



The University *of* Vermont
School of the Arts
Program in Music

Friday, November 11, 2022, 7:30 p.m.
Music Building Recital Hall

UVM Concert Band

D. Thomas Toner, *conductor*

Fall Concert

Program

Jubilate (1978)

Robert Jager

Galop (1958)

Dmitri Shostakovich/Hunsberger

Courtly Airs and Dances (1995)

Ron Nelson

Intrada

Pavane (England)

Allemande (Germany)

Mother Earth (2003)

David Maslanka

Scène de Notre Dame (2022)

Quinn Mason

Arabian Dances (2009)

Brian Balmages

Please silence all electronic devices and refrain from the use of flash photography
during the performance. Thank you!

Program Notes

Jubilate was written in 1978 to mark the 40th anniversary of the All-Japan Band Association. The form of the piece is quite traditional: a bright, fast section (A) begins and ends the piece, while a slower section (B) provides contrast. The A features frequent switching between and among 2/4, 3/4, and 4/4 meters. This section has a micro-form that mirrors the macro-form of the piece: an animated opening section gives way to a contrasting calmer, slower theme stated by the clarinets that is quickly overwhelmed by a return of the energetic rhythms of the opening. The energy of the A is due in part to the way Jager distributes the thematic material – the seemingly ever-changing timbres don't allow the music an opportunity to settle down. The B begins with an arpeggio in the flutes that reveals a new compound meter of 6/8. A long melody in the clarinets leads to a melodic “blossoming,” as the clarinet melody is taken up by the flutes, oboe, and clarinets, while the saxophones have a beautiful countermelody based on the rhythmic motive of the melody. The return of the A is not as dense as the first presentation, with the melody presented by a solo trumpet and solo piccolo. The texture gradually becomes thicker as it leads to a coda that hints at the 6/8 meter of the B section.

Even in a seemingly innocuous and upbeat piece like **Galop**, from the satirical comic opera *Moscow, Cheremushky*, it is impossible to forget that the composer, like many Russians then and now, slept with a small suitcase underneath his bed, every night expecting that it might be the last night he spent in his home before being arrested.

Courtly Airs and Dances is a suite of dances that were popular in Europe during the Renaissance. Several of the dances use melodies from or are designed to emulate the style of 16th century French composer Claude Gervaise. The suite opens with a processional-like *Intrada* that is based on Gervaise's *Fanfare allemande*. The *Pavane* is a slow dance in two- or four-beats per measure, with this melody taken from Gervaise's 1555 work *Sixieme Livre de Dancieries*. The piece concludes with an *Allemande*, a moderately fast dance that originated in Germany (“*Allemande*” is the French word for “German”) and is also based on Gervaise's *Fanfare allemande*. -DTT

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.

- David Maslanka

After the 2019 Notre Dame cathedral fire, I began thinking deeply about the musical history of the building and how thousands of people have worshiped there. In **Scène de Notre Dame**, I depict this by utilizing organ-like textures and chant themes that symbolize what choirs could sing there. Overall, it's a portrait of the cathedral in all of its glory.

- Quinn Mason

The concept of traditional and contemporary sounds coexisting in a single work serves as the inspiration for **Arabian Dances**. There are three themes used throughout the work. The first is an original theme that serves as a unifying device throughout the piece, first heard in the woodwinds. The second is a traditional Arabic song entitled *Ala Dal'ona*. Originally a love song, recent settings include lyrics that reflect loss of homeland, desire for freedom, women's rights, etc. This theme is presented in a traditional version, with single woodwinds and Arabic percussion. The third theme, *Tafta Hindi*, is presented after an extended percussion interlude. This theme is an Arabic song about a busy marketplace where merchants are trying to sell fabric from India.

- Brian Balmages

Tonight marks the final Band concert for flutist **Nicole Donahue**, who is in her eighth semester in Band! Nicole is in the Accelerated Master's Program in Biomedical Engineering, works in the M-Sense Research Group, and is completing a thesis on muscle synergies.

D. Thomas Toner is a Professor in the Program in Music in the University of Vermont's new School of the Arts, 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 groups at the District level throughout Vermont, New Hampshire, and Massachusetts, as well as the Vermont All-State Band, Vermont All-State Orchestra, and the New Hampshire All-State Percussion Ensemble (four times). 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 presented recitals and masterclasses at the Inner Mongolian Arts College in Hohhot, China. He is a featured percussionist on numerous recordings by the vocal group Counterpoint, conducted by the late Robert DeCormier, the Vermont Symphony, the Vermont Contemporary Ensemble, and Trey Anastasio. Dr. Toner is an endorser of Grover Pro Percussion, Sabian cymbals, and Vic Firth.

Personnel

Flute

Libby Abbott, '25, *Proctorsville*
Carena Allen, '26, *Pittsburgh, PA*
Morgan Boothe, '24, *Novato, CA*
Siyang Chen, '23, *Beijing, CHINA*
Nicole Donahue, G, *Acton, MA*
Gretchen Swain, '26, *Assonet, MA*
Delaney Van Ostran, '26, *Granville, OH*

Oboe

Clara Shvets, '26, *Gorham, ME*

Clarinet

Aidan Berkoff, '26, *Philadelphia, PA*
Isabel Birney, '23, *Chevy Chase, MD*
Kyle Cairns, '26, *Wantage, NJ*
Maddie Leroux, '26, *Barre, MA*
Jake McCann-Tiede, '26, *Franklin, MA*
Jana Noble, '26, *Denver, CO*
Quinn Smida, '26, *Monticello, MN*
Pavan Yep, '26, *Simi Valley, CA*
Ally Long (bass), '26, *Plymouth, MA*

Saxophone

Andrea Bateman, '23, *Rutland, MA*
Jaiden Capozzi, '25, *Marietta, NY*
Juliana Earle, '25, *Marstons Mills, MA*
Stella La Vallee, '25, *Canterbury, NH*
Anna Lombardi, '25, *Concord, NH*
Delaney Miller, '25, *Pembroke, MA*
Jordyn Southworth, '23, *Laconia, NH*
Lauren Walden, '25, *Mays Landing, NJ*
Kelly Daigle (tenor), '25, *Bradford*
Breydan Medbury (bari), '23, *Old Saybrook, CT*

Trumpet

Jonathan Cohen, '26, *Plainville, MA*
Henry Kenyon, '24 (CC), *St. Albans*
Katherine Loalbo, '23, *Coventry, CT*
Maddy Mitchko, '24, *Victor, NY*
Mark Russo, '23, *Sag Harbor, NY*
Catie Segaloff, '23, *Harvard, MA*
Aiden Tischer, '26, *Bethany, CT*
Kate Tretter, '25, *Bowling Green, OH*

Horn

Benny Berkenkotter '23, *HONG KONG*
Leo Chapman, '26, *Camp Hill, PA*
Kateri Grice, '24, *Dillsburg, PA*
Paige Jarocki, '26, *Freehold, NJ*
Will Sheldon, '26, *Guilford, CT*

Trombone

Shan Baker, '24, *Phoenixville, PA*
Abby Durand, '26, *Stoughton, MA*
Riley Ergin, '26, *Windham, NH*
Caitlin Maloney, '25, *Westford, MA*
Ben Yurek, '26, *Morris Plains, NJ*

Tuba

Tessa Sedlar, '26, *Burke, VA*

Percussion

Arianna Belfield, G, *Jericho*
Daniel Kelly, '24, *Medfield, MA*
Autumn Morgan, '26, *Boxford, MA*
Michael O'Leary, '23, *Medfield, MA*
Olivia Peterson, '24, *Hanover, NH*
Anna Willis, '26, *So. Burlington*

CC = Champlain College
G = Graduate College