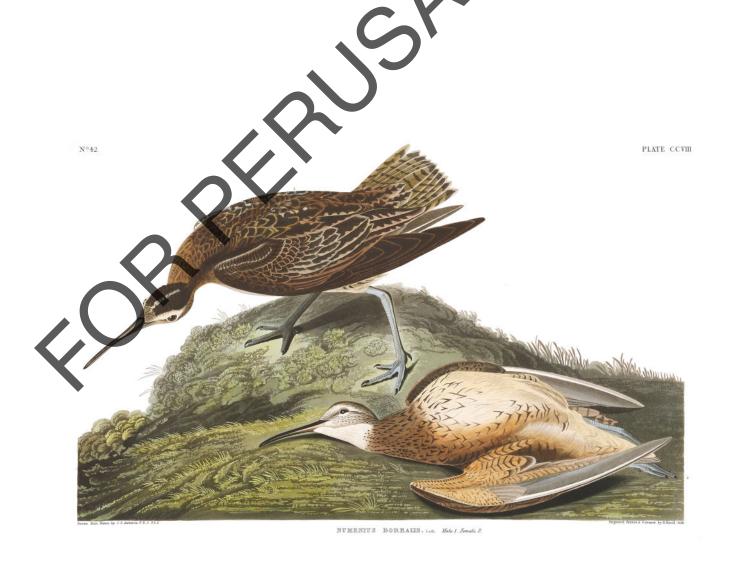
Edie Hill

Last of the Curlews

a set from Spectral Spirits

for SSAATTB chorus with Soprano and Alto soli



FOR PERISAL ONLY

LAST OF THE CURLEWS

Eyewitness: Lucien M. Turner and the migration of the Curlews

"A most graceful undulation...like a cloud of smoke wafted by the lightest zephyr. The whirl and rise...(Their) aerial evolutions...(are) most wonderful..."

-Lucien M. Turner (1848-1909) - American ethnologist and naturalist -adapted from "Where Have All the Curlews Gone?" by Paul A. Johnsgard

The Naming

Numenius borealis. Swiftwing. Sweetgrass. Little Sicklebill.

Last of the Curlews

I grew up reading *The Last of the Curlews* before bed, your crescent-moon beak beckoning me north.

Even then you were almost gone, though millions of you once filled the skies, migrating from the northern tundra

to South America, feeding on grasshoppers along the way. Within twenty years, your vast flocks were brought down

by market hunters, fire suppression, tilling of the prairies, eradication of grasshoppers. Before hunting was banned,

two million curlews were killed each year. Here's the part that still makes me weep:

You were wiped out because you stayed by your fallen companion; from you

I learned what loyalty means. Today, birders search for you along Galveston's shore,

sometimes catch a glimpse, memory being so strong. No one knows for sure you're gone. You live on

in the pages of a book, a waning crescent moon.

-Holly J. Hughes

FOR PERISAL ONLY

Last of the Curlews

EYEWITNESS: LUCIEN M. TURNER AND THE MIGRATION OF THE CURLEWS



^{*} place tongue just back of hard palate and/or front of soft palate to create quiet whistles mixed with "ss" sounds. The sound should move/be variable.





'ch" as in "chocolate", but a soft, distant "ch". Imagine sleigh bells and what they would sound like when they are so far away in the open sky, barely audible.

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THE NAMING











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till - ing of the prai - ries, ___









Described as "...bold...radiant, deftly crafted..." (Musical America), Edie Hill's music is performed all over the world. Venues have included Lincoln Center, Met Cloisters (NYC), Carnergie's Weill Recital Hall (NYC), Musis Sacrum in Arnhem, Holland, LA County Museum of Art, Library of Congress, Minneapolis' Walker Arts Center, St. Paul's Schubert Club, Berwald Hall (Stockholm Sweden), Liviu Cultural Center (Romania), Feszek Müvészklub (Budapest), St. Peter's Basilica (Vatican City).

A three-time McKnight Artist Fellow and a two-time Bush Artist Fellow, Hill has received grants from the Jerome

Foundation, ASCAP, New Music USA, Meet The Composer, Minnesota State Arts Board, Chamber Music America, and was awarded a Doctor of Humane Letters from Concordia College in Moorhead, Minnesota, The album, *Born: music of Edie Hill and Michael Gilbertson* won the 2023 GRAMMY® for "Best Choral Performance" for The Crossing (Donald Nally, conductor). She has a B.A. from Bennington College and earned her M.A. and Ph.D. degrees at the University of Minnesota.

Composer in Residence at Schubert Club from 2005-2017, she ran and grew the Mentorship Program for high school composers. She was Composer Mentor for MN Varsity for composers 14-18 years of age co-sponsored by The American Composers Forum and Classical Minnesota Public Radio. She has lectured at colleges, universities and various institutions in the States and abroad.

For Hill, writing music is an opportunity to research, learn, muse, reach down deep, and allow inspiration to come from the stuff of life. Her compositions are fueled by her experiences, passions and curiosities.

for complete biography as well as works for perusal and sale, visit ediehill.com



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