

ABOUT the CONDUCTOR

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 (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, and currently is Chair-elect of the Perception and Cognition Special Research Interest Group for NAfME. 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*, *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 34



UNIVERSITY OF
OREGON

SCHOOL OF MUSIC AND DANCE

UO WIND SYMPHONY

Spring has Sprung

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

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



The Hounds of Spring (1980)

Alfred Reed (1921–2005)

This concert overture for winds was inspired by the poem *Atlanta in Calydon*, written in 1865 by English poet Algernon Charles Swinburne. *Atlanta* is a recreation in modern verse of an ancient Greek tragedy. American composer Alfred Reed wrote *The Hounds of Spring* in 1980, in which he sought to capture in music the dual elements of the poem – high-spirited youthful jauntiness and the innocence of tender love:

*When the hounds of spring are on winter's traces,
The mother of months in meadow or plain
Fills the shadows and windy places
With lisp of leaves and ripple of rain
And soft as lips that laugh and hide
The laughing leaves of the trees divide,
And screen from seeing and leave in sight
The god pursuing, the maiden hid.*

Reed was born in New York City, and studied composition at the Juilliard School with Vittorio Giannini after a tour in the US Air Force during World War II. He was later a staff arranger for NBC in the 1950s, and a professor of music at Miami University from 1966 to 1993. He is remembered today as a distinguished educator, conductor, and composer. His impact was the greatest in the wind band world, where he left behind more than 100 frequently performed works. Reed was particularly popular in Japan, where he developed a close relationship with the Tokyo Kosei Wind Orchestra, and where many of his works are required literature for all bands.

After a Gentle Rain (1979)

Anthony Iannaccone (b. 1943)

- I. *The Dark Green Glistens with Old Reflections*
- II. *Sparkling Air Bursts with Dancing Sunlight*

Anthony Iannaccone is a composer and conductor on the faculty of Eastern Michigan University. He studied at the Manhattan School of Music and the Eastman School of Music under such notable composers as Aaron Copland, David Diamond, and Vittorio Giannini. He has published more than 50 compositions which have won him many awards, including the 1995 ABA Ostwald Award for *Sea Drift*. Regarding *After a Gentle Rain*, Iannaccone wrote the following:



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, psychophysiological responses to music, and social justice. 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

PICCOLO

Bridget Altez

FLUTEShaina Dillon
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
Mikayla Golka**CONTRABASSOON**

Nic Woodring

E-FLAT CLARINET

Marisa Finlayson

CLARINETMikel Wade
Anna Pidong
Natalie Resendez
Ryan Schmidt
Kate Whitney
Katherine Yoo
Luna Zang
Ashley Crittenden
McKenna Cromwell
Emily Cooper
Avi Davis
Karrek Pegg**BASS/CONTRA****CLARINET**Zee Apperson
Allium Letey-Moore
Marisa Finlayson**ALTO SAXOPHONE**Hari Iyer
Wesley Coleman**TENOR SAXOPHONE**

Christian Odger-Smythe

BARITONE SAXOPHONE

Piper Brooks

CORNET/TRUMPETCole Sinanian
Cameron Roche
Jacob Sudol
Jordan Kim
Conor Egan**HORN**Lauren Griffith
Everett Davis
Andrew Donahue
Laura Eason**TROMBONE**Jacob Raffee
Keith Lunsford
Dylan Whitney
Jon Caponetto**EUPHONIUM**Thomas Janssen
Darren Fuji**TUBA**Derek White
Noe Aguilar-Lopez**PERCUSSION**Zach Farnell
Damon Cochran-Salinas
James Glasco
Malcolm Orr
Nik Barber
Natalie North
David Lee**BASS**

Fin Bradshaw-Gutmann

PIANO

Grant Mack

After a Gentle Rain is a work in two contrasting movements – the first quiet, meditative and introverted and the second sparkling, dance-like and extroverted. The piece is dedicated to Dr. Max Plank and the Eastern Michigan University Symphonic Band and was recorded by the band for Golden Crest Records (ATH-5072).

The Dark Green Glistens with Old Reflections: The first movement begins with a gently rippling, arpeggiated figure that contains the main harmonic and melodic idea of the entire piece: two superimposed major triads. The figure subtly changes color as it migrates through various registers, spacings, and doublings. While the external shape of the sextuplet seems frozen, one can hear an internal, textural progression of changing resonance qualities. Against this backdrop is painted a wide spectrum of both dark and bright mixtures of soft brass, reeds and percussion. Those colorful mixtures constantly re-define the background and foreground of this introverted scenario.

The play on words in the title suggests images of light reflecting off moist green foliage in turn evoking reflections “off” old memories in a quiet, meditative context. Memories, images, and colors become bolder and more powerful, culminate in a climax and gradually recede into the past with the same delicate afterglow of soft bell sounds heard in the opening measures.

Sparkling Air Bursts with Dancing Sunlight: Extroverted and dance-like in nature this movement gallops with the joy and freshness that seems to fill the air after a gentle rain. The cleansed air sparkles with a sense of re-birth and the celebration of life.

Nicholas D. Soenyun, Conductor

Mother Earth (2003)

David Maslanka (1943–2017)

David Maslanka was born in New Bedford, Massachusetts in 1943. He attended the Oberlin College Conservatory where he studied composition with Joseph Wood. Maslanka’s music for winds has

become especially well known. Among his more than 150 works are over 50 pieces for wind ensemble, including eight symphonies, seventeen concertos, a Mass, and many concert pieces. The following is a program note written by the composer about Mother Earth:

Mother Earth was composed for the South Dearborn High School Band of Aurora, Indiana, Brian Silvey, conductor. The commission was for a three-minute fanfare piece. Each piece takes on a reason for being all its own, and Mother Earth is no exception. It became an urgent message from Our Mother to treat her more kindly! My reading at the time of writing this music was For a Future to be Possible by the Vietnamese monk and teacher, Thich Nhat Hanh. He believes that the only way forward is to be extremely alive and aware in our present moment, to become awake to the needs of our beloved planet, and to respond to it as a living entity. Music making allows us to come immediately awake. It is an instant connection to the powerful wellspring of our creativity, and opens our minds to the solution of any number of problems, including that of our damaged environment. My little piece does not solve the problem! But it is a living call to the wide-awake life, and it continues to be performed by young people around the world.

Nicholas D. Soenyun, Conductor

— PAUSE —

Al Fresco (1991)

Karel Husa (1921–2016)

Perhaps no other composer has had such an impact on the development of the contemporary wind band than has Karel Husa. Born in Prague on August 7, 1921, Husa was headed for a career in engineering. The Nazi occupation of Czechoslovakia, however, forced him into seeking a position in the Prague Conservatory of Music in 1941, where he studied composition with Jaroslav Ridky. In 1946 he traveled to Paris under a fellowship by the French Government where he studied composition with Arthur Honegger, Nadia Boulanger, and Darius Milhaud, as well as conducting with Andre Cluytens. *Al Fresco* is a revision of his earlier composition *Fresques for Orchestra, Op. 7,*

which he wrote in 1947. The composer has supplied the following notes regarding *Al Fresco*:

Al Fresco has no programmatic content. However, the title indicates my admiration for the art of painting, especially mural painting on wet plaster. And I have always been greatly moved by the forceful, even grandiose and rough, mysterious pictures dealing with primitive life, war and pageantry.

Easter Monday on the White House Lawn (1911)

John Philip Sousa (1854–1932)
arr. Mark Rogers

Sousa's 1911 suite *Tales of a Traveler* was a commemoration work designed to celebrate The Sousa Band's world tour of that year, with each of the movements featuring a picturesque scene from a different memorable world location. The original last movement of the suite was designated for the coronation of King George V in Britain, but when the music was not used for that event, he changed the title to reflect a scene at the White House. Seventeen years later, the March King became dissatisfied with this finale, so he composed a new movement that remains the most familiar part of the suite: the delightfully charming *Easter Monday on the White House Lawn*.

The scene of children rolling eggs outside the White House dates back to the Madison administration in 1816, and is continued today. Sousa, with the Marine Band, performed the work at the 1929 Egg Roll recalling, "With the children rolling eggs, dancing, and romping, a scene of animation persists itself; the elders, from the President to the merest passerby, look on the scene with joy and pleasure." The march itself is bubbly and vibrant, with the characteristic tunefulness of any Sousa march combined with a particularly demanding virtuosity, leaving nearly any audience member tapping their toe or humming its catchy melodies long after its conclusion.