



School of the Arts
Program in Music

Friday, November 15, 2024, 7:30 p.m.
Music Building Recital Hall

UVM Concert Band

D. Thomas Toner, *conductor*

Fall Concert

Program

Contraption (2018)

Adrian B. Sims

Chorale and Toccata (1966)

Robert Jager

Mt. Everest (2010)

Rossano Galante

The Witch and the Saint (2004)

Steven Reineke

Symphonic Dance No. 1 (2024)

Carol Brittin Chambers

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

Program Notes

Adrian B. Sims is one of the leading young African-American composers of band music. About this piece he writes:

Contraption is a relentless work with infectious rhythmic and melodic material. The music begins with a simple invigorating ostinato in the clarinets and alto saxes, which leads to a succession of themes that are developed throughout the composition. Each melodic motif is a unique structure and character, like the different parts of a contraption.

The two movements of **Chorale and Toccata** are unified by the theme that is first presented by the clarinet section. Basically modal, the Chorale theme is transformed slightly as it moves from section to section and finally rises to a peak with the full band. The movement concludes with the clarinet section restating the Chorale theme. The Toccata, in contrast, combines modal themes and quartal harmonies (built on the interval of a fourth rather than a third) into a lively showpiece.

– Robert Jager

Rossano Galante grew up in Buffalo, NY and was a trumpet major at SUNY-Buffalo when he won a position in the University of Southern California's film scoring program. He has since composed and arranged for over fifty films including *The Mummy*, *Avengers: Age of Ultron*, *Live Free or Die Hard*, and *Tuesdays with Morrie*. Despite being active in Hollywood, Galante has found time to write nearly sixty pieces for concert band, most of which have a film music sound. He describes **Mt. Everest** as being "comprised of robust brass melodies, sweeping woodwind lines, and rhythmic ostinati. This composition captures the epic grandeur and beauty of Everest, the highest mountain on Earth."

The Witch and the Saint, based on the novel "*Die Hexe und die Heilege*" by Ulrike Schweikert, is a programmatic tone poem for symphonic band and is constructed of five distinct sections. The opening section depicts the birth of twin sisters born in 1588 in Ellwangen, Germany. In those times, the birth of twins was considered a bad omen and as the sisters grew up, it became clear that they had the gift of second sight and could predict future events. The thematic material representing both sisters is first introduced in this section along with a medieval, Gregorian chant-type motif. The next section, in 5/4 meter but unevenly grouped as 3+3+2+2, is the development of Sibylla's theme. This sister led a horrible life, and her gift was looked down upon. Many townspeople feared Sibylla and considered her to be a witch. After a brief transition to a slow tempo in 3/4 meter, the third section states the theme representing the other sister, Helena. This sister was sent away to a

convent when she was a child. While at the convent, Helena becomes revered as a saint because of her visions. The fourth section is fast and turbulent and represents the struggles both sisters had in their lives. Eventually, Sibylla is imprisoned and Helena returns to the town to save her sister. The final section depicts the return of Helena and the rescue of her sister, Sibylla. As they are trying to escape, the sisters are captured once again and this time, for fear of being burnt at the stake, the saint, Helena, drinks poison. She dies in her sister's arms and Sibylla, the witch, rides off in sorrow.

- Steven Reineke

I absolutely love writing dance music! **Symphonic Dance No. 1** is what I would call an Americana dance "of instruments" (as opposed to people or particular groups). In other words, the two main dance melodies in this piece (Measure 7 and Measure 30), as well as the opening rhythmic figure, are passed around continuously between various timbres of instruments, with differing combinations, treatments, and moods. Sometimes the dance is between only a few solo voices and sounds a bit mysterious, while other moments call for an entirely different group taking the melodic lead and counter-lines, creating an almost comical effect. No doubt, there are times when everyone joins the party, combining a fusion of elements and styles such as classical, jazz, latin, and even rock. During my entire life and musical career, I have been tremendously affected by two other American composers, Aaron Copland and Leonard Bernstein. I feel certain that their influences have always shaped my writing in general and most definitely contributed on some level to the creation of this particular work.

- Carol Brittin Chambers

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*
Trinity Fang, '26, *Wadsworth, IL*
Jacob Fleming, '27, *Spring Grove, PA*
Delaney Micalizzi, '26, *So. Hempstead, NY*
Jessica Zaffuts, '27, *Great Falls, VA*

Clarinet

Aidan Berkoff, '26, *Philadelphia, PA*
Sara Bryan, '26, *Franklin, MA*
Kyle Cairns, '26, *Wantage, NJ*
Cyrus Nichols, '28, *Middleton, WI*
Jana Noble, '26, *Denver, CO*
Sarah Page, '27, *Upton, MA*
Quinn Smida, '26, *Monticello, MN*
Megan Solleder, '27, *Milton*
Isabelle Wightman, '28, *Barre*
Cole Wright, '25, *Halifax, MA*
Pavan Yep, '26, *Simi Valley, CA*
Jared Carnesale (bass), '27, *Colchester*
Victoria Kehlet (bass), '28, *Carmel, IN*
Ally Long (bass), '26, *Plymouth, MA*
Tran Vu (bass), '28, *Burlington*

Bassoon

Joe Darling, '28, *Bristol*
Brendan Delaney, '28, *Burlington*

Saxophone

Lexi Briggs, '27, *East Aurora, NY*
Juliana Earle, '25, *Marstons Mills, MA*
Eve Neider, '27, *So. Burlington*
Claire Wrona, '27, *Syracuse, NY*
Sadie Lahiri (tenor), '28, *Williston*
Jake Perdue (tenor), '27, *Brookline, MA*
Boaz Gluck (bari), '28, *Syosset, NY*
Evan Zhang (bari), '27, *Acton, MA*

Trumpet

Devon Ellicock, '28, *Burlington*
Jacob Elliott, '28, *Mason, MI*
Chayton Gierzinski, '28, *Montpelier*
Simon Rae, '27, *Brattleboro*
Kasey Ryder, '27, *Bridgewater, MA*
Lily Sullivan, '28, *Sudbury, MA*

Horn

Isaac Damon, '26, *Gill, MA*
Julia Degroot, '27, *Victor, NY*
Cassie Lopes, '27, *Hanover, MA*

Trombone

Teddy Fellows, '27, *Scarborough, ME*
Nicholas Hoff, '27, *Lowell, MA*
Sara Varano, '26, *Ramstein, GERMANY*

Euphonium

Tristan Stute, '26, *Rutland*

Tuba

Fergus Kragenbring, '27, *Minneapolis, MN*

Percussion

Julian De Castro, '26, *West Chester, PA*
Mason Galway, '28, *Freeport, ME*
Rhys Olson, '28, *Silver Spring, MD*
Dylan Reich, '27, *Montpelier*
Lula Solomon Rohr, '28, *Maynard, MA*
Anna Willis, '26, *So. Burlington*