

4-4-2005

## Graduate Recital: Heidi Miller, conductor

Heidi Miller

Ithaca College Wind Ensemble

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ITHACA COLLEGE

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SCHOOL OF MUSIC

GRADUATE RECITAL

ITHACA COLLEGE WIND ENSEMBLE  
Stephen Peterson, director  
Heidi J. Miller, conductor

Ford Hall  
Monday, April 4, 2005  
8:15 p.m.

ITHACA



## PROGRAM

Sinfonietta (1926)

Leoš Janáček  
(1854–1928)

I. *Fanfares*

Dreadnought (1997)

Jeffrey Brooks  
(b. 1956)

Funeral Music for Queen Mary (1694, 1992)

Henry Purcell  
(1659–1695)

Trans. and elaborated by Steven Stucky

### INTERMISSION

Fantasia in G Major (1705/6, 1957)

Johann Sebastian Bach  
(1685–1750)

Trans. by R. F. Goldman and R. L. Leist

Three Piano Duets (1803, 1820)

Carl Maria von Weber  
(1786–1826)

I. *Allegro, tutto ben marcato*  
from *Eight Pieces*, Op. 60

II. *Andantino con moto*  
from *Six Pieces*, Op. 10

III. *Marcia - Maestoso*  
from *Eight Pieces*, Op. 60

Joshua Horsch and Elaine Loggi, piano

Symphonic Metamorphosis of Themes  
by Carl Maria von Weber (1943)

Paul Hindemith  
(1895–1963)

Trans. by Keith Wilson

*Allegro*  
*Turandot Scherzo*  
*Andantino*  
*March*

Graduate Recital presented in partial fulfillment for the degree  
Masters of Music in Conducting.

Heidi Miller is from the studio of Stephen Peterson.

## Program Notes

The military collapse of the Habsburg Empire on 28 October 1918 was a dream come true for Leoš Janáček, who had worked for the idea of Czech nationalism for his entire life. Many of the works composed after this event were directly inspired by it, including the *Sinfonietta* of 1926. First performed in Prague that same year, it is a five-movement work of which *Fanfares* is the opening movement. Janáček's goal in writing the piece was "to express the free Czech citizen of today, in his beauty and joy, his strength and courage to advance through battle to victory." Originally titled *Military Sinfonietta*, it is an homage to his own town of Brno. In the opening movement one can clearly hear the victorious trumpets blaring over the town. When the piece is performed in its entirety, these fanfares return at the end, giving the whole piece a cyclical form and bringing it to a triumphant and glorious close.

Composer Jeffrey Brooks was born in Minneapolis, Minnesota. Although his studies led him through many various locations including Mankato, Minnesota, for his undergraduate degree, Yale University for his two masters degrees and his doctorate, Tanglewood's Berkshire Music Festival as a Fromm Fellow, Bath College in England, and Amsterdam, he eventually returned to Minneapolis, where he currently resides. Brooks served as the artistic director of the American Composers Forum from 1990-1994, and then spent time on National Public Radio as the artistic director of *The Composer's Voice*, a show geared towards introducing the public to new music and the composers writing it. He currently composes, records, and digitally preserves and restores audio archives in a small studio he owns in Minneapolis.

*Dreadnought* was commissioned by Jack and Linda Hoeschler for the University of Minnesota Wind Ensemble, conducted by Craig Kirchhoff. The premiere performance took place on 3 June 1997. The piece opens with busy, mechanical music that contains echoes of minimalism and a driving sense of rhythm. In the middle of the piece Brooks gives the low voices in the ensemble the melodic material, which is made up of long notes that contrast with the constant "chatter" of the rest of the ensemble above them. The opening material returns again, and then the piece concludes with a coda that builds all the way to the last note. About the work the composer says:

"Dreadnought: a total absence of fear \*invincible\* a name given to a class of heavily armed battleships in the early part of the 20<sup>th</sup> century. These are the feelings and images I had in my mind as I composed this music for concert band. This piece is essentially informed by the lessons provided by my two small children who were one year (Ronan) and three years (Adelle) at the time I started this composition. Ronan had no fears. It was something of which he had no concept. He would happily walk in front of a bus or get in a cage with a tiger. Adelle was inventing new fears daily, trying them on, discarding some, keeping others. How did she decide these things? Where do we get our fears? What if most of our fears are invented? What if fear is a lie? What would the music sound like?"



Henry Purcell had a very close relationship with Queen Mary II, as evidenced by him composing her Birthday Ode each year—and so it is not surprising that he wrote the music for her funeral as well. Queen Mary's reign was short-lived; she died of smallpox on 28 December 1694 at the young age of 32. The mourning was an enormous event, costing in excess of £100,000. Purcell's *Funeral March* was played during the procession using the new "flat" trumpets which were capable of playing in a minor key, and the *Funeral Sentences* were performed later in the service by the chapel choir along with music by several other composers. Purcell, the Queen's favorite composer, sadly only outlived her by a few months, and some of the music he wrote for her funeral was played at his own.

Esa-Pekka Salonen, conductor of the Los Angeles Philharmonic Orchestra, suggested this transcription of Purcell's music to Steven Stucky, which then received its premiere performance in Los Angeles on 6 February 1992. Stucky used three of the pieces heard at Queen Mary's funeral to complete his *Funeral Music for Queen Mary*: the processional/recessional march, the anthem "In the Midst of Life We Are in Death,\*" and a canzona. Much of the music is purely orchestration of the Purcell original, but there are moments where Purcell "drifts out of focus," according to Stucky, who attempted to regard this music that he loves very much "through the lens of three hundred intervening years."

Steven Stucky is professor of composition at Cornell University in Ithaca, New York, and is widely recognized as a leading American composer of his generation. He has written commissioned pieces for many professional orchestras, including those of Chicago, Minnesota, Philadelphia, and Los Angeles, and for Chanticleer, the Boston Musica Viva, and the Koussevitzky Foundation. Stucky was appointed composer-in-residence with the Los Angeles Philharmonic in 1988, and after four years stayed on as their new music advisor. He appears frequently as a conductor with the Los Angeles Philharmonic New Music Group and with Ensemble X, of which he is the founder.

**\*In the midst of life** *From the Book of Common Prayer, 1660*

In the midst of life we are in death:

of whom may we seek for succour, but of thee, O Lord?

Who for our sins are justly displeas'd.

Yet, O Lord most mighty,

O holy and most merciful Saviour,

deliver us not into the bitter pains of eternal death.

Johann Sebastian Bach's *Fantasia in G* is the second portion of a three-part fantasia for organ, composed in 1705/6 in either Arnstadt or Weimar. The Bach *Gesellschaft* lists it as #572, Volume XXXVIII, with the above indeterminate place of composition. Richard Franko Goldman, with the help of Robert Leist, transcribed this version for wind band in honor of his father, Edwin Franko, whose band frequently performed transcriptions of Bach's music. Today's wind bands are very capable of producing an organ-like sound, making them the perfect ensembles to realize this great organ work.

Paul Hindemith composed his *Symphonic Metamorphosis of Themes by Carl Maria von Weber* in the summer of 1943, not long after he immigrated to the United States from Germany. The idea for the piece initially came from the dancer Leonide Massine, who in 1940 proposed that Hindemith write a new ballet based on music by Carl Maria von Weber. Hindemith decided to take on the project, calling the Weber duets "charming." When Massine saw his progress, however, he was not happy; he had evidently wanted an exact orchestral arrangement of the Weber, which offended Hindemith greatly—to the point where he broke off relations with Massine completely and sidelined the Weber project. Fortunately he pulled it out again in 1942, writing to a friend that he wanted to compose a Weber suite for symphony orchestra and also for band. Hindemith wrote the orchestral version first, and ran out of time for the wind version; he gave this task to Keith Wilson, a colleague of his at Yale.

Movements I and IV are taken from Weber's *Eight Pieces, Op. 60*, and movement III from his *Six Pieces, Op. 3*—both for piano duet. The second movement is based on Weber's *Musik zu Turandot*, op. 37. The degree to which Hindemith altered Weber's music varies from movement to movement, from the beautiful and expressive *Andantino*, which preserves much of the original, to the widely expanded and melodically altered *Turandot Scherzo*. Hindemith inserted his own musical personality into the score, using chromatic harmonies and rhythm to create ambiguity, interest, and forward motion, preserving Weber's forms when they suited his purposes and altering them when the music required it.

The *Metamorphosis* premiere took place on 20 January 1944 in New York City by the New York Philharmonic with Artur Rodzinski conducting. It has received countless performances since, and become a standard in the repertoire for both wind band and orchestra.

HJM



**ITHACA COLLEGE WIND ENSEMBLE**  
**Stephen Peterson, director**  
**Heidi J. Miller, graduate conductor**

**Piccolo**

Michelle Casareale

**Flute**

Leslie Harrison

Leslie Kubica\*

Mary Parsnick

**Oboe**

Emily DiAngelo\*

Meghan Kimball

Tracy McLaughlin

**English Horn**

Tracy McLaughlin

**Bassoon**

Andrew Chapman

Jen Meyers

Ryan Potvin\*

**E♭ Clarinet**

Wolcott Humphrey

**Clarinet**

Kaitlyn Alcorn

Kelly Bochynski

Meggan Frost

Alex Hanessian

Amanda Kellogg

Matthew Libera\*

Jessica Shaw

Diego Vásquez

Anne Woodard

**Alto Clarinet**

Natalie Gamble

**Bass/Contrabass**

**Clarinet**

Will Cicola

**Soprano Saxophone**

Heidi Bellinger

Joel Diegert

**Alto Saxophone**

Heidi Bellinger\*

Joel Diegert

**Tenor Saxophone**

Allison Dromgold

**Baritone Saxophone**

Timothy Rosenberg

**Trumpet**

Joseph Brown\*

Kathryn Cheney

Bridget Colgan

Lindsey Jessick

Nick Kunkle

Cassandra Large

Kristin Meyers\*

Jeremy Schlegel

Nikola Tomic

**Horn**

Michael Bellofatto\*

Danny Carter

Brian Hoeflschweiger

Meredith Moore

Andrea Silvestrini

**Trombone**

Paul Barton

Megan Boutin\*

Phil Machnik

**Bass Trombone**

Matt Barry

**Euphonium**

Alan Faiola

Phil Giampietr

**Tuba**

William Plenk\*

Susan Wheatley

**Piano**

Joshua Horsch

**Harp**

Myra Kovary

**Timpani**

Jeff Otto

**Percussion**

Alan Dust

Brian Ente

Josh Oxford

Andrew Sickme

Ryan Socrates\*

\* denotes principal  
player