

HP01-01



COLD BLUE NIGHT
for solo flute

EDIE HILL

COLD BLUE NIGHT

Cold Blue Night for solo flute came into being shortly after I moved to Minnesota and braved my first upper-midwest winter. It was inspired by the kind of Minnesota night when the sky is dark, dark blue, the temperature is well below zero, and a full moon lights the snow with a pearl-blue glow. It is beautiful, pristine, yet cruel and dangerous. This piece explores the harshness and the soft beauty of a frigid mid-winter night.

Eddie Hill

FOR PERUSAL ONLY

COLD BLUE NIGHT

EDIE HILL

$\text{♩} = 69$, Free

sfp *f* *pp* *niente* *p* *sfp*

p *f* *p sub.*

f *p* *pp*

p *mf* *f* *p* *pp* *f*

mp *f* *p* *f* *mp* *mf*

p *ff* *p sub.*

f *p*

ppp

ppp

Cantabile, mysteriously

ritard.

p *f* *mp*

♩ = 60, Delicately

Pale sound

Pale sound

Blow, no pitch

ppp

Key clicks

Key clicks

ppp

Pale sound

Blow, no pitch

8 beats, Random whistle tones

ppp

♩ = 69

pp *f* *mp*

stg.

p *ff* *fff*

ritard.

pp sub. *mp*

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available for purchase.



From solo to orchestra, epigram to epic, Edie Hill's music unfolds seamlessly in all spaces and idioms. Born in New York City (1962), her works are widely performed in the United States, Canada, and Europe in such prestigious and varied venues as Lincoln Center, the LA County Museum of Art, the Library of Congress, Minneapolis' Walker Arts Center, St. Paul's The Schubert Club, The Cape May Festival (NJ), The Downtown Arts Festival (NYC), Liviu Cultural Center (Romania), Feszek Művészklub (Budapest), as well as venues in Bangkok (Thailand), Dublin (Ireland), Moscow (Russia), Iceland, Great Britain, Germany, The Netherlands, Abu Dhabi, the Minnesota State Fair, classrooms and cafes, basilicas and back yards.

A three-time McKnight Artist Fellow and two-time Bush Artist Fellow, Hill has received grants and awards from the Jerome Foundation, ASCAP, Meet The Composer, and Chamber Music America among others. She 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).

Her music has been commissioned and performed by flutists Linda Chatterton and Susan Rotholz, clarinetist Andrew Lamy, the Cape May Festival Orchestra, Tantalus Guitar Quartet, Minneapolis Guitar Quartet, Arc Duo, members of the Minnesota Orchestra, the Amarillo Symphony Orchestra, the Sherman Chamber Ensemble, Zeitgeist, The Schubert Club, Minnesota Public Radio for the Estonian Philharmonic Chamber Choir, The Mixed Flock Orchestra Project, and Cantus, among others.

Commissions come from such diverse sources as elite professionals to community and amateur groups. One of Hill's strengths as a composer is the ability to write well for musicians of all skill levels. Whether she is composing a virtuosic piece to show off a soloist's expertise or a work that leads a choir of untrained voices through a gratifying and meaningful musical experience, for Hill the music comes from the same place. Writing music is always an opportunity for her to research, learn, muse, reach down deep, and allow inspiration to come from the stuff of life.

Hill earned a B.A. in music composition and piano performance at Bennington College where she studied with Vivian Fine, and then went on to earn her M.A. and Ph.D. degrees from the University of Minnesota with principal composition teacher Lloyd Ultan. She has also studied extensively with Libby Larsen. Hill is Composer-in-Residence at St. Paul's The Schubert Club where she runs the Composer Mentorship Program. She resides in Minneapolis where she works as a freelance composer and owns Hummingbird Press.



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