



The University of Vermont
Department of Music

Friday, November 12, 2021, 7:30 p.m.
Music Building Recital Hall

UVM Concert Band

D. Thomas Toner, *conductor*

Fall Concert

Program

Venture (2012)

Sean O'Loughlin

An American Elegy (2000)

Frank Ticheli

Echoes of the Hollow Square (2010)

Johnnie Vinson

The Morning Trumpet

Hallelujah

I'm Going Home / Warrenton

On a Hymnsong of Lowell Mason (1989)

David Holsinger

A Little Tango Music (2007)

Adam Gorb

Pirates of the Caribbean (Symphonic Suite) (2003)

Klaus Badelt/Wasson

Please turn off and stow all electronic devices upon entering the concert hall. Thank you!

Program Notes

Welcome to the first concert in the Recital Hall by the UVM Band in 735 days – but who's counting??!! So much has changed since then – not only the pandemic, but also a Recital Hall renovation that gives us new seats, new lighting, a sound system, new drapes to better control the sound, and a backstage wing with a large Green Room, a dressing room, and storage for our grand pianos (so that they can both be totally off stage - giving us more room on). We're excited not only by that, but by being able to do an "almost normal" concert – we still wear masks when we aren't playing and are sitting three feet apart, but this is a huge improvement over the music masks, bell covers, students joining us remotely, and six feet of distance from last year that required us to have short concerts upstairs in the Ballroom with no live audience. We certainly still have challenges due to COVID – even some of our smaller sections have only had everyone at rehearsal a few times over the semester. While this made rehearsing difficult sometimes, it demonstrates the seriousness with which these students have followed the UVM protocols, not wanting to create a situation that could have meant having to go back to some of last year's additional mitigation strategies.

About **Venture** the composer writes: “A venture is an undertaking involving uncertainty and the possibility of risk or danger. The music reflects this definition and has many of the qualities of film music.” Sean O’Loughlin has worked as an arranger/conductor with many artists including Adele, Itzhak Perlman, and Sarah McLachlan. The piece has a rather typical fast/slow/fast structure but is atypical in that many of the 4/4 measures are subdivided in an unusual 3+3+2 pattern that gives the music a distinctive lilt.

An American Elegy is, above all, an expression of hope. It was composed in memory of those who lost their lives at Columbine High School on April 20, 1999, and to honor the survivors. It is offered as a tribute to their great strength and courage in the face of a terrible tragedy. I hope the work can also serve as one reminder of how fragile and precious life is and how intimately connected we all are as human beings.

I was moved and honored by this commission invitation, and deeply inspired by the circumstances surrounding it. Rarely has a work revealed itself to me with such powerful speed and clarity. The first eight bars of the main melody came to me fully formed in a dream. Virtually every element of the work was discovered within the span of about two weeks. The remainder of my time was spent refining, developing, and orchestrating.

The work begins at the bottom of the ensemble's register and ascends gradually to a heartfelt cry of hope. The main theme that follows, stated by the horns, reveals a more lyrical, serene side of the piece. A second theme, based on a simple repeated harmonic pattern, suggests yet another, more poignant mood. These three moods - hope, serenity, and sadness - become intertwined throughout the work, defining its complex expressive character. A four-part canon builds to a climactic quotation of the Columbine *Alma Mater*. The music recedes, and an offstage trumpeter is heard, suggesting a celestial voice - a heavenly message. The full ensemble returns with a final, exalted statement of the main theme. The work received its premiere performance by the Columbine High School Band, Frank Ticheli, guest conductor, on April 23, 2000.

- Frank Ticheli

Shaped note singing is an early American tradition handed down from colonial times, and still thrives today thanks in part to the well-known book *The Sacred Harp* (songs from this book were featured in the 2003 film *Cold Mountain*.) The title **Echoes of the Hollow Square** refers to the seating arrangement used in shaped note singing: the four voice parts sit in a square that faces one another with an open space in the middle for the person who leads the song. Each movement of *Hollow Square* is based on the pieces from *The Sacred Harp*. To open the piece, *The Morning Trumpet*, written by Benjamin Franklin White in 1847, depicts a soldier trying to reconcile his faith with his military duty. *Hallelujah*, used in the second movement, was written in 1759 by Charles Wesley - the composer of over 5,000 hymns (including the well-known *Hark! the Herald Angels Sing*) and who, with his brother John, is credited with the founding of the Methodist faith. The final movement uses two tunes: *I'm Going Home* was written in 1911 by Seaborn Denson, and was used in *Cold Mountain*; *Warrenton*, written in 1759 by Robert Robinson, has a fiddle tune character that adds an infectious energy.

In the early 19th century, the leading composer of hymn tunes was Lowell Mason (1792-1872), whose main activities centered around Boston and New York City. Mason is known for pioneering the instruction of music on a regular basis in the Boston public schools in 1827 (interestingly, this was at least in part to counter the influence of shaped note singing, which he thought of as old fashioned). Mason composed or arranged over 1500 hymns, including well-known setting of *Joy to The World*, and *Nearer My God to Thee*, as well as *Olivet*, the tune on which composer David Holsinger based

On a Hymnsong of Lowell Mason.

Born in the slums and brothels of Buenos Aires in late 19th Century, tango is urban music - influenced by Spanish flamenco, African percussion, and a German accordion called the bandoneon. Tango became an international hit in 1921 when it was used in the movie "*Four Horseman of the Apocalypse*" starring Rudolph Valentino, one of the first Hollywood heartthrobs. The music was revolutionized by the Argentine musician Astor Piazzolla, who brought it from the dance floor to the concert hall with the introduction of more sophisticated harmonies and other compositional techniques. British composer

Adam Gorb's **A Little Tango Music** is a short sequence of melodies that attempt to capture the varied moods and colors of tango, though "spiced" with the occasional dissonant flair of the composer.

Because we haven't played in the Recital Hall or for a live audience in so long, we wanted to close tonight's concert with music that was, above all, fun to play and familiar to the audience. The piece that we chose, **Pirates of the Caribbean (Symphonic Suite)**, is a medley from the well-known 2003 film that includes *The Medallion Calls*, *The Black Pearl*, *To the Pirate Caves*, *One Last Shot* and *He's a Pirate*. The music for the first of the five *Pirates* movies was written by German composer Klaus Badelt, who has written music for many other films, including *Gladiator*, *Mission Impossible 2*, and *X-Men*.

- DTT

Tonight marks the final Band concert for four of our Music Education majors who will be student teaching in the Spring and will graduate in May – this is a very dedicated, talented, and caring group, and they will be missed!

Bailey Brown, clarinet, is a native of St. Albans who, despite playing in three ensembles most semesters, somehow found time to also complete a minor in Education for Cultural and Linguistic Diversity! Bailey won the UVM Orchestra Concerto Competition for Spring 2021.

Flutist **Keith Prescott** now lives in Middlebury, but came to UVM after growing up around Portland, Maine. Like Bailey, Keith has usually performed in three ensembles each semester – except for the one spent studying abroad in Scotland.

Rutland native **Cassandra Heleba** has not been one to limit herself to "only" the alto saxophone at UVM. Cassie learned bassoon well enough to play in the UVM Orchestra for two years and has played many different instruments as a long-time member of the UVM Percussion Ensemble.

Camille Stevens, trombone, is also from St. Albans. Camille has been a music theory tutor in the Music Department for several years and is currently a teaching assistant for Harmony and Form I. Camille spent last year as one of the many students who participated in Band remotely. She joined each rehearsal on-line and could hear the in-person group but had to turn her microphone off because of issues with internet lag, so we couldn't hear her. I have the utmost respect for the perseverance of the students who participated this way, since it must have been fairly ungratifying.

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

Alexa Dargie, '24, *Falmouth, ME*
Nicole Donahue, '22, *Acton, MA*
Caroline Farnan, '25, *Stillwater, NY*
Carissa Finnerty, '23, *Madison, NJ*
Beth Hartog, '23, *Hamden, CT*
Sydney Mcfarland, '24, *Cape Elizabeth, ME*
Keith Prescott, '22, *Middlebury*
Toni Nakatsugawa, '24, *Georgetown, MA*

Oboe

Sarah Pettineo, '25, *Hatboro, PA*

Clarinet

Isabel Birney, '22, *Chevy Chase, MD*
Bailey Brown, '22, *St. Albans*
Felicia Conneely-Nolan, '24, *Warwick, NY*
Morgan Fletcher, '25, *Germantown Hills, IL*
Max Gailey, '23, *South Portland, ME*
Philip Hampson, *South Burlington*
Catie Mank, '24, *Camp Hill, PA*
Jenna McCue, '22, *Suffield, CT*
Erin Watson, CE, *Williston*
Stephen Carlson, '22 (bass), *Shrewsbury, MA*
Luke Davis, '23 (bass), *Lexington, MA*
Hazel Dority, '24 (bass), *Fairfield*

Bassoon

Emilia Winquist, '24, *East Hampton, CT*

Saxophone

Elan Bell, '23, *Peru, NY*
Jaiden Capozzi, '25, *Marietta, NY*
Natalie Charron, '22, *Quechee*
Cassandra Heleba, '22, *Rutland*
Anna Lombardi, '25, *Concord, NH*
Annika Overvig, '25, *West St. Paul, MN*
Kelly Daigle, '25 (tenor), *Bradford*
Jake Ten Eyck, '22 (tenor), *Mansfield, MA*
Breydan Medbury, '23 (bari), *Old Saybrook, CT*

Trumpet

Victoria Bell, '25, *Huntington, NY*
Alec Benedict, '25, *Middlesex*
Abigail Cole, '25, *Hamden, CT*
Maddy Mitchko, '24, *Victor, NY*
Catie Segaloff, '23, *Harvard, MA*
Kate Tretter, '25, *Bowling Green, OH*

Horn

Benny Berkenkotter '23, *Hong Kong*
Kateri Grice, '24, *Dillsburg, PA*

Trombone

Mason Berry, '25, *Waterbury*
Irene Choi, '23, *Bar Harbor, ME*
Natalee Garen, '24, *Colchester*
Camille Stevens, '22, *St. Albans*

Percussion

Daniel Kelly, '24, *Medfield, MA*
Ryan LaCivita, '24, *Bridgewater, MA*
Olivia Peterson, '24, *Hanover, NH*

CE = Continuing Education