

## *Essodio* (1986)

James Wintle

*“Essodio (Interlude)* is a work in one movement containing five subsections. I have been attracted to the one-movement form for some time because of its particular appropriateness for the chamber music idiom. The problem to be solved is the correct balance of sections in terms of length, tempo, work is successful. I have also attempted to utilize what I view as the essential core of chamber music writing, which is to exploit the marvelous variety of relationships that can exist among the various instruments. Chamber groups parallel basic human relationships; each is an individual general mood and content, as well as effectively structuring the transitory areas that connect the sections. If the entire work is perceived by the listener as fresh and varied, yet cohesive, then the and must, at times, assert himself, yet at other times, all must work together and even be subjugated, in some instances, to a supportive role. I have written little other than chamber music in recent years, and this fascinating and unique property of this idiom is the reason why.

A brief reference to American rag style in this work is a result of an interest in collecting popular music of the pre-World War I era. If such things are not contrived and happen as a natural circumstance in a work, they can be most enjoyable.”

—James Wintle

The world premiere of *Essodio* was on February 6, 1986 at Southeastern Oklahoma State University, Durant, Oklahoma.

James Wintle (1942–2013) was born in Pittsburg, Kansas and displayed immense talent as a pianist through his early lessons with Will Humble who influenced him as both a teacher and musician. Wintle was educated entirely in his home state, earning a DMA in composition from the University of Kansas where he studied with John Pozdro. Additional study was taken with Douglas Moore and Norman Dello Joio.

Wintle’s chamber compositions, which have been performed on four continents, were commissioned and performed by many leading ensembles including the American Brass Quintet, Chestnut Brass Quintet, Chester String Quartet, Voices of Change, Hexagon, Orion Ensemble, Chelsea Chamber Ensemble, Aspen Wind Quintet, Walden Piano Quartet, Whitman Quartet, Dorian Wind Quintet, Trio Tulsa, and American Piano Quartet.

Wintle received grants and awards from Mid-America Arts Alliance, Oklahoma Arts Council, Organized Research Fund of Southeastern Oklahoma State University, Everette Foundation, Delius International Competition, Oklahoma Music Teachers Association, and the Burlington Company. His work was also recognized by the State of Oklahoma with the Governor’s Arts Award for Community Service.

Wintle was the longtime musical director of the Oklahoma Shakespearean Festival. He served many years on the Red River Arts Council and was a member of Touring Program and Project Assistance Advisory Panels of the State Arts Council of Oklahoma. As director of the Steger Piano Institute, he developed programs for cultural exchange with China, and he was active in many international arenas. He served as an adjudicator at the Gustav Mahler International Piano Competition, Akai Piano Competition, Luciano Gante European Piano Competition, Chinese Youth Competition, and PRC. He was guest composer for events at the National Conservatory in Seville, Spain; the Chopin Academy in Warsaw, Poland; the Festival de Nancy in France; and the International Festival of New Music in Mexico City.

Wintle served forty years as a professor of music theory and composition, first at Southwestern College in Winfield, Kansas, and from 1971, at Southeastern Oklahoma State University. In 1973, he created the Musical Arts Series which brought many of the world’s finest classical musicians to

perform free public concerts on campus. In 2015, SOSU endowed a James R. Wintle Music Scholarship.