



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

Friday, November 10, 2023, 7:30 p.m.
Music Building Recital Hall

UVM Concert Band

D. Thomas Toner, *conductor*

Fall Concert

Program

Ignition (2011)

Todd Stalter

Rikudim (1985)

Jan van der Roost

Andante moderato

Allegretto con eleganza – Allegro con moto

Andante con dolcezza

Con moto e follemento

Easter Monday on the White House Lawn (1911)

John Philip Sousa

Russian Christmas Music (1944)

Alfred Reed

Arabesque (2008)

Sam Hazo

Howl's Moving Castle Fantasy (2004)

Joe Hisaishi

Opening Song – Merry-Go-Round of Life

The Merry Light Cavalrymen

Cleaning House

To Star Lake

Sophie's Castle

Promise of the World

Merry-Go-Round of Life (reprise)

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

Program Notes

Ignition is a blindingly fast, raucously energetic concert opener that derives its title from the consecutive rising three-note cells that are the building blocks for almost the entire work. However, the energy unleashed in the music and the imagery of the title serve both as a metaphor for the "spark" of creativity, and as a "celebration in sound" for those who find and follow their own true life's passion and pass it along to others, "igniting" the flame for another generation. It was written for the Atlanta Youth Wind Symphony and their conductor, Scott Stewart, who have been steadfast supporters of my compositions, as a musical "Thank you!" from a grateful composer. - Todd Stalter

Rikudim is a four-movement piece based on the composer's interpretation of Israeli folk dances, creating original work based on the melodic and rhythmic structures of that music. The dances contain characteristic Middle Eastern scales and intervals, and the inner movements utilize the asymmetric or additive rhythmic style common to the region.

Easter egg-rolling in Washington, D.C. began in 1816 while James Madison was President. In 1880, Congress banned egg-rolling on the Capitol grounds due to concern over damage being done to the grounds, so President Rutherford B. Hayes invited children to continue the activity on the White House lawn. Music during the egg-roll was introduced by President Benjamin Harrison in 1889, with the United States Marine Band performing under Sousa's direction. Sousa wrote **Easter Monday on the White House Lawn** in 1911, after he had left the Marine Band, as part of a suite he called "Tales of a Traveler". The music is upbeat and lively and with a hint of ragtime, a very popular style at the time. This piece is now a permanent part of the music played at the ceremony every Easter Monday by the Marine Band.

Russian Christmas Music is a musical impression of Old Russia in the joyous Christmas season. It combines elements of some of the oldest known music, Znamenny chant of the Eastern Orthodox Church, with a traditional Russian Christmas tune ("Carol of the Little Russian Children") with the composer's original music based on Russian folk songs. While written as a continuous movement, the composer indicated four distinct sections: Children's Carol, Antiphonal Chant, Village Song, and Cathedral Chorus. In addition to an emphasis on low instruments and low register, Reed employs two other characteristics of Russian music: the use of bells - here literally by the chimes and the glockenspiel - and the use of thin and thick textures to create a sonic equivalent of the textures of a mosaic. Reed was a young Army staff arranger in 1944 when he received the assignment to write "the Russian piece" that would be performed at a holiday concert to celebrate the music of each of the Allies. In just two weeks he created one of the masterpieces of the wind band literature. -DTT

Arabesque, written for the 2008 Indiana All-State Band, is based in the mystical sounds of Middle Eastern music and is in three parts: *Taqasim*, *dabka*, and chorale. The opening cadenza, although written out, is meant to sound like the improvised *taqasim* of Arabic music. While there are some similarities to jazz, a *taqasim* has very little change in the chordal accompaniment. The second section, *dabka*, is a traditional line dance performed at celebrations, most often at weddings. Its drum beat, played by a dumbek, is infectious in its ability to capture the toe-tapping attention of the listener. The final section, the chorale, is a recapitulation of previous mystical themes in the composition, interwoven with a grandeur of a sparkling ending.

Both sets of my grandparents immigrated to the United States from the Middle East. Sometimes in composition, the song comes from the heart, sometimes from the mind, and sometimes (as in this case) it's in your blood. The Indiana Bandmasters Association asked for a piece that was unique. I had not heard many full-out Arabic pieces for wind orchestra, and I knew of this culture's deep and rich musical properties, so I figured that one might as well come from me. (Plus, my mom asked if I was ever going to write one.)

- Sam Hazo

The 2004 animated fantasy movie **Howl's Moving Castle** is one of the most successful films in Japanese film history. The movie is set in a fictional kingdom where both magic and technology are prevalent and tells the story of Sophie, a young hat-maker who is turned into an old woman by a witch. While she tries to break the curse, Sophie is lead to the castle of a wizard named Howl and begins a complicated adventure that is centered on a war between two kingdoms.

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*
Kelsey Crow, '27, *Jacksonville, FL*
Cameo Delia, '26, *Middlebury*
Trinity Fang, '26, *Wadsworth, IL*
Rachel Fisk, '27, *Maynard, MA*
Jacob Fleming, '27, *Spring Grove, PA*
Sophia McGinty, '27, *Henniker, NH*
Hannah Rubin, '27, *Chevy Chase, MD*
Sarah Tammariello, '26, *Owego, NY*
Jessica Zaffuts, '27, *Great Falls, VA*

Oboe

Clara Shvets, '26, *Gorham, ME*

Clarinet

Aidan Berkoff, '26, *Philadelphia, PA*
Kyle Cairns, '26, *Wantage, NJ*
Jana Noble, '26, *Denver, CO*
Quinn Smida, '26, *Monticello, MN*
Megan Solleder, '27, *Milton*
Rachel Stafford, '27, *Stowe*
Mia Twarog, '26, *Hinesburg*
Cole Wright, '25, *Halifax, MA*
Pavan Yep, '26, *Simi Valley, CA*
Ally Long (bass), '26, *Plymouth, MA*

Saxophone

Juliana Earle, '25, *Marstons Mills, MA*
Anna Lombardi, '25, *Concord, NH*
Maddie Massad, '27, *New Durham, NH*
Jed Wright, '25, *Belmont, MA*
Claire Wrona, '27, *Syracuse, NY*
Kelly Daigle (tenor), '25, *Bradford*

Trumpet

Isaac Hoffman, '27, *Natick, MA*
Maddy Mitchko, '24, *Victor, NY*
Nina Petrou, '27, *Nyack, NY*
Simon Rae, '27, *Brattleboro*
Nick Sears, '24, *Marblehead, MA*
Aiden Tischer, '26, *Bethany, CT*

Horn

Matisse Arnone, '27, *Iowa City, IA*
Isaac Damon, '26, *Gill, MA*
Cassie Lopes, '27, *Hanover, MA*

Trombone

Molly Caffry, '27, *Waitsfield*
River Craciun, '27, *Wellesley, MA*
Abby Durand, '26, *Stoughton, MA*
Riley Ergin, '26, *Windham, NH*
Teddy Fellows, '27, *Scarborough, ME*
Kenna Lund, '25, *Stowe*
Caitlin Maloney, '25, *Westford, MA*
Sara Varano, '26, *Ramstein, GERMANY*

Tuba

Tessa Sedlar, '26, *Burke, VA*

Percussion

Kate Burton, '27, *Madison, CT*
Daniel Kelly, '24, *Medfield, MA*
Olivia Peterson, '24, *Hanover, NH*
Dylan Reich, '27, *Montpelier*
Anna Willis, '26, *So. Burlington*