

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
Kathryn Fahrion

CLARINET

Michael Rossberg
Xander Van Horn
Mikel Wade
Karrek Pegg

BASS CLARINET

TJ Low

SOPRANO SAXOPHONE

Tayte Hansen

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
Kyle Peters
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

PIANO

Keaton Springfield

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

“The Fall Classic”

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 11

Beall Concert Hall
Monday, Oct. 31, 2016 | 7:30 p.m.



Colorado Peaks (2005)	Dana Wilson (b. 1946)
October (2000)	Eric Whitacre (b. 1970)
Greek Folk Song Suite (2000) I. O Haralambis II. Stu Psiloriti III. Vasilikos Tha Jino	Franco Cesarini (b. 1961)
Remembrance (1962)	Warren Benson (1924–2005)
The National Game March (1925/2005)	John Philip Sousa (1854–1932) arr. Keith Brion

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

Colorado Peaks was commissioned in 2005 by the St. Vrain Valley Honor Band near Denver, Colorado. Written for large concert band, the piece has recurring thematic material throughout. The work, filled with gentle syncopation, simple chromaticism, and timbral variety, is essentially based on two ideas: (1) A crisp quarter-note pulse representative of hiking and the broad reach of the distant mountains first represented in the horns; and (2) A tranquil section intended to be introspective, indicative of all hiking journeys as metaphors for, and ultimately about, inward growth. The composer states, "Because the piece was commissioned by an ensemble in Colorado, I wanted the piece to make some reference to the awe-inspiring Colorado Rockies. The work is not, however, a depiction of their majesty. Instead it suggests a person's relation to them via a rugged and persistent climb." **Dana Wilson** holds a doctorate from the Eastman School of Music, and recently retired as the Charles A. Dana Professor of Music in the School of Music at Ithaca College.

Eric Whitacre has the following to say about his work, **October**:

October began at a restaurant in Chicago, when I was first introduced to Brian Anderson. Brian, a high school band director from Fremont, Nebraska, knew my work and wanted to commission me, but couldn't find the finances. If I remember correctly I didn't immediately hear back from him, and I just assumed the gig would never materialize. About a year later I get this phone call from him and he says that he has put together a commissioning consortium of 30 high school bands from Nebraska. Thirty bands! I've dealt with institutional bureaucracy for a while now and I can't possibly imagine how he brought all of those people together, let alone get them to agree on a commission.

October is my favorite month. Something about the crisp autumn air and the subtle change in light always makes me a little sentimental, and as I started to sketch I felt that same quiet beauty in the writing. The simple, pastoral melodies and subsequent harmonies are inspired by the

great English Romantics (Ralph Vaughn Williams, Edward Elgar) as I felt that this style was also perfectly suited to capture the natural and pastoral soul of the season.

I'm quite happy with the end result, especially because I feel there just isn't enough lush, beautiful music written for winds. *October* was premiered on May 14th, 2000, and is dedicated to Brian Anderson, the man who brought it all together.

Greek Folk Song Suite is a work in three movements, which has been elaborated from the most ancient Greek tradition. The first, "O Charalambis," is in 7/8 time, which is typical of a popular folk dance called Kalamatianos. Originally, the song *O Charalambis* was sung to "tease" during weddings, since the text of the song refers to a young man who refuses to marry. The central part of the movement includes another folk song called "I Voskopula." The second movement, "Stu Psiloriti," refers to an ancient song from the Island of Crete. The Psiloritis is the highest peak of the Ida Mountains. The third movement of the suite is based on the song "Vasilikos tha jino," which is a very old song of the Ipeiros region. Some characteristics of this movement are a reminder of the sirtake—the most popular Greek dance abroad.

Franco Cesarini offers the following regarding the piece:

The typical instruments of Greek folk music are the clarinet, the mandolin, the violin, various types of tambourines, and the characteristic "buzuki." Greek folk music consists of a repertoire of three main groups of songs: traditional folk songs (dimotiko), folk songs from the immigrants (rebetiko), and songs from contemporary composers. The best-known author of Greek folk music is Mikis Theodorakis who, in addition to his political engagements against the fascist regime, has spread, through his melodies, the texts of the main Greek poets.

Remembrance was composed in 1962 by **Warren Benson**. The piece was commissioned by the members of the Ithaca High School Band as a Christmas gift for their director, Frank Battisti. Battisti recalled the following:

Warren Benson was their [the students'] "friend/composer" who lived in Ithaca...[I] had a most original and beautiful Christmas gift from my band. They collected money enough to commission Warren Benson to write an *Intermezzo in D minor for Winds* for me from them. I was overwhelmed.

The *Intermezzo* was later renamed *Remembrance*, which was the 1962 Christmas gift to Battisti from his students. It was premiered on the spring concert in 1964. In *Remembrance*, as in his other compositions, Benson takes a "risk" in his orchestration for the high school band. There are numerous solos and often the texture is very thin and exposed. This theme and variations also added the cultural element of Mexican music – with Benson having recently returned from a trip abroad while writing the piece. Additionally, Benson recalled that each rehearsal of the Ithaca High School band began with the playing of chorales. This inspiration is illustrated in the opening of the piece with the statement of a chorale theme by the horns and tuba, upon which the rest of the piece is based.

Touring musicians often turned to baseball for amusement in their leisure time on the road, and **John Philip Sousa's** band was no exception. The Sousa Band actually had its own baseball team – Sousa was the pitcher – that played teams from "rival" bands. An avid baseball fan, Sousa once auctioned his conductor's baton to raise funds for baseball equipment for the sailors at the Great Lakes naval training station outside Chicago. Sousa wrote **The National Game** march for the 50th anniversary of baseball's National League and dedicated it to the first major league Baseball Commissioner, Judge Kenesaw Mountain Landis. A notable feature of this march is the baseball bat solo, heard four times throughout the composition as the soloist "swings for the fences".