



UNIVERSITY OF  
OREGON

**SCHOOL OF MUSIC AND DANCE**



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

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**Season 118, Program 61**

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



**Children's March** Percy Grainger (1882-1961)  
**"Over the Hills and Far Away"** (1919) Edited by Mark Rodgers  
 Nicholas D. Soenyun, Conductor

**Colonial Song** (1905-1915) Percy Grainger (1882-1961)  
 Nicholas D. Soenyun, Conductor

**II. Horkstow Grange** (1937) Percy Grainger (1882-1961)  
**"The Miser and His Man: A Local Tragedy"**  
**From *Lincolnshire Posy*** Edited by Fredrick Fennell  
 Nicholas D. Soenyun, Conductor

**Handel in the Strand** (1911) Percy Grainger/John Philip Sousa  
 (1882-1961/1854-1832)  
 Edited by Brion/Schissel  
 Nicholas D. Soenyun, Conductor

**-INTERMISSION-**

**Piano Concerto** Edvard Grieg/Marc Oliver  
**in A Minor, Op. 16** (1868) (1843-1907/b. 1952)  
 Grant Mack, piano soloist

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, 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*, *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.



**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 PhD 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.

### **Children's March "Over the Hills and Far Away" (1919)**

In 1918, the same year Percy Grainger attained his U.S. citizenship, he composed his first original work for band, titled *Children's March, "Over the Hills and Far Away."* Most of his works from this period were built upon the folk tunes Grainger had so diligently collected, and the melodies of *Children's March* seemingly spring from the same source. However, the work is built entirely upon original material and makes full use of the sonorous capabilities of the band, with special attention given to the double reeds, saxophones, and piano. In fact, *Children's March* is believed to be the first original work for concert band with an integrated piano part, complete with the unusual instruction at the very end of the piece that the player hit a string inside the instrument with a marimba mallet. The cheerful romp is dedicated to Grainger's "playmate beyond the hills" (whom the composer never identified by name) and was premiered on June 6, 1919, by the Goldman Band with the composer conducting.

### **Colonial Song (1905-1915)**

*Colonial Song* was written by Percy Grainger between 1905 and 1913. Like *Children's March*, the melodies are original, and not based on folk songs. The piece was dedicated to Grainger's dear mother, Rose. Grainger intended to express feelings aroused by thoughts of the scenery and people of his native Australia, and to convey emotion typical of native-born Colonials.

Grainger considered that people living 'lonelily' in vast virgin countries and struggling against natural hardships appreciate patiently yearning, inactive sentimental wistfulness like that expressed in much American art of the time; for example, Grainger references Mark Twain's *Huckleberry Finn* in his original program notes. Further, he attempted "to write a melody as typical of the Australian countryside as Stephen Foster's exquisite songs are typical of rural America." He noted Australians' curious, almost Italian-like musical tendencies in brass band performances and

ways of singing, such as a preference for richness and intensity of tone and soulful breadth of phrasing over more subtly and sensitively varied delicacies of expression.

## II. Horkstow Grange “The Miser and His Man: A Local Tragedy” From *Lincolnshire Posy* (1937)

It is difficult to name a more essential masterpiece composed in the last century for the wind band medium than *Lincolnshire Posy*. This collection of “musical wildflowers” (or a “posy”) serve as Percy Grainger’s homage to the singers to whom he listened throughout his journey of Lincolnshire, England in the beginning of the twentieth century. Grainger’s exploration is an early example of an ethnomusicological study, as the composer strived to capture not only the folk tunes, but embody the full character of each singer. The master orchestrator that he is, Grainger uses the full musical palette to depict each singer, including a variety of strophic form types, opaque and thin textures, asymmetrical time signatures, and “Bachian” contrapuntal techniques.

Horkstow Grange (“The Miser and His Man—a local tragedy”) was sung to Grainger by George Gouldthorpe, and tells a somewhat ambiguous story of a local happening. Grainger wrote in his manuscript, “John Bowlin was a foreman at a farm at Horkstow, and John Steeleye Span was waggoner under him. They fell out, and J. S. Span made these verses.” Often, these particular local songs would be written as parodies of other folksongs popular at the time. Even if not immortalized by this particular song, the name of Steeleye Span lives on through Grainger’s lush instrumentation, and perhaps less-than-subtle text painting. The lyrics to the original folk song are as follows:

In Horkstow Grange there lives an old miser,  
You all do know him as I’ve heard tell,  
It was him and his man that was called John Bowlin,  
They fell out one market day.

### PICCOLO

Shaina Dillon

### FLUTE

Bridget Altez  
Quyhn Chi Tran  
Autumn McLaughlin  
Emily Vastano  
Payton Swartout

### OBOE

Mia Acree  
Amie Brecheisen

### HECKELPHONE

Steve Vacchi

### BASSOON

Nic Woodring  
Mikayla Golka

### E-FLAT CLARINET

Kate Whitney

### CLARINET

Ryan Schmidt  
Kate Whitney  
Luna Zang  
Zee Apperson  
Allium Letey  
Madeline Judge  
Ashley Crittenden  
Katherine Yoo  
Emily Cooper  
Karrek Pegg

### BASS/CONTRA

### CLARINET

Natalie Resendez

### SOPRANO/ALTO

### SAXOPHONE

Hari Iyer  
Hayden Harper

### TENOR SAXOPHONE

Christian Odger-  
Smythe

### BARITONE

### SAXOPHONE

Piper Brooks

### CORNET/TRUMPET

Cole Sinanian  
Riley White  
Jordan Kim  
Nicholas Soenyun

### HORN

Savanah Campbell  
Lauren Griffith  
Kamuela Akeo  
Andrew Donahue

### TROMBONE

Jacob Raffee  
Keith Lunsford  
Dylan Whitney  
Josh Thomas-Urlik

### EUPHONIUM

Thomas Janssen  
Jason Silveira

### TUBA

Josiah Glaser  
David Martinez

### PERCUSSION

Zach Farnell  
Damon Cochran-  
Salinas  
James Glasco  
Malcolm Orr  
Nik Barber

### BASS

Andrew Reed  
Fin Bradshaw-  
Gutmann

### PIANO

Zoe Ames

the tunes often sung by the native residents. First on paper, and then with the newly developed wax cylinder, Grainger eventually documented more than 700 English and Danish folksongs. He delighted in the nuances and “imperfections” rendered by each singer and arranged dozens of these tunes for various ensembles. In what would become the defining feature of his work, he not only preserved the tunes, but also the irregular meters and unique interpretations of each singer who first shared the music with him.

After the outbreak of World War I, Grainger moved to New York in 1914 and called America his home for the remainder of his life. He made a triumphant American solo debut in 1915, playing a concert of his own works to a sold-out audience in Aeolian Hall. Celebrated tenor Enrico Caruso was in attendance along with several notable critics, and Grainger was hailed as a modern genius at the keyboard. The *Evening Post* reported that “...in less than half an hour he had convinced his critical audience that he belongs in the same rank as [Ignacy Jan] Paderewski and [Fritz] Kreisler, sharing their artistic abilities, and yet as unique as they are, something new and sui generis. The audience was stunned, bewildered, delighted.”

Despite his burgeoning success in America, in 1917 Grainger decided to join the U.S. Army in support of the war effort. He served with the Coast Artillery Band until 1919, playing both oboe and saxophone (which he had taught himself to play, among many other instruments). This was Grainger’s first true experience with a concert band, and he was immediately taken with the unique sound of the ensemble. This encounter proved to be the beginning of his long and fruitful relationship with the wind band, resulting in dozens of works that have become the cornerstone of the ensemble’s repertoire.

Pity them what see him suffer,  
Pity poor old Steeleye Span,  
John Bowlin’s deeds they will be remembered,  
Bowlin’s deeds at Horkstow Grange.  
With a blackthorn stick old Steeleye struck him,  
Oftens had threatened him before,  
John Bowlin’ he turned round all in a passion,  
Knocked old Steeleye on to the floor.

Steeleye Span, he was felled by John Bowlin;  
It happened to be on a market day;  
Steeleye swore with all his vengeance,  
He would swear his life away.

#### **Handel in the Strand** (1911)

*Handel in the Strand* is one of Grainger’s early light orchestral pieces, written in 1911, before he enlisted in the US Army during World War I. Grainger had no trouble allowing other musicians to arrange his music to suit their needs, so *Handel in the Strand* has existed in several different versions. After its original massed piano and string orchestra setting came versions for full orchestra, piano (solo and 4 hands), organ, trombone choir, and two different settings for band – by bandsmen Goldman and Sousa – the latter of whom arranged the present configuration. Grainger gives an amusing anecdote on the piece’s origin:

My title was originally “Clog Dance.” But my dear friend William Gair Rathbone (to whom the piece is dedicated) suggested the title “Handel in the Strand,” because the music seemed to reflect both Handel and English musical comedy [the “Strand” — a street in London — is the home of London musical comedy] — as if jovial old Handel were careering down the Strand to the strains of

modern English popular music.

### **Piano Concerto in A Minor, Op. 16** (1868)

Edvard Grieg was the musical voice of Norway; he loved the countryside, folk dances, and traditions of his country, and they are never far from his musical oeuvre. Grieg wrote countless piano miniatures and songs, several incidental scores for theatrical productions (Ibsen and Bjornson were friends and frequent collaborators), orchestral scores, chamber music and his only concerto for solo instrument and orchestra — the Piano Concerto in A minor, his most ambitious and popular work.

Grieg composed this concerto during a holiday at Sölleröd in the Danish countryside during the summer of 1868. The premiere, was given in Copenhagen on the 3<sup>rd</sup> of April of the following year, with Edmund Neupert as soloist. However, Percy Grainger, a friend of Grieg's and a celebrated interpreter of the Concerto, was the soloist in the National Symphony Orchestra's first performance of the work (with Hans Kindler conducting) on November 20, 1932.

The concerto opens with a drum roll, followed by the piano's entrance with a descending pattern. The band introduces the principal theme, repeated by the piano. After a brief development, the soloist has an extended cadenza, followed by a brief coda.

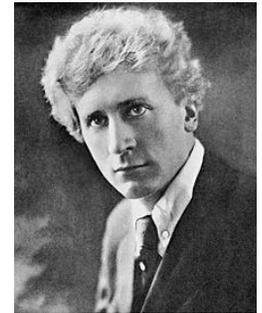
The second movement Adagio opens with a dark melody from the woodwinds. Surprisingly, the piano's entrance heralds a new theme rather than a repetition of the existing material. The movement concludes with an affirmative statement from the soloist that contains elements of both thematic threads.

A lively Norwegian dance opens the finale; here Grieg combines the folk influences of his keyboard miniatures with the grandiose romantic impulses of virtuoso vehicle. Further through the

development of the piece, a second melody holds brief sway. The central Andante maestoso episode is introduced by the flute, a pastoral theme of great beauty. The piano rhapsodizes around this theme, musings both poetic and bravura. Keyboard fireworks and reprise of the initial material lead to triumphant restatements of the central melody, now transformed into a blazing, affirmative paean. Appropriately, timpani again heard over the final chords, just as at the beginning. Grieg's most important, large scale work has come full circle, fusing romantic extravagance with the composer's distinctive Norwegian voice.

### **ABOUT PERCY GRAINGER**

Although **Percy Grainger** was born an Australian, he spent the majority of his professional life in England and America. He was an only child, and when his parents separated in 1890, he developed an inextricable bond with his mother that lasted until her death in 1922. She traveled and lived exclusively with Percy, acting as his caretaker, business manager, and closest confidant. Rose Grainger was an accomplished pianist, and young Percy's earliest musical studies were kept within the family. He showed tremendous promise at the keyboard, and by 1895, he had reached the requisite age of thirteen to enroll in a conservatory.



Rose and Percy left Australia for Germany where he was admitted to the Hoch Conservatory in Frankfurt am Main. After his graduation, mother and son relocated to London in 1901 and Grainger began his career as a concert pianist in earnest. During this time, he also composed feverishly and began to take particular interest in the native folk songs of his new home. In 1905, he set about in Brigg, Lincolnshire, on the first of what would become countless trips to the English countryside to collect and document