

## OREGON SYMPHONIC BAND PERSONNEL

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### PICCOLO

Shaina Dillon

### FLUTE

Quynh-Chi Tran  
Shaina Dillon  
Bridget Altez  
Alyssa Van Laar  
Sarah Steindorf

### OBOE

Mia Acree  
Wesley Becherer

### BASSOON

Miles Cole  
Hayden Hanson

### E-FLAT CLARINET

Mikel Wade

### CLARINET

Logan McClain  
Zee Apperson  
Luna Zang  
Nathalie Resendez  
Kate Whitney  
Micah Desmarais  
Katherine Yoo  
Isaid Salazar  
Nicholas Soenyun

### BASS CLARINET

Marisa Finlayson  
Logan McClain

### ALTO SAXOPHONE

Tatum Stewart  
Jesse Natividad  
Alexis Rosenberg

### TENOR SAXOPHONE

Shayan Tahmaseb

### BARITONE SAXOPHONE

Zach Jandrasi

### CORNET/TRUMPET

Bailey Tucker  
Delano Bell  
Jordan Kim  
Danny Beckett  
Eli Simantel  
Sierra SParrow

### HORN

Everett Davis  
Megan Marty  
Sean Brennan  
Kyle Denny  
Laura Eason

### TROMBONE

Alan Wood  
Brandon Pressley  
Dylan Whitney  
Ian Gravelle

### EUPHONIUM

Daniel Little  
Preston Wysopal

### TUBA

David Martinez  
Kalin Mark

### PERCUSSION

Zachary Farnell  
Jared Alls  
Jonah Dvorin  
Chandler Larsen  
Malcolm Orr

### PIANO

Grant Mack

### BASS

Fin Bradshaw-Gutmann



UNIVERSITY OF  
OREGON

# SCHOOL OF MUSIC AND DANCE

## UNIVERSITY OF OREGON Symphonic Band

Dr. Jason M. Silveira, conductor  
Nicholas D. Soenyun, assistant conductor

## The Literate Band

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Season 117, Program 66

Beall Concert Hall  
Monday, April 30, 2018 | 7:30 p.m.



- Hans Christian Andersen Suite** (1997) Søren Hyldgaard  
(b. 1962)
- I. Introduction: The Noble Poet
  - II. The Journeying Storyteller:  
Europe by Railway Ed. Johan de Meij  
(b. 1953)
    - a. The Train Station 23'
    - b. Full Steam Ahead!
  - III. The Little Match-Girl
  - IV. Constantinople: A Poet's Bazar
  - V. Dream Waltz
  - VI. The Tinder Box
    - a. The Soldier's March
    - b. The Old Witch; The Giant Dogs "With Eyes Big as  
the Round-Tower"
    - c. Hex Beheaded!

## INTERMISSION

- Sun Paints Rainbows on the Vast Waves** (1984) David Bedford  
(1937–2011)  
14'
- Nicholas Soenyun, Conductor

- Tears** (1994) David Maslanka  
(1943–2017)  
12'

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 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 for 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), SEMPRE: 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, and was recently elected Chair-elect for the Music Perception and Cognition 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 reviewer for *Journal of Research in Music Education*, *Psychology of Aesthetics, Creativity, and the Arts*, *Psychology of Music*, *International Journal of Music Education*, *Bulletin of the Council for Research in Music Education*, and the National Association for Music Education.

composing the piece. Maslanka further states the following:

I don't know anyone in Africa directly. I have come to understand that fascination with something in the external world means that a thing deep inside me has been touched. So the piece is about something in me. Over the years my music has acted as a predictor for me. It gives me advance non-verbal messages about things inside me that I don't understand yet: movements of my unconscious that are working their way towards the light. *Tears* finally is about inner-transformation, and about groping toward the voice of praise. St. Francis and St. Ignatius have said that the proper function of the human race is to sing praise. *Tears* is about inner breaking and coming to terms with the pain that hinders the voice of praise. *Tears* is about the movement toward the heart of love.

My dear friend Richard Beale has captured these thoughts in a brief and powerful poem:

*Unless tears come  
to wash my eyes  
I will not see again.  
Unless I lift my arms  
in gratitude for pain  
they will lack the strength  
to harvest daffodils.*

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## ABOUT the CONDUCTOR

**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, European Association for Music in Schools, National Association for Music Education

Hans Christian Andersen's contributions to the genre of the fairy tale held a special enchantment, which actually reflected a larger pattern of recollection and nostalgia for the early romanticism of the nineteenth century. Like E.T.A. Hoffmann, Novalis, Hölderlin, and certainly the Grimm Brothers, Andersen seemed to embody for the generations following the pivotal year of 1848 a purer form of romanticism, perhaps even romanticism in its youth. Early romanticism was an era that became idealized by subsequent generations. It was a time when the aesthetic imagination flourished in the first of many encounters with modernity and industrialism. For Andersen, the demonic, mystical, magical and fantastic, in all its darkness as well as joy, dramatized life's experiences by suggesting a world of morally ordered supernaturalism, of rules and actions which provoked consistent consequences of tragedy or triumph. Such is the world as children might experience it.

**Hans Christian Anderson Suite** is subtitled "Adventures for Concert Band." We are introduced to *The Poet's Theme*; a noble little melody associated with Hans Christian Andersen himself throughout the piece. This work is about the Danish national poet's larger-than-life adventures as much as his beloved fictional stories. In one of his numerous travelogues, Andersen shares his awe-inspired, almost childish infatuation with the recent wonder of technology - the railway! A man used to bitter blisters and bumpy carriage rides, Hans Christian Andersen clearly saw the steam-engined train as a blessing. *The Journeying Storyteller* (a hybrid movement) is a free depiction of the writer's enthused notes, carrying you from a local train station through southern Europe and all the way to the exotic landscapes of Near- and Middle East. *The Little Match-Girl* is one of Andersen's saddest and most beloved short stories. A young child on New Year's Eve desperately tries to sell a few bundles of matches. Ignored by the busy citizens, the little girl fantasizes about warm lodgings and rich food; in the flare of her matches, she has a vision of her old grandmother in heaven, which is soon to be welcoming a new soul as the last match fades away... *A Poet's Bazar* is one of Hans Christian Andersen's most contagiously uplifting books. In short, his portrayal of the marketplaces of Constantinople (now known as Istanbul) is one of great romanticism and poetry - and very little realism. Like a child in a candy store, Andersen describes the smells of exotic teas, incense, and spices. Thus, rather than staying anywhere

near loyal to indigenous Middle-East harmony, Hyldgaard wrote *Constantinople: A Poet's Bazar* more in tradition with theatrical "Hollywood" conventions, representing more than one clichéd preconception about Arabian Nights or Persian Markets... Much has been written and speculated about the romantic life of Hans Christian Andersen; little derives from his own log-keeping, but his obsession with famous soprano Jenny Lind is undeniable. A true mega-star in her own time, Ms. Lind was affectionately referred to as "The Swedish Nightingale" and lent her title as a primary inspiration for Andersen's Chinese fairytale. The poet regarded himself clumsy and not at all a "ladies' man." In *Dream Waltz*, the composer visualizes the poet and his singer of dreams in a grand ballroom, him trying to lead his belle but invariably stepping over his own big feet in what becomes more of a nightmare. This movement represents a bit of a musical maze – always looking to put the right foot down at the right beat and frantically searching for romantic grace and harmony. Have you ever waltzed in 7/8 time?!? A Danish rendition of the story of Aladdin and His Wonderful Lamp, Andersen lit up the hearts of his fellow-Danes with his *Tinder-Box*, the story of a cheerful soldier tricked by a mean old witch to descend into a hollow tree and retrieve her old Zippo. The soldier charms his way past the three mean watchdogs but eventually decides there must be something to that old tinderbox - and bluntly chops off the witch's ugly head! This is only the opening of a wild romp of a tale. But why tell the rest of such a well-known story? - If you don't know the ending - GO READ IT!

Composer **David Bedford** wrote the following regarding **Sun Paints Rainbows on the Vast Waves**.

The title comes from a jotting in Samuel Taylor Coleridge's notebook during the period when he was working on the *Rime of the Ancient Mariner* and is a reference to a passage which the poet had read in the Philosophical Transactions of the Royal Society. This was a letter from a Father Bourzes, of which the pertinent paragraph reads:

I shall add on Observation more concerning *Marine Rainbows*, which I observed after a great Tempest *off the Cape of Good Hope*. The Sea was then very much tossed, and the Wind carrying off the Tops of the *Waves* made a kind of Rain, in which the Rays of the *Sun painted the Colours of a Rainbow*.

(Italics and capitals in original)

It is this evocative description which provided the stimulus for this composition and influences the feeling and atmosphere of its sound-world.

The basic structural design is carried by a progression of eight chords heard in a slow introduction above a pedal bass note. These chords are then heard in pairs in ever-increasing density until a massive full band climax presents the chord sequence in its entirety together with a melodic fragment which fits each pair of chords. Annunciatory chords and a repeat of the slow introduction at twice the speed leads to a new section based on the melodic fragment and its inversion accompanied by running semiquavers. The annunciatory chords return, softly this time and with an accompaniment of melodic percussion. This leads to a slow, static section with block chords and faint reminiscences of earlier material; this gradually leads back to a varied recapitulation and an exultant Coda.

Unlike many pieces of Wind-Band (scores of which I studied since this is my first composition in this medium), there is very little doubling of notes. The band is subdivided into a set of ensembles as follows: the Piccolo and 2 Flutes, the low Clarinets, the 3 Cornets and the 3 Trumpets form 4 trios. The 2 Oboes, Cor Anglais and Bassoon, the high Clarinets, the 4 Saxophones and the 4 French Horns form 4 quartets, while the 3 Trombones, Euphonium and Tuba form a quintet. Each percussion player is often temporarily "attached" to one of these smaller ensembles, a good example being the opening build-up of the pairs of chords after the slow introduction. In the Coda, the Band is divided into 3 rhythmically independent groups. Each percussionist had a Tambourine. While one of them maintains a steady reference beat the other 3 are each attached to one of the Band groups which results in a kaleidoscopically rhythmic ending.

The title **Tears** came from reading the novel *Monnew* by the African writer Ahmadou Kourouma. His story tells of the destruction of a traditional African culture by European colonization. The native peoples were made to endure the "monnew," the insults, outrages, trials, contempts, and humiliations of colonialism. **David Maslanka's** reading of the book was the external motivation for