

## ABOUT the CONDUCTOR

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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 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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**The Track Town Trombones**, The University of Oregon Trombone Choir (also known as the Track Town Trombones) functions as both a performing group and a laboratory for trombonists who are enrolled in lessons. Concepts learned in studio are reinforced and ensemble skills refined. The choir meets twice a week and performs both original works and transcriptions in a wide variety of styles. The UO Trombone Choir performs concerts each term both on and off-campus. Highlights of our performances can be on our YouTube page and include performances for the Portland Trail Blazers, UO Basketball and Baseball teams, and a prelude concert for the Oregon Symphony. The choir has also performed at the International Trombone Festival in Redlands, California in 2017. The UO trombone choir is under the direction of Henry Henniger.

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Season 118, Program 49



UNIVERSITY OF  
OREGON

# SCHOOL OF MUSIC AND DANCE

## TRACK TOWN TROMBONES

Henry Henniger, Conductor

## UO WIND SYMPHONY

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

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## MYTHS AND LEGENDS

**Beall Concert Hall**  
Tuesday, April 30, 2019 | 7:30 p.m.



**TRACK TOWN TROMBONES**

<b>Fanfare for 8 Trombones</b>	Michael Terry
<b>Provence</b>	Jeremy Dibb
<b>Cannon Septimi Toni No. 2</b>	Giovanni Gabrieli arr. H. Lloyd Leno
<b>Fire &amp; Stone</b>	James Kazik

**PERSONNEL**

Otmar Borchard, Cory Francis, Darren Fujii, Daven Hernandez,  
Keith Lunsford, Brandon Pressley, Josh Thomas-Urlik, Jacob Raffee,  
Dylan Whitney, Stephen Young

**- INTERMISSION -****UNIVERSITY OF OREGON WIND SYMPHONY**

<b>Machu Picchu: City in the Sky</b> (2005)	Satoshi Yagisawa (b. 1975) Nicholas D. Soenyun, Conductor
<b>Selections from Princess Mononoke</b> (2008)	Joe Hisaishi (b. 1950) arr. Kazuhiro Morita (b. 1952) Nicholas D. Soenyun, Conductor
<b>The Wizard of Oz Medley</b> (1939/1995)	H. Arlen & E. Y. Harburg (1905–1986; 1896–1981) arr. James Barnes (b. 1949)
<b>Red Cape Tango</b> (1993/1999)	Michael Daugherty (b. 1952) arr. Mark Spede (b. 1962)

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 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**

Emily Vastano

**FLUTE**Shaina Dillon  
Bridget Altez  
Quyhn-Chi Tran  
Autumn McLaughlin  
Payton Swartout**OBOE**Mia Acree  
Amie Brecheisen**ENGLISH HORN**

Wesley Becherer

**BASSOON**Nic Woodring  
Mikayla Golka**CONTRABASSOON**

Richard Krishnan

**E-FLAT CLARINET**

Kate Whitney

**CLARINET**Ryan Schmidt  
Kate Whitney  
Luna Zang  
Zee Apperson Allium  
Letey-Moore  
Madeline Judge  
Ashley Crittenden  
Katherine Yoo  
Emily Cooper  
Karrek Pegg**BASS/CONTRA  
CLARINET**Natalie Resendez  
Emily Cooper  
Richard Krishnan**SOPRANO  
SAXOPHONE**Tatum Stewart  
Shayan Tahmaseb**ALTO  
SAXOPHONE**Hari Iyer  
Maddie Krafve**TENOR  
SAXOPHONE**Christian  
Odger-Smythe**BARITONE  
SAXOPHONE**

Piper Brooks

**TRUMPET**Cole Sinanian  
Riley White Jordan  
Kim  
Nick Soenyun Eli  
Simantel**HORN**Savanah Campbell  
Lauren Griffith  
Kamuela Akeo  
Andrew Donahue**TROMBONE**Jacob Raffee  
Kieth Lunsford  
Dylan Whitney**EUPHONIUM**Thomas Janssen  
Darren Fuji  
Jason Silveira**TUBA**Josiah Glaser  
David Martinez**PERCUSSION**Zach Farnell  
Damon  
Cochran-Salinas  
James Glasco  
Malcolm Orr  
Nik Barber  
Chandler Larson**BASS**Fin Bradshaw-  
Gutmann  
Andrew Reid**PIANO/CELESTE**

Zoe Ames

**HARP**

Laura Zaerr

**Machu Picchu: City in the Sky** (2005)

Explaining the significance of Machu Picchu begins with remembering the Incan empire at its zenith, and its tragic encounter with the Spanish conquistadors. The great 16<sup>th</sup>-century empire that unified most of Andean South America had as its capital the golden city of Cuzco. Francisco Pizarro, while stripping the city of massive quantities of gold, in 1533 also destroyed Cuzco's Sun Temple, shrine of the founding deity of the Incan civilization.

While that act symbolized the end of the empire, 378 years later an archaeologist from Yale University, Hiram Bingham, rediscovered Machu Picchu, a glorious mountaintop Incan city that had escaped the attention of the invaders. At the central high point of the city stands its most important shrine, the Intihuatana, or "hitching post of the sun," a column of stone rising from a block of granite the size of a grand piano, where a priest would "tie the sun to the stone" at winter solstice to ensure its seasonal return. Finding the last remaining Sun Temple of a great city inspired the belief that perhaps the royal lineage stole away to his holy place during Pizarro's conquest.

After considering these remarkable ideas, Yagisawa describes that magnificent citadel and traces some of the mysteries sealed in Machu Picchu's past. Three principal ideas dominate the piece: (1) the shimmering golden city of Cuzco set in the dramatic scenery of the Andes; (2) the destructiveness of violent invasion; and (3) the re-emergence of Incan glory as the City in the Sky again reached for the sun.

**Selections from *Princess Mononoke*** (2008)

Released in 1997, *Princess Mononoke* is a Japanese animated film by renowned director Hayao Miyazaki, who is known for works such as *Spirited Away*, *Howl's Moving Castle*, and *Castle in the Sky*. The story follows protagonist Ashitaka, who is cursed by a demonic forest spirit which attacks his remote village, populated by an ancient tribe long-thought to be exterminated from the extant empire. In attempt to understand the nature of the attack and his curse, Ashitaka takes to the West, where he encounters a feud between the ancient spirits of the forest and Lady Eboshi's Iron Town, which seeks to dominate the surrounding area for its resources. Among these spirits is Princess San, a mortal raised by forest spirits who despises humans for their violence toward the forest and its ancient guardians. San and Ashitaka work both with and against each

other to mediate the dialectics between the natural and human worlds, and to save them all from ultimate destruction.

Themes from *Princess Mononoke* – which explore relationships between human beings, the natural world, industrialization, and environmental degradation – hold a certain relevance and poignancy considering the contemporary state of humans relative to the natural world in an ever-increasingly industrialized, and technocratic, society. The performance of selections from Joe Hisaishi’s original score will be accompanied by clips from the film, as well as by images related to the above themes, including footage from Oregon’s own Columbia River Gorge, forest fires/ deforestation, global natural disasters, international action against climate change, and the inevitability of natural regrowth and rebirth.

#### **The Wizard of Oz Medley (1939/1995)**

Currently serving as the Division Director for Music Theory and Composition at the University of Kansas, Professor James Barnes teaches music composition, orchestration, arranging and wind band history/ repertoire courses. At KU, he served as Staff Arranger, Assistant, and later, Associate Director of Bands for 27 years.

*The Wizard of Oz* is based on L. Frank Baum’s 1900 children’s novel *The Wonderful Wizard of Oz*, in which a resourceful girl from United States is snatched up by a Kansas tornado and deposited in a fantastic land of good and wicked witches, a talking scarecrow, a cowardly lion, a tin man, and more. When the movie premiered in 1939 it won an Academy Award for Best Song (*Over the Rainbow*) and Best Original Score which went to not the songwriters, but Herbert Stothart, who composed the background score. This arrangement of *The Wizard of Oz* includes *The Merry Old Land of Oz*, *Ding-Dong the Witch is Dead*, *If I Only had a Brain*, *We’re Off to See the Wizard*, and *Over the Rainbow*.

#### **Red Cape Tango (1993/1999)**

*Red Cape Tango* is the fifth movement of Michael Daugherty’s *Metropolis Symphony*, dedicated to David Zinman and the Baltimore Symphony Orchestra. As the title implies, the work is based around the Superman mythology, each movement taking the character of someone or something related to the Superman comics. *Red Cape Tango* was composed after Superman was “killed off” in the comic book series, the result of a fight with a fiendish supervillain Doomsday. The principal melody, first heard

in the bassoon, is taken from the Latin hymn *Dies Irae* (literally, “day of wrath”). This hymn has often been paired in music with connotations of death or loss. This hymn of death is transformed into a tango, complete with castanets, finger cymbals, and string bass. Michael Daugherty has the following to say of his work:

I began composing my *Metropolis Symphony* in 1988, inspired by the celebration in Cleveland of the fiftieth anniversary of Superman’s first appearance in the comics. When I completed the score in 1993, I dedicated it to the conductor David Zinman, who had encouraged me to compose the work, and to the Baltimore Symphony Orchestra. The *Metropolis Symphony* evokes an American mythology that I discovered as an avid reader of comic books in the fifties and sixties. Each movement of the symphony—which may be performed separately—is a musical response to the myth of Superman. I have used Superman as a compositional metaphor to create an independent musical world that appeals to the imagination. The symphony is a rigorously structured, non-programmatic work, expressing the energies, ambiguities, paradoxes, and wit of American popular culture. Like Charles Ives, whose music recalls small-town America early in our century, I draw on my eclectic musical background to reflect on late-twentieth-century urban America. Through complex orchestration, timbral exploration, and rhythmic polyphony, I combine the idioms of jazz, rock, and funk with symphonic and avant-garde composition. *Red Cape Tango* was composed after Superman’s fight to the death with Doomsday, and is my final musical work based on the Superman mythology. The principal melody, first heard in the bassoon, is derived from the medieval Latin death chant *Dies Irae*. This dance of death is conceived as a tango, presented at times like a concertino comprising string quintet, brass trio, bassoon, chimes, and castanets. The tango rhythm, introduced by the castanets and heard later in the finger cymbals, undergoes a gradual timbral transformation, concluding dramatically with crash cymbals, brake drum, and timpani. The orchestra alternates between legato and staccato sections to suggest a musical bullfight.