

## SYMPHONIC BAND PERSONNEL

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### PICCOLO

Shaina Dillon

### FLUTE

Bridget Altez  
Jennifer Martinez  
Shaina Dillon  
Sarah Steindorf

### OBOE

Fiona Curliss  
Julie Schwab  
Robin Black  
Mia Acree

### BASSON

Miles Cole  
Marissa Lane-Massee  
Hayden Hanson  
Nicholas Turkisher

### B-FLAT CLARINET

Marisa Finlayson  
Luna Zang  
Kate Whitney  
Zee Apperson  
Katherine Yoo  
Isaid Salazar  
Nick Soenyun  
Logan McClain

### BASS CLARINET

Natalie Resendez  
Logan McClain

### CONTRABASS CLARINET

Logan McClain

### SOPRANO SAXOPHONE

Tatum Stewart

### ALTO SAXOPHONE

Tatum Stewart  
Jesse Natividad  
Alexis Rosenberg

### TENOR SAXOPHONE

Shayan Tahmaseb

### BARITONE SAXOPHONE

Zach Jandrasi

### CORNET/TRUMPET

Jessica Farmer  
Delano Bell  
Danny Beckett  
Charles DeMonnin  
Sierra Sparrow

### HORN

Savanah Campbell  
Jeanie Chen  
Megan Marty  
Anna Lau

### TROMBONE

Daven Tjaarda-Hernandez  
Jacob Raffee  
Cory Francis  
Dylan Whitney

### EUPHONIUM

Preston Wysopal  
Daniel Little

### TUBA

Noe Aguilar-  
Lopez  
Kalin Mark  
Josh Coughlin

### STRING BASS

Fin Bradshaw-  
Gutmann

### PIANO

Grant Mack

### HARP

Marissa Lane-  
Massee

### PERCUSSION

Zachary Farnell  
Jared Alls  
Malcolm Orr  
Chandler Larsen  
Jonah Dvorin

# UO SYMPHONIC BAND

## NIGHT AT THE THEATRE FEBRUARY 13TH, 2018 7:30 PM, BEALL HALL



DR. JASON M. SILVEIRA, CONDUCTOR  
NICHOLAS D. SOENYUN, ASSISTANT CONDUCTOR

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**The Perfect Fool** (1922)

Jason M. Silveira, Conductor

Gustav Holst  
(1874–1934)  
arr. Jan Valta**Symphony in Brass** (1991)

- I. Andante-Allegro
- II. Andante con moto
- III. Allegro vivace

Jason M. Silveira, Conductor

Eric Ewazen  
(b. 1954)**INTERMISSION****Petite Symphonie**

- I. Adagio et allegro
- II. Andante cantabile
- III. Scherzo: Allegro moderato
- IV. Finale: Allegretto

Nicholas D. Soenyun, Conductor

Charles Gounod  
(1818-1893)**The Red Pony Film Suite** (1948)

- I. Dream March/Circus Music
- II. Walk to the Bunkhouse
- III. Grandfather's Song
- IV. Happy Ending

Nicholas D. Soenyun, Conductor

Aaron Copland  
(1900–1990)

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 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.

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 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.

### **The Perfect Fool** (1922)

Gustav Holst

Holst's comic opera, *The Perfect Fool*, begins with a ballet, which is danced by Spirits of Earth, Water, and Fire. A wizard, who is obviously related to "Uranus the Magician" in *The Planets*, summons the Earth Spirits with a brass invocation that rises in energetic fury and descends with ponderous deliberation. From the lowest depths of the ensemble, the husky bass voices conjure up an appropriate earthiness. When the clumsy, clod-hopping dance has reached its climax the Earth Spirits scurry underground, leaving the woodwinds to call up the Spirits of the Water with the calm notes of a legato invocation. The cool woodwind chords lead to the second dance, where, with the help of the flute, the Spirits of the Water bring "the essence of love distilled from Aether." With the abrupt arrival of the Spirits of Fire the third dance crackles into a sudden spurt of conflagration. The blaze approaches inch by inch, the staccato notes sounding as brittle as burning stubble. The listener has no need for the visual help of stage lighting and gestures, for the vitality of the leaping flames can clearly be heard in the brilliant orchestration

### **Symphony in Brass** (1991)

Eric Ewazen

Eric Ewazen was born in Cleveland, Ohio, and studied composition with luminaries such as Milton Babbitt, Samuel Adler, Gunther Schuller, Warren Benson, and Joseph Schwanter. He attended the Eastman School of Music in Rochester, New York, as well as The Juilliard School in New York City, and in 1980 joined The Juilliard School as a member of its faculty. His *Symphony in Brass* was commissioned by the Detroit Chamber Winds in 1991 and recorded by the Summit Brass Ensemble. It uses "symphonic" brass instrumentation: four trumpets, four horns, three trombones, euphonium, tuba, and percussion. Ewazen masterfully utilizes a very standard three-movement form, including a "Haydn-esque" first movement that has a slow introduction followed by a typical Allegro. The second movement is a beautiful Andante that features a reflective, yet powerful, use of the brass voices. A triumphant

tutti fanfare starts the third movement and is followed by solo lines exchanged by each instrument. The piece ends in a joyful flourish with the return of the opening fanfare.

**Petite symphonie**

Charles Gounod

The premiere of Gounod's *Petite symphonie* was the result of a particular convergence of circumstances. The first contributing factor was Theobald Boehm's revolutionary improvements to the structural design of woodwind instruments. Boehm re-imagined the mechanism of these instruments so that they could be built with ideal acoustical properties in mind. These advances improved projection of tone, stability of intonation, and technical facility in addition to bringing woodwind instruments to a standard of consistency that string instruments had achieved centuries prior. The second factor contributing to the premiere of the *Petite symphonie* was the concurrent resurgence of wind music as championed by flutist Paul Taffanel. Taffanel founded the Société de Musique de la Chambre pour Instruments à Vent (Chamber Music Society for Wind Instruments) in 1879 to commission and promote music for the newly-perfected Boehm-style woodwind instruments. He reached out to several belle époque composers for new woodwind works, and Gounod responded with the *Petite symphonie*. The work calls for the standard Mozart serenade instrumentation of two oboes, two clarinets, two bassoons, and two horns, but Gounod also included a single flute part for Taffanel. The resulting four-movement work exhibits a Classical clarity of form and phrase structure with shades of Romantic harmony and expressivity.

**The Red Pony Film Suite** (1948)

Aaron Copland

Aaron Copland was one of the titans of American art music. A native New Yorker, he went to France at age 21 and became the first American to study with the legendary Nadia Boulanger. Copland wrote the music for the film *The Red Pony* in 1948, on the studio lot of Republic Pictures in the San Fernando Valley, California. The

orchestral concert suite, completed during August of the same year, was prepared in response to a commission from Efrem Kurtz, who included it in his first program as conductor of the Houston Symphony Orchestra on October 30, 1948. The band version of *The Red Pony* was made by the composer in 1966. Four movements of the six-part orchestral suite were retained as best suitable for band transcription. The first performance of this work was scheduled for the U.S. Navy Band under Anthony Mitchell at the Midwest Band and Orchestra Clinic in December 1968. John Steinbeck's well-known tale is a series of vignettes concerning a ten-year-old boy named Jody and his life in a California ranch setting. In the first movement, "Dream March and Circus Music," Jody has a way of going off into daydreams. Two of them are pictured here: in the first, Jody imagines himself with the cow-hand Billy Buck at the head of an army of knights in silvery armor; in the second, Jody is a whip-cracking ringmaster at the circus. The second movement, "Walk to the Bunkhouse," captures Jody's upbeat excitement as he follows Billy Buck around the farm, lending his hand in the day's chores. Movement three depicts Jody's grandfather, known by the family for his plethora of stories detailing his life as an adventurer and soldier. The fourth movement, "Happy Ending," contains a folk-like melody suggesting the open-air quality of country living and then builds to a climax.