

UPCOMING EVENTS

all events in Anderson Theater at 7:30pm unless otherwise noted

OCTOBER

- 3 Thurs. Wind Ensemble – ARISE
4 Fri. Faculty Recital – Daniel Hane, bassoon
26 Sat. Honor Band, Jasmine Britt, guest conductor

NOVEMBER

- 2 Sat. **3pm** Ana Laura González, flute with Fideliz Campbell,
piano
First United Methodist Church, 66 Chestnut Street
9 Sat. **1pm** Junior Recital: James Dana, alto saxophone
and Katie Sengelaub, flute
10 Sun. **3pm** Junior Recital: Julia Butts, piano
5pm Junior Recital: Ushuaia Diaz, clarinet
and John Sapanaro, alto saxophone
15 Fri. Rock Ensembles
17 Sun. **3pm** Elective Recital: Ashley Rickson '20, soprano
19 Tues. Wind Ensemble and Chamber Winds – REFUGE
20 Weds. College Choir and Women's Choir – Handel's *Messiah*
21 Thurs. Instrumental Chamber Ensembles

DECEMBER

- 2 Mon. SUNY-Hartwick Orchestra
3 Tues. Opera and Musical Theater Scenes
5 Thurs. Jazz Ensemble and Jazz Combo
9 Mon. SUNY-Hartwick Orchestra
Hunt Union Ballroom, SUNY Oneonta

HARTWICK COLLEGE
DEPARTMENT OF MUSIC

FACULTY WIND OCTET

Andrew Pease, conductor

Stravinsky's *Octet*
and Four New Works



HARTWICK
COLLEGE

est. 1797

Anderson Theater
September 27, 2019
7:30 pm

This performance is made possible by a generous grant from the
Foreman Institute of Creative and Performing Arts

PROGRAM

- Dawn Chorus* JoAnne Harris (b. 1984)
World premiere performance
- Machiavelli's Conscience* Michael Markowski (b. 1986)
- Chamber Symphony* Chris Lamb (b. 1989)
Prelude
Crocodile Stomp
The Problem with Monty Hall
Finding Ravens
Arrow in Flight
The Ship of Theseus

INTERMISSION

- Krummholz Variations* Oliver Caplan (b. 1982)
- Octet for Wind Instruments* Igor Stravinsky (1882-1971)
Sinfonia
Tema con Variazioni
Finale

HARTWICK FACULTY WIND OCTET

Ana Laura González, flute
John Friedrichs, clarinet
Daniel Hane, bassoon
Cornelia McGiver, bassoon
Mathew Oram, trumpet
Karl Seeley, trumpet
Paul Blake ;01, trombone
Frank Meredith, bass trombone
Andrew Pease, conductor

PROGRAM NOTE by Andrew Pease

Stravinsky's *Octet* (1922) has long been acknowledged as an important work. It is a seminal early example of Neo-Classicism, the movement that looked back to the Classical era of the late eighteenth century for its aesthetic, formal, and emotional ideals. The *Octet* shows Stravinsky fully embracing a dry, light style (in contrast to the lushness of his famous early ballets such as 1910's *The Firebird*) and using recognizable classical forms: his first movement is a sonata allegro with an adagio introduction, and the second is a theme and variations, both of which were commonplace in Mozart and Beethoven's works. Such innovations cast a long shadow, influencing the music of many of Stravinsky's contemporaries as art music in general trended away from the Romanticism of the nineteenth century. The *Octet* has since inspired almost endless study and countless performances: it remains essential repertoire for any conductor or historian, or ensemble looking to polish their 20th century chops.

Despite this notoriety, the *Octet* has stood alone in the repertoire for nearly a century due to its unusual forces: flute, clarinet, 2 bassoons, 2 trumpets, and tenor and bass trombones. Stravinsky was the first to write for this combination, which no other composer took up with any success throughout the twentieth century. As a result, the famous *Octet* had no companion pieces. This changed for good starting in 2015. I commissioned Oliver Caplan (with the help of a consortium) and Chris Lamb to write their respective pieces for an *Octet* concert that year, and the results were both classically flavored: Caplan's *Krummholz Variations* takes a theme on an emotional journey that Mozart might recognize, while Lamb's *Chamber Symphony* explores individual paradoxes using that very most classical of multi-movement forms. In 2017, Sean D. Smith had a similar idea, asking Michael Markowski to contribute a new piece to this burgeoning repertoire. Markowski's *Machiavelli's Conscience* looks even further back, to Renaissance-era Italian writer (and evil genius?) Niccolò Machiavelli, dissecting his most troublesome ideas through music. JoAnne Harris's *Dawn Chorus* is brand new for this concert, answering the question of what a sunrise sounds like from a rooftop in urban New Jersey. We hope you enjoy these works, presented together here for the first time.