



UNIVERSITY OF  
OREGON

SCHOOL OF MUSIC AND DANCE

UNIVERSITY OF OREGON  
**SYMPHONIC  
BAND**

Dr. Jason Silveira, conductor

**The “Cultured” Band**

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**Season 116, Program 64**

**Beall Concert Hall**  
Monday, May 8 | 7:30 p.m.



**PROGRAM****SYMPHONIC BAND PERSONNEL****Scenes from “The Louvre”**

- I. The Portals
- II. Children’s Gallery
- III. The Kings of France
- IV. Nativity Paintings
- V. Finale

Norman Dello Joio  
(1913–2008)

12’

**The Seal Lullaby** (2011)

Eric Whitacre  
(b. 1970)

4’

**Molly on the Shore** (1920)

Percy Grainger  
(1882–1961)

arr. R. Mark Rogers  
(b. 1955)

4’

Trevor Thompson, conductor

**INTERMISSION****Popcopy Rated T** (2014)

- I. Bieber Fever
- II. Molly on the Floor
- III. #Twerk

Scott McAllister  
(b. 1969)

13’

**Give Us This Day** (2011)

- I. Moderately Slow
- II. Very Fast

David Maslanka  
(b. 1943)

14’

**PICCOLO**

Alyssa Van Laar

**FLUTE**

Lauralei Singsank  
Serena McCoard  
Alexis Henson  
Katie Pratt  
Alyssa Van Laar

**OBOE**

Ryan Strong  
Julie Schwab  
Mia Acree

**BASSOON**

Marissa Lane-Massee

**CLARINET**

Michael Rossberg  
Xander Van Horn  
Mikel Wade  
Karrek Pegg

**BASS CLARINET**

TJ Low

**CONTRA-ALTO  
CLARINET**

Logan McClain

**SOPRANO  
SAXOPHONE**

Madeline Krafve

**ALTO  
SAXOPHONE**

Madeline Krafve  
Jesse Natividad

**TENOR  
SAXOPHONE**

Shayan Tahmaseb  
Patrick Gordon

**BARITONE  
SAXOPHONE**

Joshua Kuhl

**CORNET/TRUMPET**

Jessica Farmer  
Bailey Tucker  
Abbigail Hepperle  
Danny Beckett  
Bridget Van Horne

**HORN**

Spencer Krumpeck  
Everett Davis  
Sydney McCorkle  
Jasmine Kim

**TROMBONE**

Daven Tjaarda-Hernandez  
Kenny Ross  
Otmar Borchard  
Alan Wood  
Trevor Thompson  
Cory Francis

**EUPHONIUM**

Charles DeMonnin  
James Garney

**TUBA**

Derek White  
Preston Wysopal

**PERCUSSION**

Robby Carr  
Andy Gheorghiu  
Jared Alls  
Trevor Dodd  
Graeme Pennington  
Brandon Pressley

**PIANO**

Grant Mack

**BASS**

Andrew Reed

*Education, Music Educators Journal, Research Perspectives in Music Education, and the Oregon Music Educator.*

Dr. Silveira has also served as guest lecturer/clinician/conductor throughout Oregon, New York, and New England. Prior to his appointment at the University of Oregon, Dr. Silveira was an assistant professor at Ithaca College where he taught music education classes and also conducted the Ithaca College Concert Band. Dr. Silveira was also a public school music teacher in the state of Rhode Island, and twice received citations from the governor for promoting excellence in music education. While teaching in Rhode Island, his groups frequently performed at state, regional, and national festivals.

Dr. Silveira is a member of the National Association of Music Education (NAfME), the International Society for Music Education (ISME), the College Music Society (CMS), the Society for Music Perception and Cognition (SMPC), the Society for Research in Music Education (SRME), SEMPRES: The Society for Education, Music, and Psychology Research, the College Band Directors' National Association (CBDNA), and is an honorary member of Kappa Kappa Psi, the national honorary band fraternity. He also served as Chair of the Affective Response Special Research Interest Group for the National Association for Music Education. Additionally, Dr. Silveira serves on the editorial boards of the *National Band Association Journal*, serves as editor of the *Oregon Music Educator*, and has served as an invited peer reviewer for *Psychology of Music, International Journal of Music Education, Bulletin of the Council for Research in Music Education*, and the National Association for Music Education.

**Norman Dello Joio** was born in New York City to a family of Italian immigrants. He was an accomplished organist, and by the age of fourteen was already a choir director and church organist. His musical career led him to studies at the Juilliard School for three years, later transferring to Yale. Dello Joio was awarded several honors for his compositions, including the Pulitzer Prize in 1957 for *Meditations on Ecclesiastes*, the New York Music Critics Circle Award, and an Emmy in 1965 for the original film score of *The Louvre*.

The band version of ***Scenes from "The Louvre"*** is adapted from the original film score for the 1964 BBC documentary, *The Louvre*, and the music reflects the museum's construction and development during the Renaissance. *Scenes from "The Louvre"* was commissioned by Baldwin-Wallace College Symphonic Band by conductor Kenneth Snapp, and it was premiered on March 13, 1966 with the composer conducting. Each of the themes utilized by Dello Joio are by composers and compositions of the Renaissance. The composer invites the audience to place themselves in the ambiance of the museum's transformation, and experience the splendor of each setting of the museum's exhibits. The composition consists of five movements, the first being an introduction based on the title music from the film score. The next three movements are based on Renaissance tunes. The second movement, "Children's Gallery" is a theme and variations based on Tielman Susato's *Ronde and Saltarello*. Themes by court composers Jean Baptiste Lully and Pietro Antonio Cesti serve as a base for the third movement, "The Kings of France," which includes a chorale and development section. The fourth movement, "The Nativity Paintings," is based on the traditional Christmas carol *In dulci jubilo*. The strophic-

rondo final movement, “Finale,” is based on Vincenzo Albrici’s *Cestiliche Sonate*. This movement has tonal centers around the keys of C, G, and F Major, but often uses chromatic alterations and polychordal juxtaposition. Throughout the work, Dello Joio employs open intervals (and key relationships) of fourths and fifths to replicate the tonal and harmonic approach common of the Renaissance period.

**The Seal Lullaby** is a poem written by Rudyard Kipling that serves as an introduction to “The White Seal,” the seventh story in *The Jungle Book*, first published in 1894. The poem’s text follows:

Oh! hush thee, my baby, the night is behind us,  
 And black are the waters that sparkled so green.  
 The moon, o’er the combers, looks downward to find us  
 At rest in the hollows that rustle between.  
 Where billow meets billow, there soft be thy pillow;  
 Ah, weary wee flipperling, curl at thy ease!  
 The storm shall not wake thee, nor shark overtake thee,  
 Asleep in the arms of the slow-swinging seas.

**Eric Whitacre** provides the following regarding his composition, originally written for choir:

I received a call from a major film studio, [and] they wanted to know if I might be interested in writing music for an animated feature. I was incredibly excited, said yes, and took the meeting. The creative executives with whom I met explained that the studio heads had always wanted to make an epic adventure, a classic animated



**Jason M. Silveira** is assistant professor and area head of music education at the University of Oregon. He received his Bachelor of Music and Master of Music degrees in music education from Ithaca College, and his Ph. D. in music education from Florida State University. Currently, Dr. Silveira teaches a variety of music education classes at the University of Oregon, and is also the conductor of the

University of Oregon Symphonic Band. His research interests include music perception and cognition, psychology of music, teacher effectiveness, and psychophysiological responses to music. He has presented research at several national and international venues, including the International Society for Music Education Conference, the European Association for Music in Schools, the National Association for Music Education Conference, the Society for Music Perception and Cognition Conference, International Symposium on Assessment in Music Education, Oregon Music Education Association Conference, New York State School Music Association Conference, Texas Music Educators Association Conference, the American Music Therapy Association Conference, and the Desert Skies Symposium on Research in Music Education. Dr. Silveira has been published in *Journal of Research in Music Education*, *International Journal of Music Education*, *Psychology of Music*, *Journal of Music Teacher Education*, *Contributions to Music*

Buddhist. I have recently read a book by the Vietnamese Buddhist monk Thich Nhat Hahn (pronounced “Tick Nat Hahn”) entitled *For a Future to be Possible*. His premise is that a future for the planet is only possible if individuals become deeply mindful of themselves, deeply connected to who they really are. While this is not a new idea, and something that is an ongoing struggle for everyone, in my estimation it is the issue for world peace. For me, writing music, and working with people to perform music, are two of those points of deep mindfulness.

Music makes the connection to reality, and by reality I mean a true awakesness and awareness. *Give Us This Day* gives us this very moment of awakesness and awareness so that we can build a future in the face of a most dangerous and difficult time. I chose the subtitle, “Short Symphony for Wind Ensemble,” because the music is not programmatic in nature. It has a full-blown symphonic character, even though there are only two movements. The music of the slower first movement is deeply searching, while that of the highly-energized second movement is at times both joyful and sternly sober. The piece ends with a modal setting of the choral melody *Vater Unser in Himmelreich* (Our Father in Heaven) – No. 110 from the 371 four-part chorales by Johann Sebastian Bach.

film based on Kipling’s *The White Seal*. *The White Seal* is a beautiful story, classic Kipling, dark and rich and not at all condescending to kids. Best of all, Kipling begins his tale with the mother seal singing softly to her young pup. The opening poem is called *The Seal Lullaby*.

I was struck so deeply by those first beautiful words, and a simple, sweet Disney-esque song just came gushing out of me. I wrote it down as quickly as I could, had my wife record it while I accompanied her at the piano, and then dropped it off at the film studio. I didn’t hear anything from them for weeks and weeks, and I began to despair. Finally, I called them, begging to know the reason that they had rejected my tender little song. “Oh,” said the exec, “we decided to make *Kung Fu Panda* instead.” So I didn’t do anything with it, just sang it to my baby son every night to get him to go to sleep. And a few years later the Towne Singers graciously commissioned [the choral] arrangement of it. I’m grateful to them for giving it a new life.

**Molly on the Shore** is based on two reel tunes from Cork, a city in the southwest region of Ireland, which were published in 1905 in Charles Villiers Stanford’s *Complete Petrie Collection of Ancient Irish Music* (Stanford’s edition is actually an update of a much older collection). Those reel tunes, Nos. 901 and 902, are “Temple Hill” and “Molly on the Shore,” respectively. These un-texted fiddle tunes share some structural similarities. Both consist of eight-measure sections (three for “Molly on the Shore,” two for “Temple Hill”), and in both cases the sections themselves exhibit an internal repeat (4 + 4). In many of those

cases the internal repeat is exact; in the remaining cases it is nearly so – a standard feature of reel tunes. *Molly on the Shore* was written in 1907 by **Percy Grainger** as a birthday gift for his mother. Originally composed for string quartet or string orchestra, Grainger arranged the piece both for wind band and for orchestra in 1920. In a letter to Frederick Fennell (who would later go on to create the definitive full score edition of Grainger's *Lincolnshire Posy*), Grainger states the following:

In setting *Molly on the Shore*, I strove to imbue the accompanying parts that made up the harmonic texture with a melodic character not too unlike that of the underlying reel tune. Melody seems to me to provide music with initiative, whereas [sic] rhythm appears to me to exert an enslaving influence. For that reason I have tried to avoid regular rhythmic domination in my music – always excepting irregular rhythms, such as those of Gregorian Chant, which seem to me to make for freedom. Equally with melody, I prize discordant harmony, because of the emotional and compassionate sway it exerts.

One of the reasons why things of mine like *Molly on the Shore* and *Shepherd's Hey* are good is because there is so little gaiety and fun in them. While other composers would have been jolly in setting such dance tunes, I have been sad or furious. My dance settings are energetic rather than gay.

**Popcopy (Rated Teen)** is a work in three movements inspired by catch phrases and modern teen culture in America. “Bieber

Fever” is inspired by the teen craze of Justin Bieber. The use of the six-note motive from Bieber's *Baby* song is manipulated and repeated hundreds of times during this movement emulating an almost trance-like and annoying (for some) journey. The second movement, “Molly on the Floor,” is about the dangers of a growing drug problem in the teen and college culture of the drug Molly. This serious movement uses the tune from Percy Grainger's *Molly on the Shore*, which is augmented at a very slow tempo and eventually makes its way into a five-part canon. “#Twerk” is inspired by a type of dance in which an individual dances to popular music in a provocative manner involving thrusting hip movements and a low squatting stance. The term seems to be of uncertain origin, with common assumptions suggesting it is a contraction of “footwork” and a combination of the words “twist” and “jerk.” There is evidence that the term began as street language in New Orleans with the rise of the local hip-hop music known as Bounce. Since the late 1990s, twerking was associated with Bounce music and was disseminated via mainstream hip-hop videos and popular video-sharing sites since the mid 2000s. “#Twerk” emulates this technique many times by doubling the tempo of the hip-hop groove. In the middle of the movement a brief recurrence of “Bieber Fever” interrupts the music, and at the end of the work “Bieber Fever,” “Molly on the Shore,” and “#Twerk” all join together.

**David Maslanka** provides the following note regarding **Give Us This Day**:

The words “Give us this day” are, of course, from the Lord's Prayer, but the inspiration for this music is