



The University of Vermont
Department of Music

Friday, November 6, 2020, 7:30 p.m.
Southwick Ballroom

UVM Concert Band

D. Thomas Toner, *conductor*

(a socially distanced, live-streamed)

Fall Concert

Program

Siegfried (2020)

Hayato Hirose

Over Great Waves and Far Away (2012)

Yo Goto

*Susato Dances (1551)

Tielman Susato/Shiraiwa + Toner

La Mourisque

Galliarde

Rondeau

Basse Danse

Battle Pavane

Flower Crown (2012)

Naoya Wada

Notes

As we've all heard a lot lately, this semester has been like none another, especially in terms of playing wind instruments. While it looked unlikely that we'd be given permission for in-person rehearsals only 4 months ago, a combination of some preliminary scientific studies with specific guidelines and the rigorous testing program for UVM students convinced the Dean to allow us to play in-person.

The guidelines from the studies, however, are what have made the semester so challenging: players must be a minimum of six feet apart, they must wear "music masks" with small slits in them to insert the instrument's mouthpiece, and the instrument must have a cloth bell cover. In addition, the recommended length of rehearsals was 30-40 minutes, followed by 30 minutes to let the air in the room recirculate. Finally, the groups themselves needed to be limited in terms of the number of students in each rehearsal.

Our 90-minute rehearsal time fits easily into a 30-on/30-off/30-on split, so we started the semester with about 10 students at a time in-person and the remainder (including the 7 At-Home students) joining us remotely. Since there are about 40 band students in-person, each student began with one in-person rehearsal and three remote rehearsals each week, with students sitting in every other chair, so they were twelve feet apart.

As the semester went on, UVM's negative test rates were over 99%, and none of the Band students reported any COVID symptoms, we gradually expanded the number of students each week (to twelve, fifteen, etc.). Twenty seemed to be an important threshold, since there were multiple flutes or clarinets or trumpets, and the number of high, medium, and low instruments was more in balance. Using this cautious approach, it was only at our two dress rehearsals on Wednesday that we had nearly a full group!

Because of all the uncertainty, there was no way we could play our usual type of music, with multiple parts for flute, clarinet, trumpet, etc. It took quite a bit of searching, but I finally found a company in Japan that was publishing high quality "Flex-Band" music. The Flex Band concept of having four – eight (or more) parts each set up so that different instrument can play them – isn't new, but is generally employed at the beginning band level, so finding this kind of music that would be challenging enough for college students was great. Three of the pieces were written within the last ten years by Japanese composers, but one is over 450 years old! And because of their flexibility, each performance sounds unique since in one group a melody is heard on a trumpet, while in another group that same melody is heard on a clarinet.

Despite all the challenges, it is really gratifying to play together again, and because we went so many months without out that, we still feel really fortunate to have that

experience. But there is no question that it has been difficult, especially at the beginning. The camaraderie that so many of us enjoy just isn't the same with fewer people in the room and social distancing. And I really miss being able to see the students' facial expressions. But the fact that we've gotten through eleven weeks of Band and are still in-person is a testament to how well the students are following the guidelines – not just in the rehearsal room, but in their dorms, apartments, etc. I am always proud of my students at UVM, but this group has really outdone themselves – never complaining (even though playing with a mask isn't fun!), showing up (mostly) in the right place at the time following an intricate schedule that changed every week, and, most importantly, not giving up even when things sounded odd because we didn't have a bass line, or the melody was missing. This is especially true of the At Home students who, because of internet lag, can only participate with their microphones off, yet they did so faithfully every rehearsal. Congratulations all 'round on a job well done!

D. Thomas Toner is a Professor in the Department of Music at the University of Vermont, where he teaches percussion and conducts the Concert Band, Percussion Ensemble, and Vermont Wind Ensemble. Dr. Toner was awarded both the Doctor of Musical Arts degree and the Performer's Certificate from the Eastman School of Music, a Master of Music degree and Artist Diploma from the Yale School of Music, and a Bachelor of Music degree from the University of Massachusetts/Amherst. An active guest conductor, he has conducted wind groups at the District level throughout Vermont (he is one of the few people to have conducted the Wind Ensemble in each of Vermont's six District Music Festivals), New Hampshire, and Massachusetts, as well as the Vermont All-State Band, Vermont All-State Orchestra, and the New Hampshire All-State Percussion Ensemble (three times). He has appeared as guest conductor of the Yale Concert Band, the SUNY-Fredonia Percussion Ensemble, and the Green Mountain Mahler Festival Orchestra. As a percussionist, Dr. Toner's eclectic career has included performances with the Clifford Ball Orchestra (for the rock band Phish), before Princess Grace and Princess Caroline of Monaco, at a world music festival in Bali, Indonesia, and with a native troupe in a torrential lightning storm in Ghana, West Africa. Dr. Toner joined the Vermont Symphony Orchestra at the age of 18, and became Principal Percussionist a few years later. In addition to appearing as a soloist with the VSO, he has traveled to China three times, presenting recitals and masterclasses at the Inner Mongolian Arts College in Hohhot, Inner Mongolia. He is a featured percussionist on numerous recordings by the vocal group Counterpoint, conducted by the late Robert DeCormier. Dr. Toner is an endorser of Grover Pro Percussion, Sabian cymbals, and Vic Firth.

Personnel

Flute

Morgan Boothe, '24, *Novato, CA*
Nicole Donahue, '21, *Acton, MA*
Bri Ghosn, '23, *Jay*
Beth Hartog, '23, *Hamden, CT*
Angela Maloney, '21, *Boxford, MA*
Sydney Mcfarland, '24, *Cape Elizabeth, ME*
Maddie Orcutt, '22, *Montgomery, NY*
Rose Petitti, '24, *Latham, NY*

Oboe

Jordan Mitchell, '21, *Campbell Hall, NY*

Clarinet

Isabel Birney, '22, *Chevy Chase, MD*
Bailey Brown, '21, *St. Albans*
Catie Mank, '24, *Camp Hill, PA*
Jenna McCue, '22, *Suffield, CT*
Anastasia McNeil, '23, *Derry, NH*
Megan Tarte, '22, *Vergennes*
Luke Davis, '23 (bass), *Lexington, MA*
Hazel Dority, '24 (bass), *Fairfield*

Saxophone

Katie Bardsley, '21, *Manasquan, NJ*
Nicole Blackwood, '21, *Castleton*
Natalie Charron, '22, *Quechee*
Stephen Paige, '20, *South Royalton*
Cory Raymond, '21, *Richmond*
Greta Vecsey, '24, *Port Washington, NY*
Serena Zauli, '21, *Orwell*
Jake Ten Eyck, '22 (tenor), *Mansfield, MA*
Breydan Medbury, '23 (bari), *Old Saybrook, CT*

Trumpet

Jonathan Cabrera, '24, *Wakefield, MA*
Abigail Densmore, '23, *Merrimac, MA*
Sarah DePratti, '21, *Simsbury, CT*
Amanda Gourley, '24, *Libertyville, IL*
Philip Haddad, '23, *Carlisle, MA*
April Hall, '24, *Edinburgh, UK*
Kyra Johnston, '21, *Brattleboro*
Maddy Mitchko, '24, *Victor, NY*
Catie Segaloff, '23, *Harvard, MA*

Horn

Benny Berkenkotter '22, *Hong Kong*
Kateri Grice, '24, *Dillsburg, PA*

Trombone

Shan Baker, '24, *Phoenixville, PA*
Irene Choi, '23, *Bar Harbor, ME*
Adrianna Quirk, '23, *Plaistow, NH*
Kolding Rasmussen, '21, *Fair Haven*
Camille Stevens, '22, *St. Albans*
Lucille Whittier, '24, *Centerville, MA*

Percussion

Julian Kafka, '21, *Bethesda, MD*
Ryan Lacivita, '24, *Bridgewater, MA*
Luke Nawrocki, '21, *Andover, MA*