

ABOUT the CONDUCTOR

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 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, 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 board of the *Journal of Research in Music Education*. He has also served as an invited reviewer for the *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.

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Season 118, Program 3



UNIVERSITY OF
OREGON

SCHOOL OF MUSIC AND DANCE

UO WIND SYMPHONY

with THE OREGON WIND ENSEMBLE

**something old, something new,
something borrowed, something blue**

Dr. Jason M. Silveira, Conductor
Nicholas Soenyun, Assistant Conductor

Beall Concert Hall
Friday, Oct. 26, 2018 | 7:30 p.m.



Punchinello (1973)

Alfred Reed (1921-2005)

SOMETHING OLD

7'

Although sub-titled "Overture to a Romantic Comedy," *Punchinello* is not based on any program or conceived in terms of any specific play, story, or film. This piece is a traditional three-part overture, with a warm, lyrical middle section set off by brilliant opening and closing themes that are constantly developed. Reed was known for using all the resources of the modern wind band, and he composed with a unique style/voice that made his music as recognizable as it is popular today. It was written for the Western Illinois Symphonic Wind Ensemble and first performed in 1973. In addition to his status as a prolific and celebrated American composer, Reed had an enormous impact on band repertoire, having composed more than 250 symphonies and other works for band. Although he passed away in 2005, Reed's music is still performed and cherished frequently by ensembles around the world.

Nicholas Soenyun, Conductor

Hymn to a Blue Hour (2010)

John Mackey (b. 1973)

SOMETHING BLUE

9'

The blue hour is an oft-poeticized moment of the day - a lingering twilight that halos the sky after sundown but before complete darkness sets in. It is a time of day known for its romantic, spiritual, and ethereal connotations, and this magical moment has frequently inspired artists to attempt to capture its remarkable essence. This is the same essence that inhabits the sonic world of John Mackey's *Hymn to a Blue Hour*. This piece is composed largely from three recurring motives. From these basic motives stated at the outset of the work, a beautiful duet emerges between horn and euphonium - creating a texture spun together into a "pillowy" blanket of sound, reminiscent of similar constructions elicited by great American melodists of the 20th century, such as Samuel Barber. This melody superimposes a sensation of joy over the otherwise "blue" emotive context - a melodic line that over a long period of time spins the work to a point of catharsis. In this climactic moment, the colors are at their brightest, enveloping their surroundings with an angelic glow. Alas, as is the case with the magical blue hour, the moment cannot last for long, and just as steadily as they arrived, the colors dissipate into the encroaching darkness, eventually succumbing at the work's conclusion with a sense of peaceful repose.

Nicholas Soenyun, Conductor

FLUTE

Tori Calderone
Jeffrey Chapman
Shaina Dillon
Jennifer Martinez-Gudiel
Brynna Paros

OBOE

Wesley Becherer
Brandon Dodd

CLARINET

Anthony Aguayo
Madeline Farmer
Emily Geoffroy
Esther Kwak
Robert Lassila
Max Mabry
Logan McClain
Darlene Mueller
Tyler Roberts
Aaron Yu

BASSOON

Richard Krishnan
Hannah Murawsky

SAXOPHONE

Jessica Dodge
Josh Kuhl
Maddi Krafve
Jesse Nativdad

TRUMPET

Morgan Bates
Conor Egan
Carolyn Norland
Sierra Sparrow
Joseph Vranas

HORN

Sean Brennan
Savannah Campbell
Everett Davis
Jasmine Kim
Justin Stanley
Shae Wirth

TROMBONE

John Caponetto
Josh Thomas-Urlik
Jose Ysais

EUPHONIUM

Darren Fujii
Tom Janssen
Leila Rasas

TUBA

Juan Valdez

TIMPANI

Kathy Hsieh

PERCUSSION

Chandler Larsen
David Lee
Paige Madden
Natalie North

BASS

Cam Whitehead

ABOUT the CONDUCTOR

Jason M. Silveira is associate 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 Wind Symphony. 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

sometimes through imitation, antiphony (choirs of instruments playing against each other), rhythm, etc. Persichetti wrote of the work: “There are three distinct sections - a sustained chordal mood, a forward moving chorale, followed by a Paeon culmination of the materials. Extensive use is made of separate choirs of instruments supported by thematic rhythms in the tenor and bass drums.” Following several performances in 1952, Psalm for Band was selected for performance at the National Convention of the College Band Directors National Association as one of eight outstanding original works for wind band in the several preceding years.

PERSONNEL OREGON WIND SYMPHONY

PICCOLO

Payton Swartout

FLUTEBridget Altez
Autumn McLaughlin
Emily Vastano
Taylor Monette**OBOE**Bryce Araiza
Ryan Strong
Amie Brecheisen**ENGLISH HORN**

Noah Sylwester

BASSOONDelano Bell
Nic Woodring
Mikayla Golka
Hayden Hanson**CONTRABASSOON**

Nic Woodring

E-FLAT CLARINET

Nick Soenyun

CLARINETNatalie Resendez
Luna Zang
Anna Margarete
Pidong

Kate Whitney

Katherine Yoo
Ashley Crittenden
Allium Letey Moore
Madeline Judge**BASS/CONTRA**

Zee Apperson

ALTO SAXOPHONEShayan Tahmaseb
Tatum Stewart**TENOR SAXOPHONE**Christian Odger-
Smythe**BARITONE SAXOPHONE**

Piper Brooks

CORNET/TRUMPETCole Sinanian
Cameron Roche
Riley White
Kyle Jenkins
Danny Beckett**HORN**Kamuela Akeo
Lauren Griffith
Cody Kiesling
Andrew Donahue**TROMBONE**Jacob Raffee
Miles Jones
Dylan Whitney**EUPHONIUM**Preston Wysopal
Julia Strecker**TUBA**Kalin Mark
Noe Aguilar-Lopez**PERCUSSION**Zach Farnell
James Glasco
Damon Cochran-
Salinas
Malcolm Orr
Jared Alls
Nik Barber
Chandler Larsen**BASS**Fin Bradshaw-
Gutmann**Vulcan** (2014)

Michael Daugherty (b. 1954)

- I. Pon Farr
- II. Mind Meld
- III. Vulcan's Forge

12'

SOMETHING NEW

Vulcan was commissioned by three Michigan high school bands in celebration of the 100th anniversary of the founding of the first Ann Arbor High School Band. A multiple GRAMMY® Award-winning composer, Daugherty was born in Cedar Rapids, Iowa in 1954. Celebrated for his distinct and idiosyncratic compositional style, he has achieved international recognition as one of the ten most performed American composers of concert music, according to the League of American Orchestras. This style is perhaps especially apparent in *Vulcan*, which is described in Daugherty's words below:

“*Vulcan* is my musical homage to Gene Roddenberry's interstellar universe as depicted in the classic American television series *Star Trek* (1966-69). The title refers to the fiery planet Vulcan, the home world of the half-human, half-Vulcan Mr. Spock. As the rational science officer aboard the starship *Enterprise*, commandeered by the hot-blooded Captain James T. Kirk, Mr. Spock grapples with the “fascinating” predicament of making decisions predicated on human emotion or Vulcan logic. I have composed stirring, yet highly structured music, which alludes to the Vulcan ‘Pon Farr’ ritual, Vulcan telepathic mind-melds and Mr. Spock's volcanic planet of Vulcan.”

La Damnation de Faust, Op. 24 (1846) Hector Berlioz/L.B. Smith

Part I - Marche Hongroise

(1803–1869/1915–2002)

SOMETHING BORROWED

5'

Romantic composer Hector Berlioz was drawn to Goethe's *Faust* in such an intense manner, it almost lacks reason. Berlioz was merely twenty-four years of age, and immediately upon reading a translation of the work began writing a musical composition based on Goethe's play. He entitled it *Eight Scenes from “Faust,”* more often referred to as *La Damnation de Faust*. The proud and eager composer sent his work to Goethe and fervently awaited a reply. Berlioz actually never heard from Goethe himself; however, the words used to describe Berlioz's work by Goethe's musical advisor, Friedrich Zelter, are far too vulgar and risqué to be printed for our purposes.

In regard to the famous “Marche Hongroise” (“Hungarian March”), Berlioz states in his memoirs that in 1846, while preparing to tour to Pest (now part of Budapest), he was contacted by an amateur musician who counseled him the following: “If you want the Hungarians to like you, write a piece on one of their national tunes.” In efforts to gain the favor of his Hungarian audience, he chose a song composed in 1809 by János Bihari which was originally written in honor of a Hungarian military leader and politician who was at the heart of Hungary’s quest for independence from Austria. Berlioz was so enamored and inspired by the march, he changed the locale of his Faust from Germany to Austria, and added a scene, having nothing to do with Goethe’s vision, just so he could include the march in his version of the legend. The “Hungarian March” plays while Faust sees an army pass by “on a plain in Hungary.” Faust utters the words: “With such fire their eyes blaze! Every heart thrills to their song of victory—mine alone stays cold, indifferent to glory.

PROGRAM OREGON WIND ENSEMBLE

**First Suite in Eb for
Military Band, Op. 28 No. 1** (1909) Gustav Holst (1874-1934) 11’
Chaconne
Intermezzo
March

The First Suite in Eb by Gustav Holst was completed in 1909. There are three movements: Chaconne, Intermezzo, and March. Holst writes, “As each movement is founded on the same phrase, it is requested that the suite be played right through without a break.” Indeed, the first three notes of the Chaconne are Eb, F and C, and the first three notes of the melody when it first appears in the Intermezzo are Eb, F, and C. In the third movement, March, Holst inverts the motive: The first note heard in the brilliant opening brass medley is an Eb, but instead of rising, it descends to a D, and then a G; the exact opposite of the first two movements.

The Chaconne begins with a ground bass reminiscent of those written by Henry Purcell or William Byrd. It is performed by tuba, euphonium and string bass and is repeated throughout the ensemble sixteen full times as varying instrumental textures and variations of the theme are layered within it. Following a delicately scored chamber setting of the theme,

the music steadily builds to a brilliant Eb Major chord that concludes the movement. The Intermezzo is light and brisk and features soloistic passages for the cornet, oboe and clarinet. Holst prominently displays the agility and sensitivity of the wind band through transparent textures and passages where the melody and accompaniment are woven into a variety of instrumental settings.

The March begins suddenly. It consists of two themes, the first of which, performed by brass choir and percussion, is a march light in character. The second theme is dominated by the woodwinds and is composed of a long, lyrical line reminiscent of the original Chaconne melody. The movement concludes with both themes intertwining as the band crescendos to a climax.

October (2000)

Eric Whitacre (b. 1970)
8’

“October is my favorite month. Something about the crisp autumn air and the subtle change in light always make 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 (Vaughan Williams, 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.”

-Eric Whitacre

Psalm for Band (1952)

Vincent Persichetti (1915-1987)
8’

Vincent Persichetti was commissioned to write Psalm for Band by the Pi Kappa Omicron National Band Fraternity, Alpha Chapter (University of Louisville, Kentucky). Persichetti himself conducted the premier in Louisville, Kentucky in May 1952. At the time, Persichetti was beginning a highly successful career as composer/educator that would bring him numerous awards, and eventually see him head the Composition Department at the Juilliard School of Music.

Psalm/or Band is based on a single harmonic idea - a succession of three chords. Sometimes these chords are elaborated through a chorale,