

SYMPHONIC BAND PERSONNEL

PICCOLO

Lauralei Singsank

FLUTE

Elizabeth Soper
Katie Pratt
Shaina Dillon

OBOE

Ryan Strong
Robin Black

ENGLISH HORN

Julie Schwab

BASSOON

Marissa Lane-Massee

CLARINET

Michael Rossberg
Xander Van Horn
Mikel Wade
Karrek Pegg

BASS CLARINET

TJ Low

ALTO SAXOPHONE

Nathan Boal
Tayte Hansen
Jesse Natividad

TENOR

SAXOPHONE

Madeline Krafve
Shayan Tahmaseb

BARITONE

SAXOPHONE

Joshua Kuhl

CORNET/TRUMPET

Jessica Farmer

Devin Perez

Eli Simantel

Delano Bell

Bailey Tucker

Spencer Borgen

Bridget Van Horne

HORN

Cody Kiesling

Anna Lau

Sean Brennan

Sydney McCorkle

TROMBONE

Jon Caponetto

Daven Tjaarda-Hernandez

Alan Wood

Seven Converse

Trevor Thompson

Cory Francis

EUPHONIUM

Elyse Hawthorne

Michael Blomenkamp

Preston Wysopal

TUBA

David Martinez

Penn Armstrong

Lillia Younker

Connor Fugier

PERCUSSION

Paige Madden

Andy Gheorghiu

Jared Alls

Robby Carr

Walker Carroll



UNIVERSITY OF
OREGON

SCHOOL OF MUSIC AND DANCE

UNIVERSITY OF OREGON SYMPHONIC BAND

Dr. Jason Silveira, conductor

“Road Trip!”

Recording of UO concerts and events without prior permission is prohibited.

Performances sponsored by the UO School of Music and Dance are sometimes video recorded and photographed for a variety of uses, including both live simulcast and digital archive on the UO website, or for publicity and publications. Images of audience members may be included in these recordings and photos. By attending this event, audience members imply approval for the use of their image by the UO and the School of Music and Dance.

Season 116, Program 21

Beall Concert Hall
Wednesday, Nov. 30, 2016 | 7:30 p.m.



Fanfare and Allegro (1956)	Clifton Williams (1923–1976)
Cajun Folk Songs II (1997)	Frank Ticheli (b. 1958)
I. Ballad	
II. Country Dance	
Four Cornish Dances (1966/1975)	Malcolm Arnold (1921–2006)
I. Vivace	
II. Andantino	arr. Thad Marciniak
III. Con moto e sempre senza parodia	
IV. Allegro ma non troppo	
Epilogue: Lest We Forget (1991)	Robert Jager (b. 1939)
Hands across the Sea (1899/1997)	John Philip Sousa (1854–1932)
	arr. Keith Brion & Loras Schissel

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 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.



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, 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

Fanfare and Allegro (1956)

Clifton Williams

Composed by Clifton Williams in 1956, *Fanfare and Allegro* won the first Ostwald Award for composition from the American Bandmasters Association (ABA), one of the most prestigious awards in the field of wind band composition. Williams had the distinction of not only winning the first ABA/Ostwald Award, but also the second. *Fanfare and Allegro* was premiered by the U.S. Air Force Band at the ABA convention in 1956. This composition was the springboard to Williams's national acclaim as a composer of serious music for concert band. The *Fanfare* begins with a dynamic brass and percussion statement. The *Allegro* section begins with dramatic statements by the brass before proceeding into a fugue-like section. As is characteristic of Williams's style, the piece progresses through motivic developments, rather than by writing long phrases. However, Williams does utilize some long, sustained phrases while juxtaposing them against many repeated rhythmic patterns and fanfare-like figures. A rhythmically complex interplay between the voices of the ensemble drives the movement forward to its conclusion.

Cajun Folk Songs II (1997)

Frank Ticheli

Cajun Folk Songs II is the second set of folk songs composed as a tribute to the people of the old Cajun folksong culture. Cajuns are descendants of the Acadians, a group of early French colonists who settled in Nova Scotia and were driven south to Louisiana by the British in the mid-1750s. Louisiana-born Frank Ticheli based these works on folk melodies whose precise origins are unknown, freely combining them with original music. In the first movement, he opens with a personal reflective brass chorale, followed by two different settings of the Cajun folk song *Aux Natchitoches*. The first movement, entitled "Ballad" was written in memory of Ticheli's father, Frank P. Ticheli III (1934–1996). This melancholy "Ballad," with its starkly beautiful textures and harmonies is followed by a brash and lively "Country Dance." This music evokes the energetic feeling and style of a Cajun two-step, a form commonly used in the dance halls of southern Louisiana, and also has stylistic similarities to Scottish folk dances and the American hoedown. Two Cajun folk songs (*Et ou c'est que tu es parti* & *Joe Ferail est un petit n gre*) are used as the unifying compositional device for this movement. The "Country Dance" was

composed in celebration of the birth of Ticheli's nephew, Ryan Paul Ticheli (b. August 18, 1996).

Four Cornish Dances (1966/1975) Malcolm Arnold

Malcolm Arnold lived in Cornwall for many years, and it was not long after moving there, in 1966, that he composed Four Cornish Dances. Dedicated to his second wife Isobel, the Dances were first performed on August 13, 1966, at one of the famous Henry Wood Promenade Concerts, with Arnold himself leading the London Philharmonic Orchestra. Usually performed in their orchestral setting, the Dances have also been arranged for brass band, and for orchestra supplemented by extra brass. In a program note Arnold referred to the "male voice choirs, brass bands, Methodism, May Days, and Moody and Sankey hymns" of Cornwall, and one can hear hints of these in the Four Cornish Dances. As with the other national dances for orchestra he composed -- English, Scottish, Irish, and Welsh -- Arnold does not quote actual folk songs, but writes his own melodies in the appropriate regional style. A certain nobility characterizes the main theme of the energetic first Cornish Dance, Vivace, despite what has been called the "cheeky insistence" of the tune's repeated notes. Arnold evoked the abandoned copper and tin mines that can be found all over Cornwall, and their "strange and sad beauty," in the atmospheric second movement Andantino. Something of a rustic marching band quality underlies the hymn-like third dance, which ends with a sort of "Amen" passage. In the fourth and final dance, another hymn theme is heard, this time in alternation with a jig-like melody, heard first in the flute. Starting off in the distance, the music moves closer in a gradual crescendo, leading to one final forceful statement of the hymn theme.

Epilogue: Lest We Forget (1991) Robert Jager

Epilogue: Lest We Forget was commissioned by the United States Army Field Band. The premiere took place at the Kentucky Music Educators Association Convention in Louisville on February 6, 1992. In describing the composition, Robert Jager stated the following:

This is not a work of celebration. It is, rather, music to commemorate the decent people who suffered through the agony of World War II, and those who gave their lives

for peace and freedom. It is not funeral music, but rather a solemn hymn to the indomitable spirit of those who were touched by tyranny, and who were able to rise above it -- both in life and in death. It is these people that we remember.

Hands across the Sea (1899/1997) John Philip Sousa

Washington, D.C. native and legendary bandmaster John Philip Sousa wrote a dozen operettas, six full-length operas, and over 100 marches, earning the title "March King." He enlisted in the United States Marine Corps at an early age and went on to become the conductor of the President's Own Marine Band at age 26. In 1892 he formed "Sousa and his Band," which toured the United States and the world under his directorship for the next forty years to great acclaim. Not only was Sousa's band hugely popular, but it also exposed audiences all over the world to the latest, cutting-edge music, bringing excerpts of Wagner's Parsifal to New York a decade before the Metropolitan Opera staged it, and introducing ragtime to Europe, helping to spark many a composer's interest in American music.

Hands across the Sea was composed in 1899 and premiered during the same year at the Philadelphia Academy of Music. It was received so positively that the audience insisted it be repeated three times. Although a number of ideas have been presented concerning the title, Paul Bierley believes that Sousa was inspired by a line credited to John Hookham Frere, "A sudden thought strikes me -- let us swear an eternal friendship." In the Great Lakes Recruit of March 1918, Sousa discussed the justification of the Spanish-American War:

After the Spanish war there was some feeling in Europe against or republic regarding this war. Some of the nations...thought we were not justified, while others gave us credit for the honesty of our purpose. One night I was reading an old play and I came across this line, "A sudden thought strikes me, -- let us swear eternal friendship." That almost immediately suggested the title Hands across the Sea for that composition and within a few weeks that now famous march became a living fact.