

## OREGON SYMPHONIC BAND PERSONNEL

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### **Piccolo**

Shaina Dillon

### **Flute**

Bridget Altez

Shaina Dillon

Jennifer Martinez

Sarah Steindorf

### **Oboe**

Fiona Curliss

Julie Schwab

Robin Black

Mia Acree

### **English Horn**

Mia Acree

### **Bassoon**

Miles Cole

Marissa Lane-Massee

Hayden Hanson

Nicholas Turkisher

### **Contrabassoon**

Marissa Lane-Massee

### **E-flat Clarinet**

Mikel Wade

### **Clarinet**

Marisa Finlayson

Luna Zang

Nick Soenyun

Kate Whitney

Zee Apperson

Katherine Yoo

Isaid Salazar

Logan McClain

### **Bass Clarinet**

Natalie Resendez

### **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**

Charles DeMonnin

Delano Bell

Danny Beckett

Scott Avzaradel

John Cummings

### **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

### **Percussion**

Zachary Farnell

Jared Alls

Jonah Dvorin

Chandler Larsen

Malcolm Orr

### **Keyboards**

Grant Mack

Samuel Kalcheim

### **Bass**

Fin Bradshaw-Gutmann

### **Harp**

Marissa Lane-Massee



UNIVERSITY OF  
OREGON

# SCHOOL OF MUSIC AND DANCE

## UNIVERSITY OF OREGON Symphonic Band

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

## The European Connection

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**Season 117, Program 54**

**Beall Concert Hall**  
Wednesday, March 14, 2018 | 7:30 p.m.



**Pusztá: Four Gypsy Dances** (1988) Jan van der Roost (b. 1956)

- I. Andante Moderato
- II. Tranquillo
- III. Allegro Molto
- IV. Marcato

*Pusztá* refers to a vast prairie in Hungary where gypsies used to migrate around with their wild horses. The newly-composed melodies are comparable in character to the Hungarian and Slavic dances by Brahms and Dvorak and the Hungarian rhapsodies by Liszt. Typical of gypsy music the dances feature alternation of temperamental and melancholic moods, and contrasting tempos.

**More Old Wine in New Bottles** (1976) Gordon Jacob (1896–1984)

- I. Down Among the Dead Men
- II. The Oak and the Ash
- III. The Lincolnshire Poacher
- IV. Joan to the Maypole

Alex Baczewski, Conductor

Gordon Jacob was a British composer from Upper Norwood, London. After serving in the First World War, Jacob enrolled at the Royal College of Music where he studied composition with Ralph Vaughan Williams and Sir Charles Villiers Stanford. *More Old Wine in New Bottles* is composed for thirteen instruments. The original work (*Old Wine in New Bottles*) and its sequel here are a reflection of Jacob's refined compositional style, which emphasizes unique textures, clear formal structures, and recognizable folk melodies.

## INTERMISSION

**Smetana Fanfare** (1984) Karel Husa (1921–2016)

Nicholas Soenyun, Conductor

*Smetana Fanfare* was commissioned by the San Diego State University for a 1984 Festival of Music honoring Czech composer

(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.

**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.

Dr. Silveira is a member of the National Association for Music Education (NAfME), the International Society for Music Education

Bedrich Smetana. It was commissioned on the occasion of the centennial celebration of Smetana's death. The work uses two excerpts from Smetana's symphonic poem the *Wallenstein's Camp*, completed during his exile from Prague in 1859 in Gotenberg, Sweden.

### **Aquarium** (1989)

Johan de Meij (b. 1953)

- I. Allegretto grazioso (Neon Tetra, Electric Eel & Angelfish)
- II. Andante / Adagio (Sea Horse & Zebrafish)
- III. Finale: Allegro giocoso (Guppy & Co.)

Nicholas Soenyun, Conductor

*Aquarium* features six tropical fishes, each of them represented by a motif, and surfacing as such in several guises. The composition consists of three movements of which the second and third merge uninterruptedly into each other. The Neon Tetra motif functions as a kind of "Leitmotif" (recurring theme) and describes the beautifully colored, frisky fish. A number of variants have been derived from this theme and will also appear in the other movements.

### **Polka and Fugue** (1926/1984)

Jaromír Weinberger (1896–1967)

(From "Schwanda der Dudelsackpfeifer") arr. Glen Cliff Bainum

This piece is derived from the 1926 opera known in Czech as *Švanda Dudák*. In the fantasy opera, Schwanda is a country piper who uses his music to break a spell of gloom cast upon the land by a Ice-hearted sorcerer. The Queen kisses Schwanda in appreciation, but when Schwanda's wife appears he denies the encounter. "May the devil take me to hell on the spot," Schwanda says, "if the Queen kissed me." He is promptly swallowed up by a gaping hole in the earth, but a friend engages the devil in a card game, wins half of the devil's infernal kingdom, and trades it for Schwanda's release. The "Polka" is the music with which Schwanda breaks the evil spell at court and sets the whole town dancing. The "Fugue" accompanies Schwanda on his triumphant departure from the devil's realm.



**Gordon Jacob**  
England



**Johan de Meij**  
Netherlands



**Karel Husa**  
Czech Republic



**Jaromír Weinberger**  
Czech Republic



**Jan van der Roost**  
Belgium

