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(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*, and has served as an invited reviewer for *Psychology of Aesthetics, Creativity, and the Arts*, *the Journal of Homosexuality*, *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 26



UNIVERSITY OF
OREGON

SCHOOL OF MUSIC AND DANCE

UO WIND SYMPHONY

Angels and Demons

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

Beall Concert Hall
Thursday, February 7, 2019 | 7:30 p.m.



Angels in the Architecture (2008)

Frank Ticheli (b. 1958)

Angels in the Architecture was commissioned by Kingsway International, and received its premiere performance at the Sydney Opera House on July 6, 2008 by a massed band of young musicians from Australia and the United States, conducted by Matthew George. The work unfolds as a dramatic conflict between the two extremes of human existence – one divine, the other evil. The work’s title is inspired by the Sydney Opera House itself, with its halo-shaped acoustical ornaments hanging directly above the performance stage. *Angels in the Architecture* begins with a single voice singing a 19-century Shaker song:

I am an angel of Light
 I have soared from above
 I am cloth’d with Mother’s love.
 I have come, I have come,
 To protect my chosen band
 And lead them to the promised land.

This “angel” – represented by the singer – frames the work, surrounding it with a protective wall of light and establishing the divine. Other representations of light – played by instruments rather than sung – include a traditional Hebrew song of peace (“Hevenu Shalom Aleichem”) and the well-known 16th-century Genevan Psalter, “Old Hundredth.” These three borrowed songs, despite their varied religious origins, are meant to transcend any one religion, representing the more universal human ideals of peace, hope, and love. An original chorale, appearing twice in the work, represents Ticheli’s personal expression of these aspirations. In opposition, turbulent, fast-paced music appears as a symbol of darkness, death, and spiritual doubt. Twice during the musical drama, these shadows sneak in almost unnoticeably, slowly obscuring, and eventually obliterating the light altogether. The darkness prevails for long stretches of time, but the light always returns, inextinguishable, more powerful than before. The alternation of these opposing forces creates, in effect, a kind of five-part rondo form (light – darkness – light – darkness – light). Just as Charles Ives did more than a century ago, *Angels in the*



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, social justice, 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, the German Music Education Association, 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, 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

PICCOLO

Shaina Dillon

FLUTEBridget Altez
Quyhn-Chi Tran
Emily Vastano
Autumn McLaughlin
Payton Swartout**OBOE**Fiona Curliss
Julie Schwab
Mia Acree
Amie Brecheisen**ENGLISH HORN**

Mia Acree

BASSOONHayden Hansen
Nic Woodring
Kayla Golka**CLARINET**Mikel Wade
Anna Pidong
Natalie Resendez
Ryan Schmidt
Kate Whitney
Katherine Yoo
Luna Zang
Ashley Crittenden
Avi Davis
McKenna Cromwell
Emily Cooper**E-FLAT CLARINET**

Marisa Finlayson

BASS/CONTRA**CLARINET**Zee Apperson
Allium Letey-Moore**ALTO SAXOPHONE**Hari Iyer
Wesley Coleman**TENOR SAXOPHONE**Christian
Odger-Smythe**BARI SAXOPHONE**

Piper Brooks

CORNET/TRUMPETCole Sinanian
Cameron Roche
Jacob Sudol
Jordan Kim
Conor Egan**HORN**Lauren Griffith
Everett Davis
Andrew Donahue
Cody Kiesling**TROMBONE**Jacob Raffee
Kieth Lunsford
Dylan Whitney
John Caponetto**EUPHONIUM**Tom Janssen
Julia Strecker**TUBA**Derek White
Kalin Mark**PERCUSSION**Zach Farnell
Damon Cochran-Salinas
James Glasco
Malcolm Orr
Nik Barber
Chandler Larsen**BASS**

Fin Bradshaw-Gutmann

PIANO/CELESTE

Grant Mack

ORGAN

Joy Schroeder

SYNTHESIZER

John Kin

Architecture poses the unanswered question of existence. It ends as it began: the angel reappears singing the same comforting words. But deep below, a final shadow reappears – distantly, ominously.

Nicholas D. Soenyun, Conductor

O Magnum Mysterium (1994/2004) Morten Lauridsen (b.1943)
H. Robert Reynolds (b.1934)

To quote the composer, “For centuries, composers have been inspired by the beautiful *O Magnum Mysterium* text (“O Great Mystery”) depicting the birth of the newborn King amongst the lowly animals and shepherds. This affirmation of God’s grace to the meek and the adoration of the Blessed Virgin are celebrated ... through a quiet song of profound inner joy.” The text and translation for the Gregorian Chant (originally part of the Matins, or midnight service, of Christmas) are as follows:

O magnum mysterium,
et admirabile sacramentum,
ut animalia viderent Dominum natum,
iacentem in praesepio!
Beata Virgo, cujus viscera
meruerunt portare
Dominum Iesum Christum.
Alleluia!

O great mystery,
and wonderful sacrament,
that animals should see the new-born Lord,
lying in a manger!
Blessed is the Virgin whose womb
was worthy to bear
the Lord, Jesus Christ.
Alleluia

Alongside Frank Ticheli, Morton Lauridsen is a Professor of Composition at the Thornton School of Music at the University

of Southern California. *O Magnum Mysterium* has become one of the world's most performed and recorded compositions since its premiere in 1994 by the Los Angeles Master Chorale, and the wind band version, arranged by H. Robert Reynolds (Principal Conductor of the Wind Ensemble at the Thornton School of Music), is celebrated analogously for its emotive and expressive qualities.

Nicholas D. Soenyun, Conductor

— INTERMISSION —

Der Traum des Oenghus (1993/1996) Rolf Rudin (b. 1961)
 I. Teil I (1993)
 II. Teil II (1996)

The musical poem *Der Traum des Oenghus* (The Dream of Oenghus) refers to the Irish legend of the same name which was edited by Frederik Hetmann in his collection, "Irish Magic Garden Fairy Tales - Legends and Stories from Ireland." In this legend, Prince Oenghus has a reoccurring dream each night in his sleep; in this dream, he sees a girl who plays the flute, and falls madly in love with her. However, each night she keeps disappearing, and she remains unattainable to him. Prince Oenghus then sets out to search for this mysterious girl, an endeavor in which he eventually succeeds. According to Rudin, Teil I (Part I) of this piece isn't necessarily a musical retelling of this legend. Rather, the music of Teil I invites the reader into the story, as single phases taken from the original legend inspired an overall atmosphere for this portion of the work. Specifically, Rudin sought to create a dreamlike musical atmosphere in which the subject pursues something unattainable. Within this soundscape, the listener finds themselves in a "tenderly somber world of dreams"—distant sounds, bell-like motifs, and ambivalent layering of sounds give this composition its mysteriously nocturnal character. Following the music through several repetitions of a mysterious chant melody (continuously increasing instrumentation and dynamics), an arc which apparently does not end is created. This arc is meant to symbolize the quest for the girl by Prince Oenghus – seemingly unattainable, and unending, within the

infinite space and time of his dream world, without having read the legend again for some two years, the second part (Teil II) of the musical poem was written in 1996. This part examines the more literal aspects of the legend. At its beginning, Teil II makes associations -- expressed by its musical ferocity -- to the prince's "aberrations" in his quest for the girl (this was shown in the first part in a more idealistically transfigured way). This part also elaborates on the importance of the flute, which was alluded to only towards the end of the first part (in the flute solo), whereas here it is given ample room for development. A constantly repeated rhythmic motive grows with march-like character, and climaxes by integrating the "mysterious chant" developed in Teil I.

Lauds: Praise High Day (1991) Ron Nelson (b. 1929)

Lauds received its premiere in 1992 in Charlotte, N.C. by the United States Air Force Band, conducted by Lt. Col. Alan L. Bonner. In the composer's own words, "*Lauds (Praise High Day)* is an exuberant, colorful work intended to express feelings of praise and glorification. *Lauds* is one of the seven canonical hours that were selected by St. Benedict as the times the monks would observe the daily offices. 'Three' (terce, sext, and none) were the times of the changing of the Roman guards and 'four' (matins, lauds, vespers and compline) were tied to nature. *Lauds*, subtitled *Praise High Day*, honors the sunrise; it is filled with the glory and excitement of a new day."

The piece opens with a brass fanfare of open fifths, with dissonances added gradually. Pulsating with rhythmic energy, short and punchy melodies, irregular meters and ostinato, *Lauds* is reminiscent of the musical styles of Igor Stravinsky, and even Leonard Bernstein. Replete with contrasting textures, its sudden juxtapositions highlight different sections of the ensemble. *Lauds*, ultimately, is a study in contrast between consonance and dissonance, exuberance and lyricism.