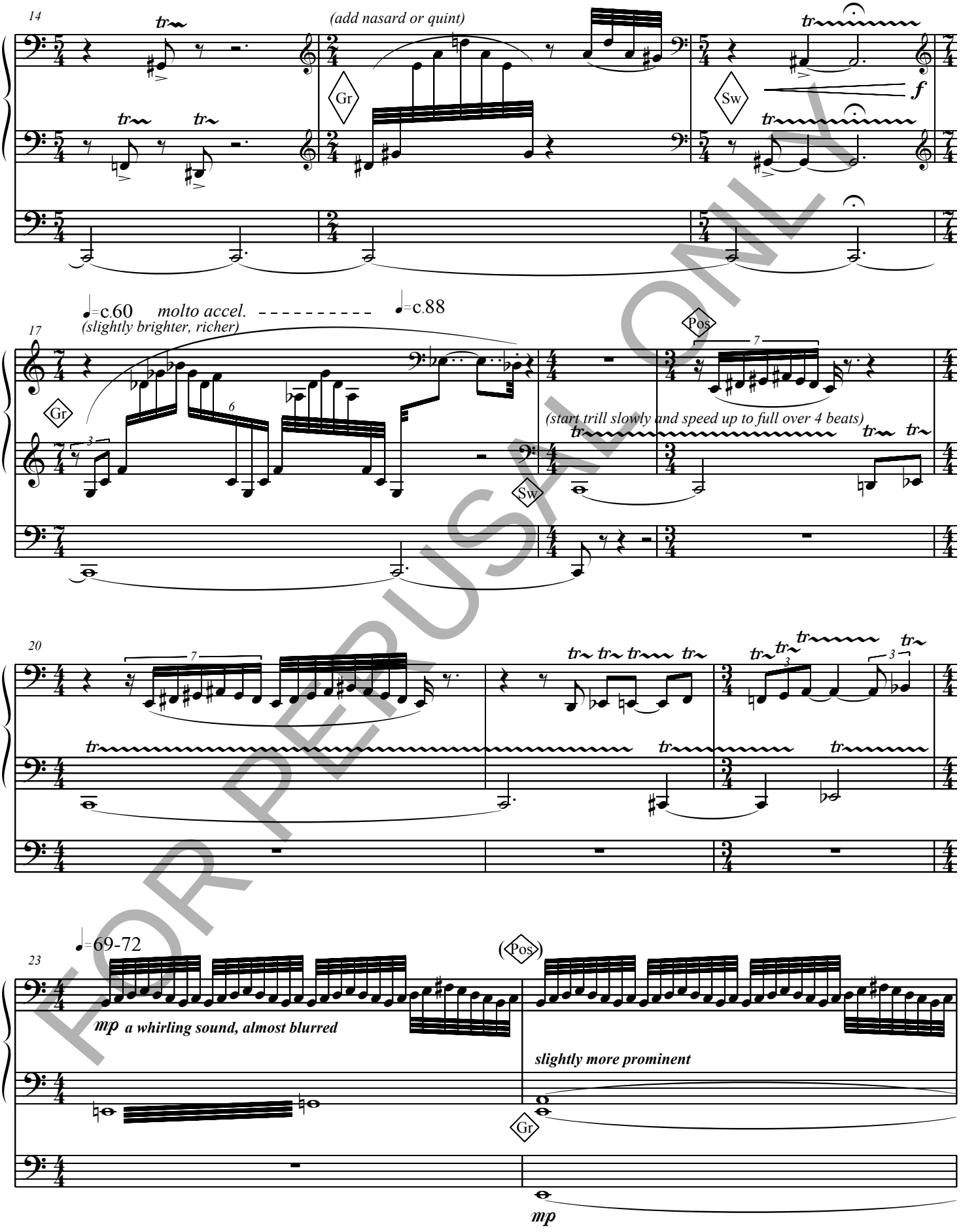

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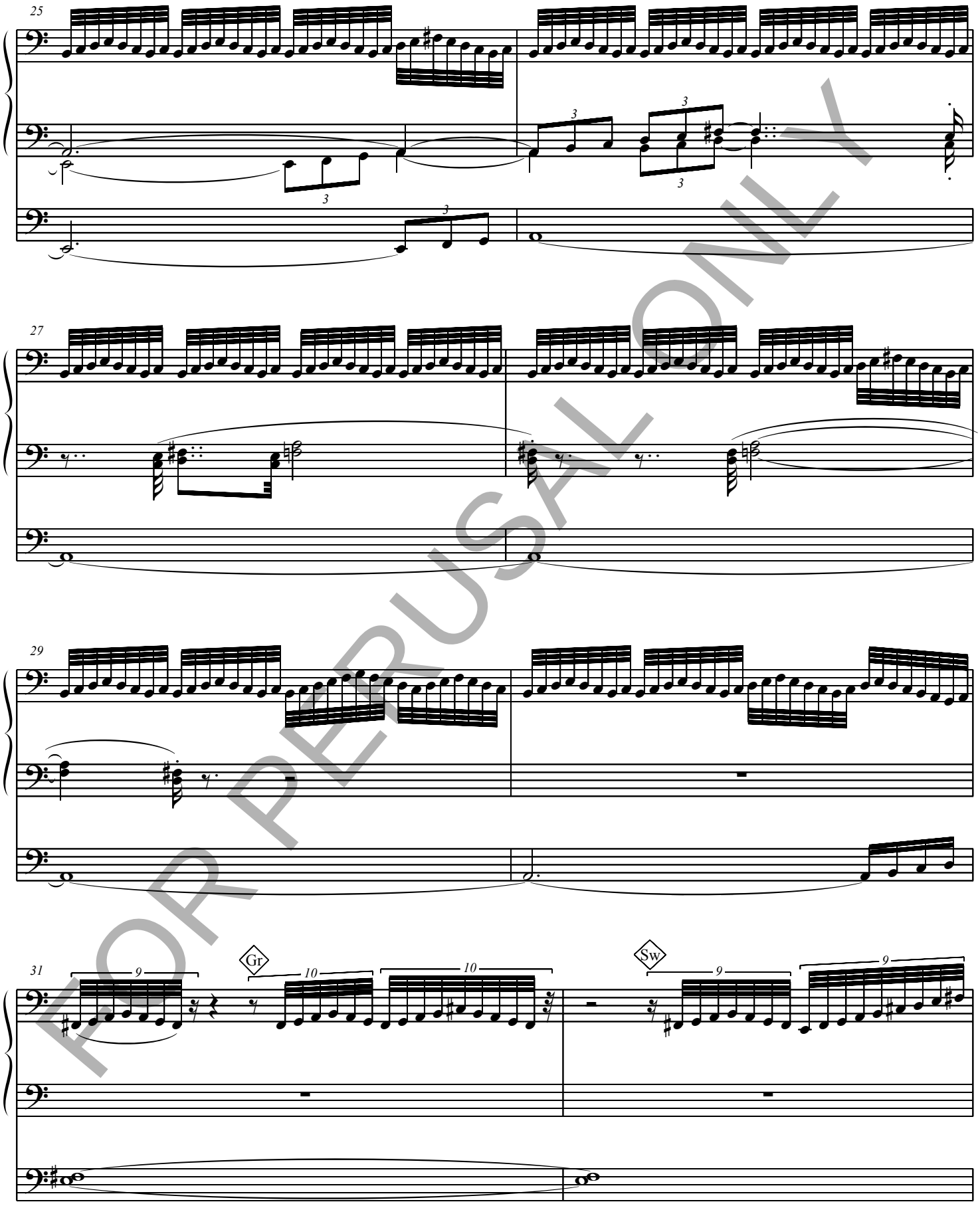

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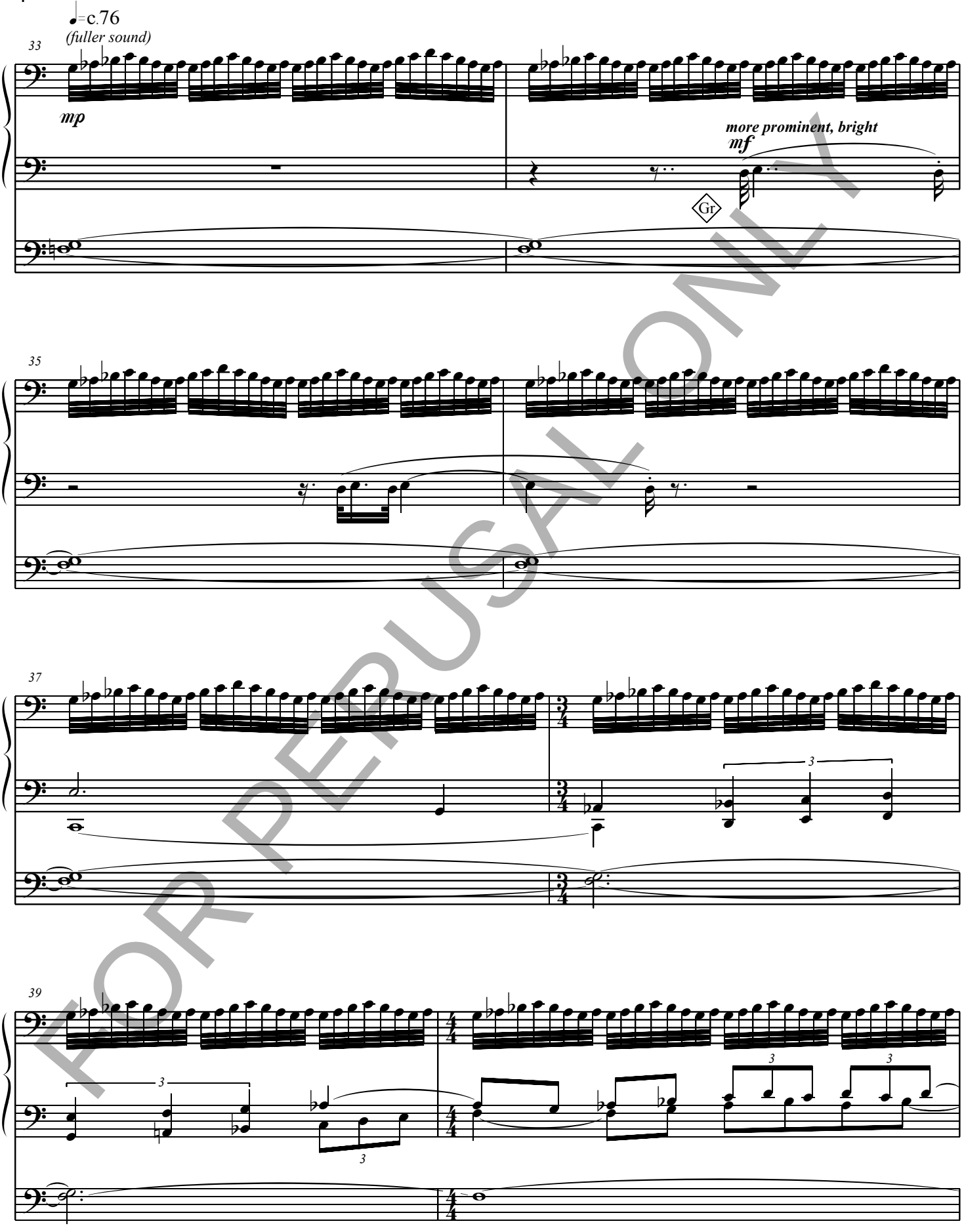

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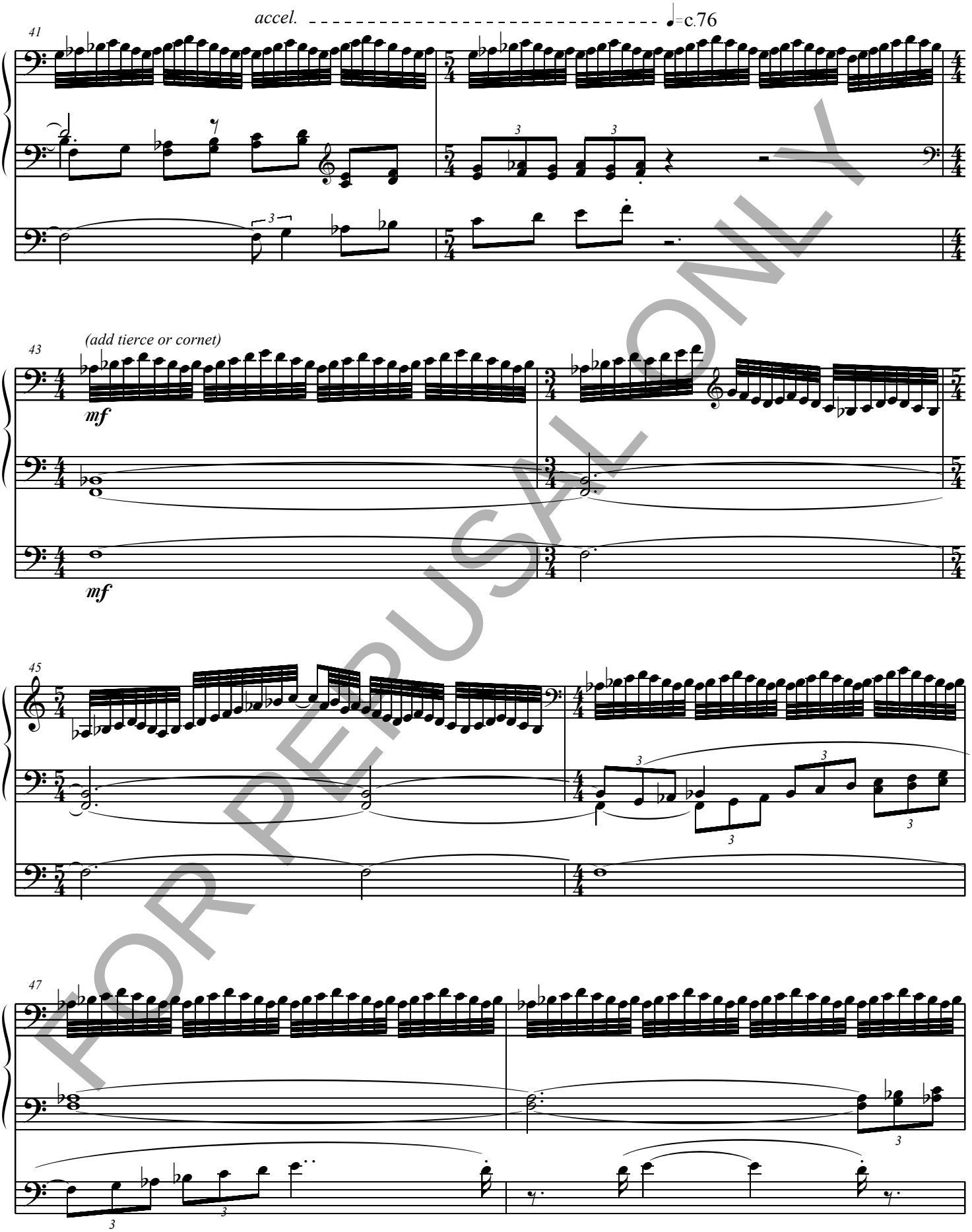

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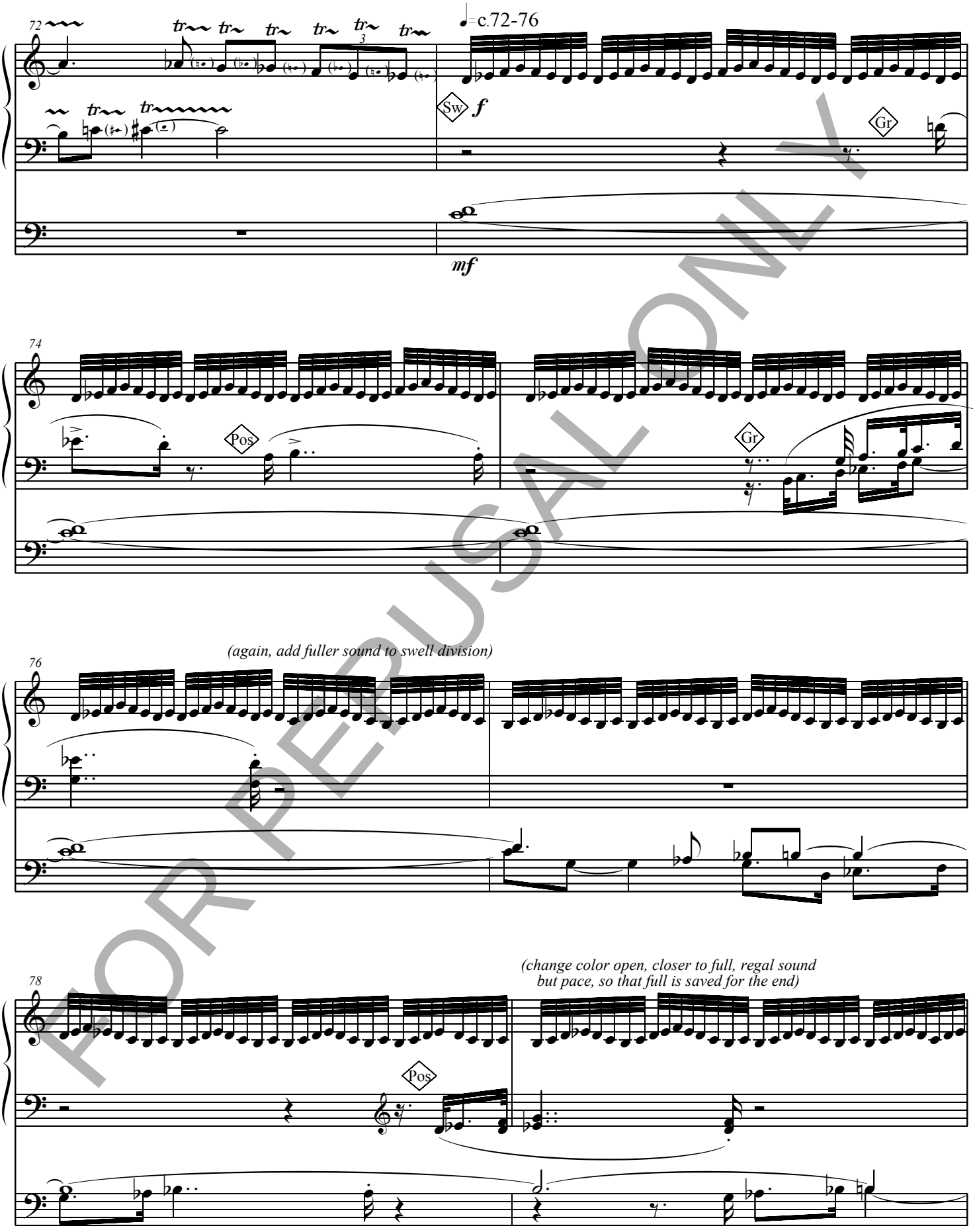

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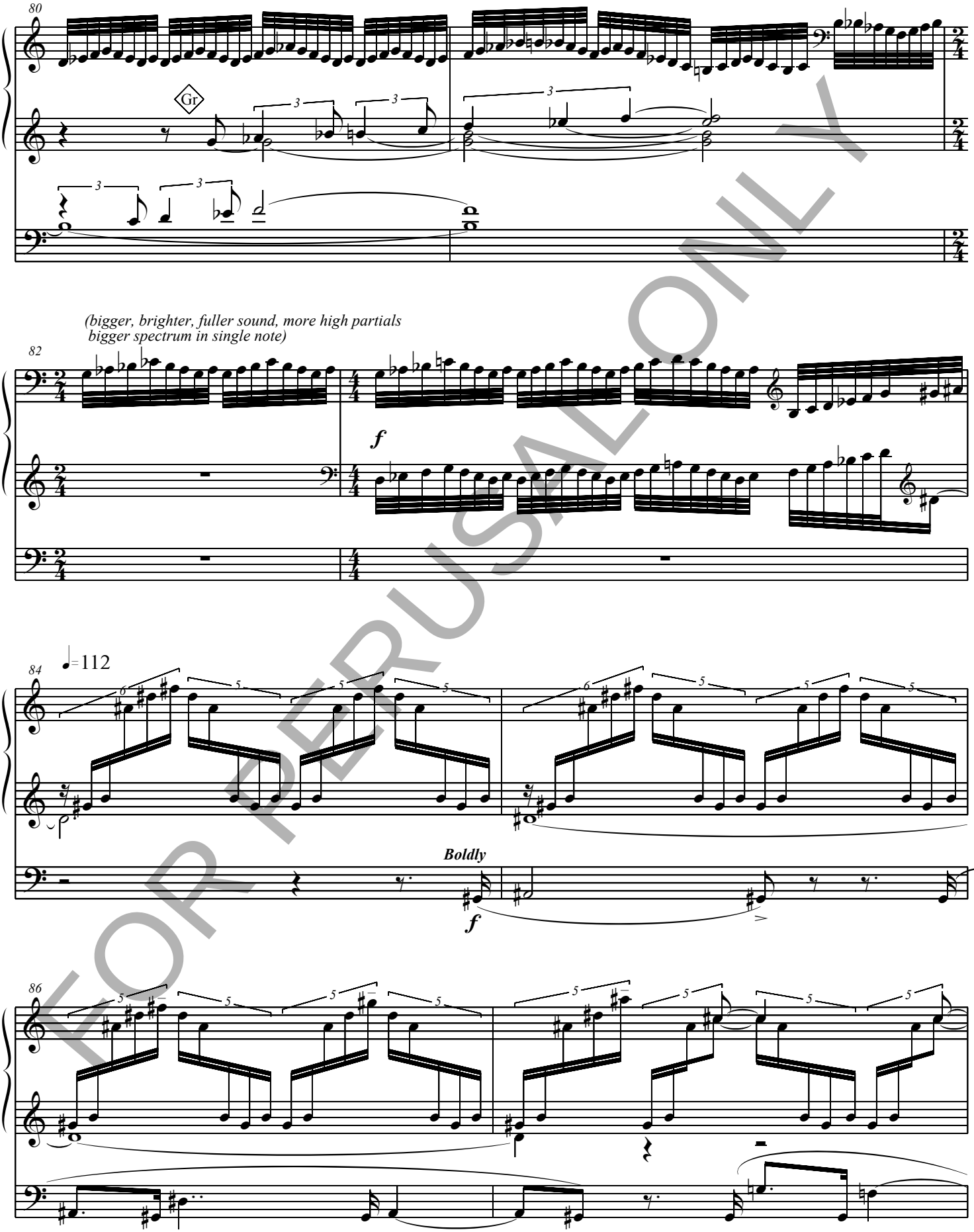

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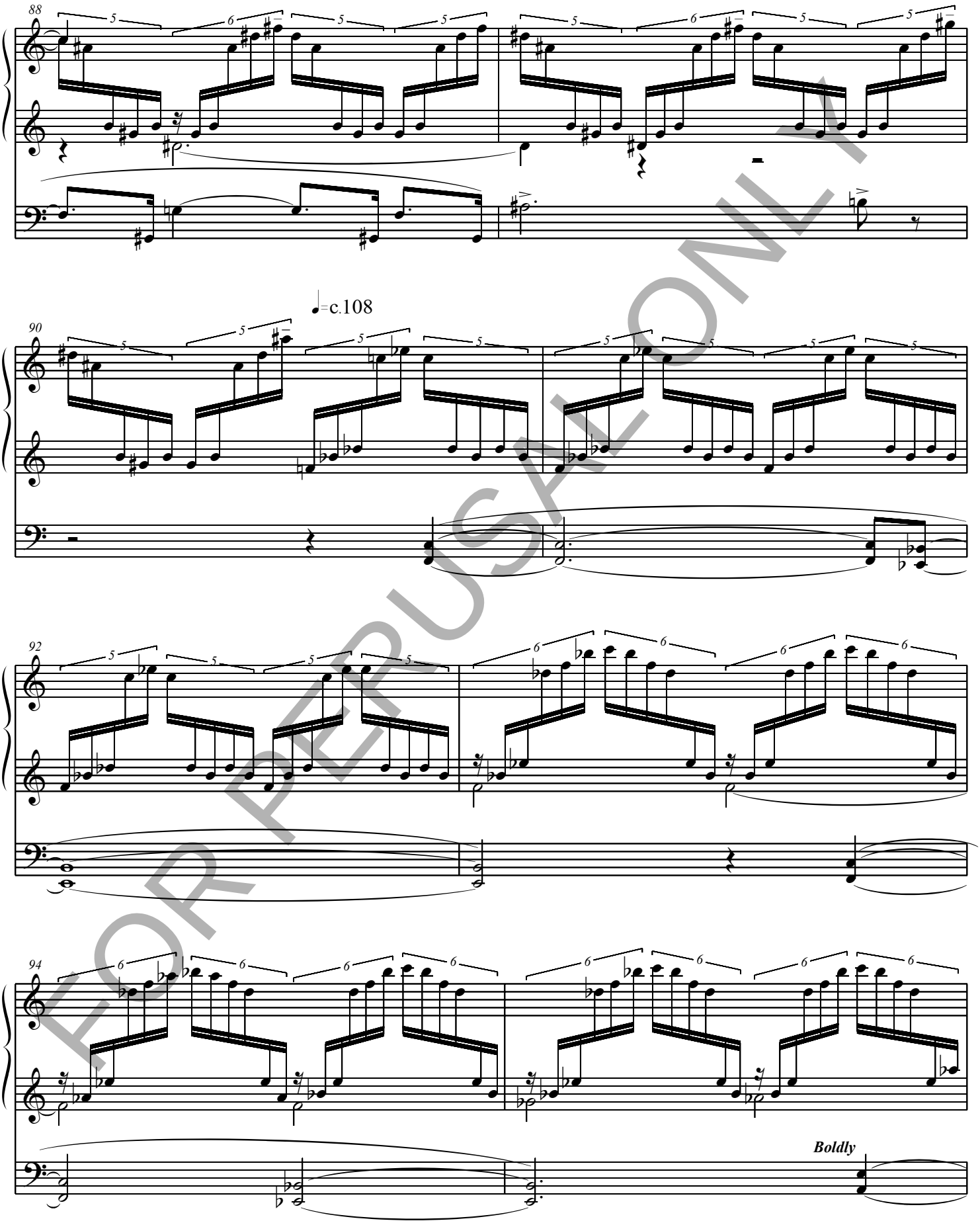

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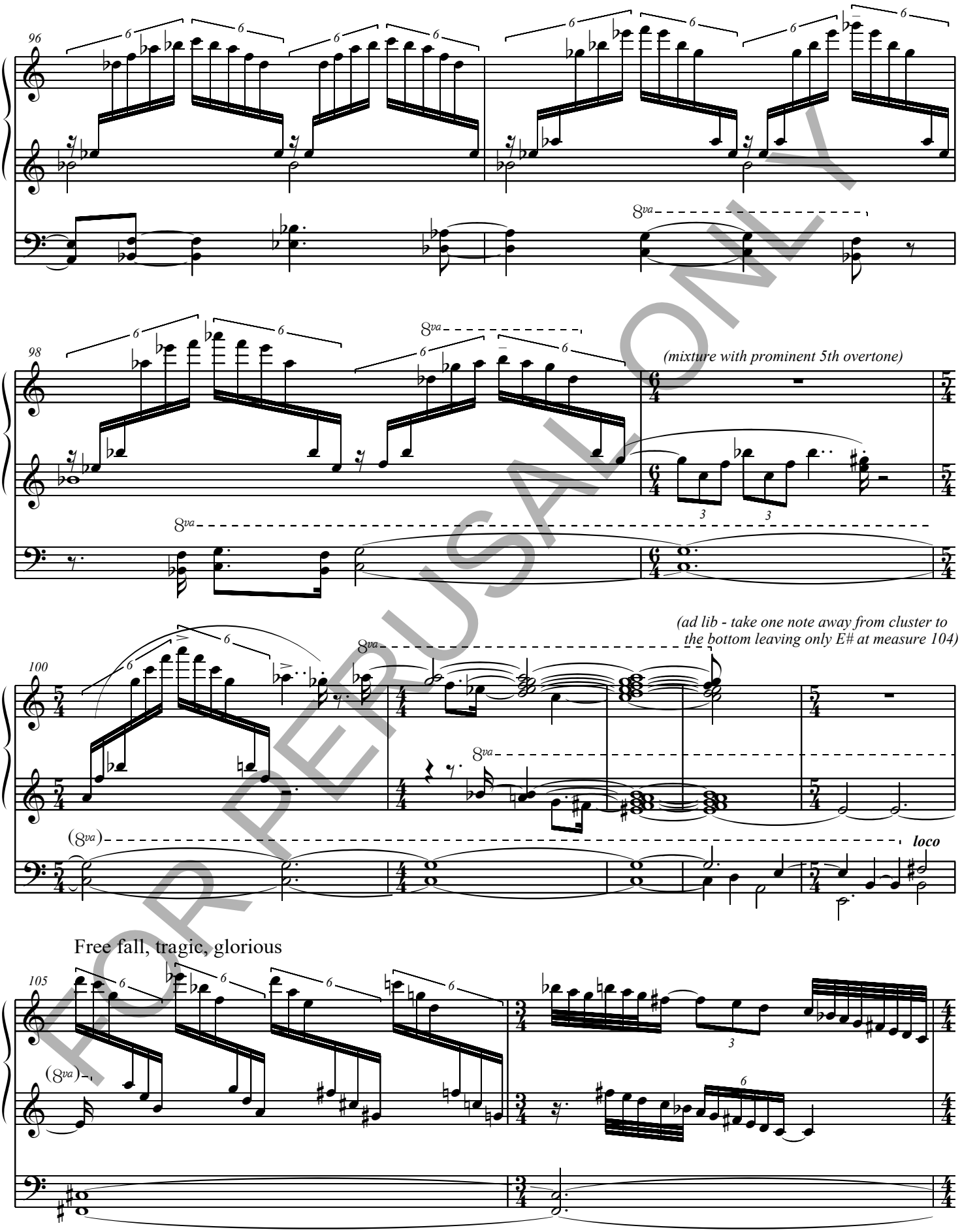

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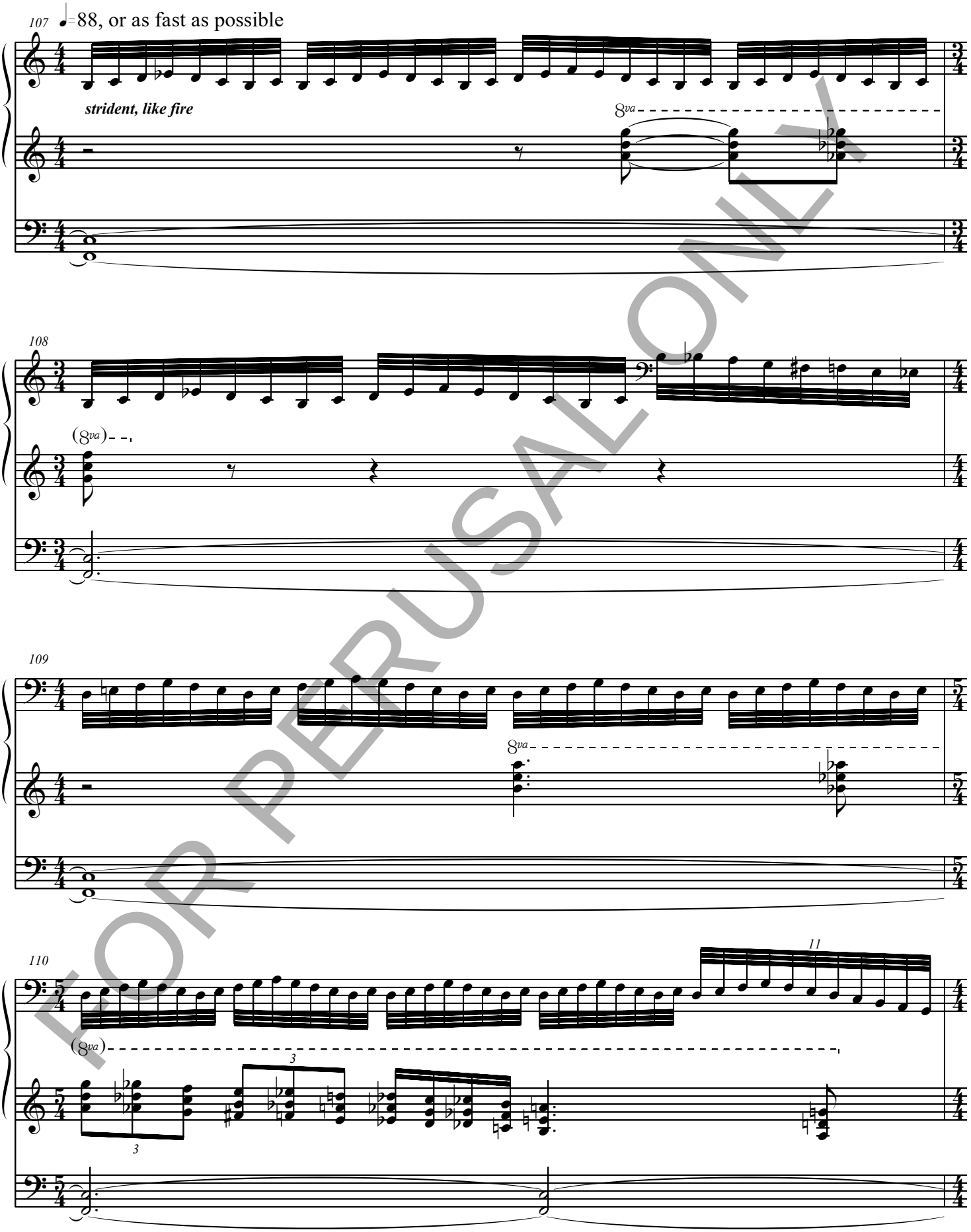

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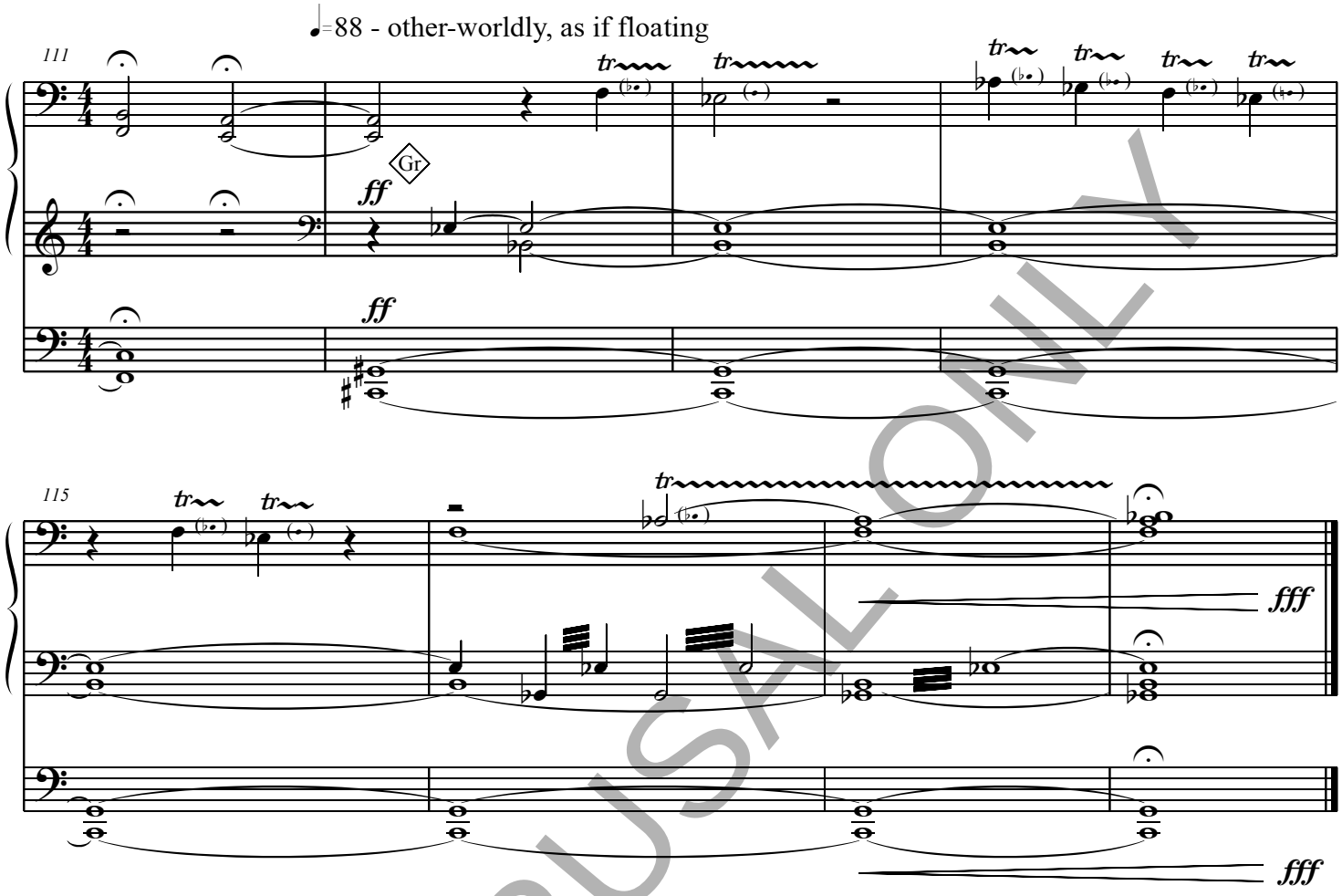

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Described as “flat out beautiful” and “full of mystery,” (Stereophile Magazine), Edie Hill’s music is performed all over the globe. Her music has been heard in such venues as Lincoln Center, Musis Sacrum in Arnhem, Holland, LA County Museum of Art, Library of Congress, Minneapolis’ Source Song Festival and Walker Arts Center, St. Paul’s Schubert Club, The Cape May Festival (NJ), The Downtown Arts Festival (NYC), Liviu Cultural Center (Romania), Feszek Müvészklub (Budapest), and concert halls in Bangkok (Thailand), Dublin (Ireland), Reykjavik (Iceland), Moscow (Russia) Brazil, Great Britain, Germany, Italy, France, Spain, the Baltic States and The United Arab Emirates.

She has been commissioned to compose for solo voice to choir, solo instrument to orchestra and mass band, miniature to full evening drama; and loves the challenge of exploring all combinations including electroacoustic and mixed media.

Featured internationally on radio broadcasts and podcasts such as The Portfolio Composer with Garrett Hope and Choir Chat with John C. Hughes to name a couple, Hill is a three-time McKnight Artist Fellow and a two-time Bush Artist Fellow. She has received grants from the Jerome Foundation, ASCAP, Meet The Composer and Chamber Music America. Her work has been recorded by PARMA Recordings (*Clay Jug* through imprint Navona Records), by Tantalus Guitar Quartet, Cantus, flutist Linda Chatterton, guitarist Kenneth Meyer and numerous choirs throughout the United States.

Mentorship is integral to Hill’s life as a composer. She served as Composer in Residence at St. Paul’s Schubert Club from 2005-2017 where she ran and grew the Mentorship Program for gifted high school composers, has served as a mentor at Source Song Festival, and is composer mentor for MN Varsity (a program for High School Composers run by Classical Minnesota Public Radio and the American Composers Forum). She has lectured at colleges, universities and various institutions in the States and abroad and keeps a small home studio of composition students.

After earning a B.A. from Bennington College in Vermont under the tutelage of Vivian Fine, Hill moved from her native New York to Minneapolis where she earned her M.A. and Ph.D. degrees at the University of Minnesota with principal composition teacher, Lloyd Ultan. She has also studied extensively with Libby Larsen.

Composing is a life-long love. Writing music is always an opportunity to research, learn, muse, reach down deep, and allow inspiration to come from the stuff of life. She lives in Minneapolis, Minnesota where she works freelance and runs Hummingbird Press through which all of her works are available for perusal and sale.

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