The Department of Music presents

SYMPHONIC WIND ENSEMBLE

Dr. Matthew Onstad, trumpet

Glenn C. Hayes, conductor

Sunday, April 24, 2022
3:00 pm
Young Auditorium
PROGRAM

Amenominakanushi .............................. Hiroaki Kataoka
(b. 1983)

Song of Hope..................................... Peter Mechan
(b. 1980)

Dr. Matthew Onstad, trumpet

After a Gentle Rain ......................... Anthony Iannaccone
(b. 1943)

I. The Dark Green Glistens with Old Reflections
II. Sparkling Air Bursts with Dancing Sunlight

~Interval~

The Automatic Earth.......................... Steve Bryant
A Slow Fire
Days of Miracle and Wonder
Shining of Shadow
The Automatic Earth
The Language of Light

“Finale” from The Firebird ............... Igor Stravinsky/arr. Longfield
(1882-1971)
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<tr>
<th>Instrument</th>
<th>Personnel</th>
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</thead>
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<tr>
<td>PICCOLO</td>
<td>Lizzy Weber</td>
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<tr>
<td>FLUTE</td>
<td>Mia Artman, Mariah Eichenberg, Dayna Hubbardt, Emma Phelps, Traci Pinzon, Liz Task</td>
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<tr>
<td>CLARINET</td>
<td>Marilyn Farias, Jonah Guzman, Brandy Perez-Wakefield, John Swillinger</td>
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<tr>
<td>BASS CLARINET</td>
<td>Morgan Fish</td>
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<tr>
<td>ALTO SAXOPHONE</td>
<td>Grace Caine, Brandon Terwilliger</td>
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<td>TENOR SAXOPHONE</td>
<td>Luci Randall</td>
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<td>BARITONE SAXOPHONE</td>
<td>Quinn Galvin</td>
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<tr>
<td>TRUMPET/CORNET</td>
<td>Nick Andersen, Lily Freeman, Matthew Harvey, Ryan Maddix, Cassie Parell, Mckennen Tobin</td>
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<tr>
<td>HORN</td>
<td>Miranda Johnson, Madison Mudrak, Kayla Okus, Kevin Zawila</td>
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<tr>
<td>TROMBONE</td>
<td>Alex Fiedler, Callie Knoll, Aaron Shea</td>
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<tr>
<td>BASS TROMBONE</td>
<td>Trevor Kuhfuss</td>
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<td>EUPHONIUM</td>
<td>Ryan Cleaver</td>
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<td>TUBA</td>
<td>Eireann Murphy</td>
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<tr>
<td>PERCUSSION</td>
<td>Zac Aide, Maggie Hillock, Peri Hineman, Zack Moore, John Torres, Dean Wink, Cy Yelk</td>
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<tr>
<td>HARP</td>
<td>Lauren Hayes</td>
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<td>PIANO</td>
<td>Robert Hodson</td>
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* Indicates Principal
+ Indicates Guest Artist
UPCOMING EVENTS

Meistersingers, Singing Sirens, and Concert Choir
Sunday, April 24 at 7:30 p.m.
Light Recital Hall

The Department of Theatre/Dance presents
The Busybody
by Susanna Centlivre, directed by Sara J. Griffin
April 26 - 29 at 7:30 p.m.
April 30 at 2:00 p.m. **
May 1 at 2:00 p.m.
Barnett Theatre

Parents just don’t understand! In a time when arranged marriages were the social expectation, a renegade couple and their friends plot to escape the lousy marriages their controlling caretakers have set up. Will a nosey nobleman ruin their plans or save the day? Join us for this hilarious Restoration comedy full of adventure, love and wit.

**The performance on April 30 at 2:00 pm will take place at the outdoor city of Whitewater Amphitheatre. Tickets are not required for the outdoor performance, but donations are suggested in a ‘Pay What You Can’ format. All proceeds will benefit the student theatre organization, Theta Alpha Phi and the Department of Theatre and Dance. In the case of inclement weather, audiences will be invited to attend the performance in Barnett Theatre on 5/1

Any UW-Whitewater student can attend Music Department events for free with their HawkCard. This does not include the annual Gala Benefit Concert.

For more information regarding the music program at UW-Whitewater, please visit the department website at

uww.edu/music
tickets.uww.edu     |     (262) 472-2222
PROGRAM NOTES

Amenominakanushi
Amenominakanushi (Heavenly Ancestral God of the Originating Heart of the Universe) is, according to the Shinto Kojiki, the first kami and the source of the universe. In Japanese mythology, Amenominakanushi is described as a "god who came into being alone" (hitorigami), the first of the zōka sanshin ("three kami of creation"), and one of the five kotoamatsukami ("distinguished heavenly gods"). By writing my previous work Sea Goddess (Torinoiwakusufunenokami), myth for winds and percussion, I realized the charm of expressing Japanese myth in wind orchestra. Japanese mythology is imaginative and motivating. What is important in this work is the chappa rhythm. Based on this, the orchestration was devised so that music can be composed and three-dimensional sound can be created. In addition, we have devised a thick sound like a pipe organ and effective use of percussion instruments to create a sense of color.

Sea Goddess had elements such as jazz and pop based on the Japanese taste. Amenominakanushi is fully Japanese-styled. This work has lots of fun with dynamism, mood, propulsion and rhythm!

- Program Note by composer

Song of Hope
Song of Hope is dedicated to my good friend Ryan Anthony (principal trumpet with the Dallas Symphony Orchestra) and his charity, Cancer Blows – a foundation set up to raise awareness and money to further the research that has helped give their family a hope for a future following Ryan’s diagnosis of Multiple Myeloma. Upon hearing the middle movement (simply titled “Song”) of my cornet concerto, Milestone, Ryan asked me if I could change the end from its current reflective ending to something more uplifting, and to title it Song of Hope, giving it much more meaning than I could have ever imagined.

After a Gentle Rain
After a Gentle Rain is a work in two contrasting movements – the first quiet, meditative and introverted and the second sparkling, dance-like and extroverted. The work is dedicated to Max Plank and the Eastern Michigan University Symphonic Band.

The first movement – The Dark Green Glistens With Old Reflections – begins with a gently rippling arpeggiated figure containing the main harmonic and melodic idea of the entire piece: two superimposed major triads. The figure subtly changes color as it migrates through various registers, spacings, and doublings. While the external shape of the sextuplet seems frozen, one can hear an internal, textural progression of changing resonance qualities. Against this backdrop is painted a wide spectrum of both dark and bright mixtures of soft brass, reeds, and percussion. Those colorful mixtures constantly redefine the background and foreground of this introverted scenario.

The play on words in the title suggests images of light reflecting off moist green foliage, in turn evoking reflections “off” old memories in a quiet, meditative context. Memories, images and colors become bolder and more powerful, culminate in a climax and gradually recede into the past with the same delicate afterglow of soft bell sounds heard in the opening measures.

The movement Sparkling Air Bursts with Dancing Sunlight is extroverted and dance-like in nature. The movement gallops with the joy and freshness that seems to fill the air after a gentle rain. The cleansed air sparkles with a sense of rebirth and the celebration of life.
The Automatic Earth

*The Automatic Earth*, for wind ensemble plus electronics, addresses the ongoing climate catastrophe and evokes the psychological effect of the impending disruptive change to our entire way of living on the planet, even under a best-case scenario. Our way of life is unsustainable; therefore, it will not continue. The piece weaves together two threads: the climate crisis, and the technological transformation of what it is to be human. The tandem acceleration of technological wonder and ecological catastrophe means, at best, a strange, unrecognizable future, likely within our own lifetimes. I do not know if we will survive as a species: if we continue as we are now, average world temperature will increase around 8°C within eighty years, which would result in runaway warming and a Venus-like atmosphere that virtually no life on earth can withstand. If we do survive, it will be via monumental feats of geo-engineering and human re-engineering, surpassed only by an extraordinary change in our willingness to cooperate with each other. Humanity will be forever altered. This way of life will die. The question is whether or not we will die with it.

Finale from The Firebird

In 1910, Sergei Diaghilev, a Russian art critic, patron, ballet impresario and founder of the Ballets Russes, envisioned a lavishly mounted dance production entitled The Firebird, with its plot adapted from Russian fairy tales. The famous Russian composer Anatoly Lyadov was commissioned to write the music. When Lyadov did not produce quickly enough, Diaghilev passed the commission along to the relatively unknown Igor Stravinsky. It was the beginning of a fertile relationship, including *Petrushka* (1911), *The Rite of Spring* (1913), *Pulcinella* (1920), and *Les Noces* (1923).

The story of the Firebird is the tale of Prince Ivan in the realm of the immortal King Katschai, a realm he enters quite unwittingly while lost in the forest. As he happens upon an enchanted garden, he spies and captures a luminous creature, the Firebird, half-bird, half-woman. He is startled by her brilliance and beauty, and releases her, in exchange for which he is given a magical feather. Next, the prince spies thirteen princesses and falls in love with Elena, the most beautiful. The prince follows the maidens to the palace after celebrating into the night, where guards capture him. With his magic feather, he summons the Firebird, and the king, along with the palace creatures, puts on an “infernal dance” unto exhaustion under the Firebird’s spell. The Firebird relates the secret of Katschai’s immortality to Prince Ivan (his soul is shielded in a magic egg), and Ivan is able to free the princesses from their enchantment.

The “Finale” celebrates the union of Ivan and Elena and, of course, the death of the antagonists. It might well celebrate the entrance on the scene of Stravinsky, for whom The Firebird remains his most frequently performed work.

- *Program note by San Luis Obispo Wind Orchestra*