

Those Who Remain: Concerto for Orchestra and Improvising Soloist

Inspired by two poems by the iconic Northwest poet Richard Hugo, “Those Who Remain” is a composition in two movements for full orchestra plus improviser. Commissioned by The Seattle Symphony, the 16-minute piece premiered on October 29th, 2015 at Benaroya Hall, conducted by Ludovic Morlot, and featuring guitarist Bill Frisell.

Movement I begins with a 90 second fanfare, followed by three distinct sections, each featuring Mr. Frisell in conversation with the orchestra. Although the soloist is improvising, the first movement is structured in many ways like a traditional concerto. Movement II is closer in spirit to a tone poem, and Mr. Frisell’s role is more collaborative, coloring the ensemble writing along the way.

A studio recording was made in November of 2016, followed by overdubs by Mr. Frisell, editing and mixing. The recording was produced by Jesse Lewis, at the Chapel at Bastyr in Seattle. WA. with the Northwest Sinfonia, conducted by Pablo Rus Broseta.

These Hills of Glory

Originally composed in 2004, “These Hills of Glory” is the fourth string quartet by composer Wayne Horvitz, and the 2nd quartet to include and improvising soloists. His 2nd and 3rd quartets, “Mountain Language” and “Whispers, Hymns and a Murmur”, were released on the Tzadik label, performed by the Vienna based Koehne Quartet.

In 2008 “These Hills of Glory” received the NEA American Masterpieces prize. With funding from the NEA, a series of 8 concerts were presented featuring the odeonquartet with various soloists, including Ron Miles, Bill Frisell, Eyvind Kang, Beth Fleenor, Peggy Lee, and finally a concert at the Illsley Ball Nordstrom Recital Hall featuring violinist Carla Kihlstedt as the improvising soloists.

In 2016, the Karin Stevens Dance Company presented two weeks of dance performances, choreographed by Ms. Stevens, with a live performance of These Hills of Glory featuring clarinetist Beth Fleenor as the improvising soloist

In 2017 Mr. Horvitz finished editing tracks - recorded previously in a studio session - and added clarinetist Beth Fleenor. Mr. Horvitz states. “Beth Fleenor was the obvious choice for the studio version. We had collaborated in a myriad of ways for over a decade, she has performed this piece extensively, the clarinet blends well, and provides a perfect contrast, to the strings - and her improvising is fantastic”.

odeonquartet

Gennady Filimonov - Violin • Jennifer Caine - Violin • Heather Bentley - Viola • Page Smith - Cello
Recorded by Al Smith • Mixed by Eric Eagle • Produced by Wayne Horvitz

