



The University of Vermont  
School of the Arts  
Program in Music

Friday, April 14, 2023, 7:30 p.m.  
Music Building Recital Hall

**UVM Concert Band**

D. Thomas Toner, *conductor*

# Spring Concert

## Program

Fiat Lux (2021)

Randall D. Standridge

Time Shift (2012)

Bill Calhoun

Isabel Birney, '22, G '23, student conductor

The Redwoods (1998)

Rossano Galante

Lauda (2007)

Timothy Miles

Rest (2010)

Frank Ticheli

Festivo (1968)

Vaclav Nelhybel

Abram's Pursuit (1997)

David R. Holsinger

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

## Program Notes

**Fiat Lux (“Let there be light”)** is a work that celebrates enlightenment, friendship, and positivity. The work is scored in the keys of C Major and G Major, which add to the overall brightness of its sound (you may or may not be aware that every key has a very particular character, but I digress). The compound meter and percussion scoring lend it a slightly cinematic quality that is true to my aesthetic as a composer and to the intent of the work. It is intended that the listener and performer experience exuberant joy and hope for a brighter tomorrow. I hope you enjoy the work. Let there be light. Peace, Love, and Music. - Randall Standridge

As the title implies, **Time Shift** uses mixed meter throughout, including 3:2 polyrhythms. A fast-paced introduction started by the bells builds in intensity as various instruments are added, eventually culminating in the main theme heard by the full ensemble. A slower, contrasting middle section explores various textures and keys before returning to the faster theme and texture of the opening. - DTT

**The Redwoods**, inspired by the beauty, power and majesty of the Redwood (the most remarkable of trees), begins with a heroic trumpet melody accompanied by woodwind arpeggios, punctuated by brass rhythms. After the main theme has undergone variations in orchestration, a new section follows, with the upper woodwinds playing a second, delicately stated theme reminiscent of a music box. The main theme returns but is heard with a change of instrumentation and accompaniment. After the final thematic statement, a brass fanfare brings us to the end of the piece. - Rossano Galante

**Lauda** is modeled after Italian vernacular sacred songs of the Renaissance. In **Lauda**, the vernacular is represented by the driving sixteenth note hi-hat figure of the opening, the chord progressions, bass line, and other elements reminiscent of pop music. The sacred is represented by the arch-like, ABBA form, and the key structure, which transforms the g minor opening material into G Major at the end. The composer also uses small rhythmic motives to weave a thicker texture, reducing the texture in the middle when the motives are heard played by soloists. - DTT

**Rest** is a concert band adaptation of my choral work, *There Will Be Rest*. In making this version, I preserved almost everything from the original: the harmony, dynamics, even the original registration. I also endeavored to carefully preserve the fragile beauty and quiet dignity suggested by Sara Teasdale’s words. With the removal of the text, I felt free to enhance the music, most strikingly in the form of a sustained climactic statement of the main theme. This allows the band version to transcend the expressive boundaries of a straight note-for-note setting of the original. Thus, both versions are intimately tied and yet independent from one another, each possessing its own strengths and unique traits. - Frank Ticheli

In **Festivo**, Vaclav Nelhybel uses the woodwinds and brass instruments in a dramatic dialogue, with percussion supporting each side. The contrasting middle section slowly builds from flutes and bells to the entire ensemble. Nelhybel, born in Czechoslovakia in 1919, was one of the first "serious" composers for whom wind band music was their primary interest.

**Abram’s Pursuit** depicts the Biblical story of Abram (also known as Abraham) who, with a small army, went in pursuit of (and defeated) a much larger force that had kidnapped his son Lot. After the initial fanfare section, flutes present the theme of the piece in 3/4 time. That theme is used throughout the piece but is adapted to fit into both 4/4 and 5/4 meters. - DTT

Tonight marks the final Band concert for **nine** of our students who will graduate in May – in addition to Concert Band, many of them have participated in other ensembles, especially the UVM Pep Band, so they will be missed greatly by the entire UVM music community!

**Lillian Ciocci**, bass clarinet, is a Psychological Studies major in the College of Arts and Sciences who joined Band for her final semester.

Alto saxophonist **Andrea Bateman** is an Animal Science major in the College of Agriculture and Life Sciences. **Michael O’Leary**, percussion, is a Sociology major and Music minor, trumpeter **Mark Russo** is a History major, and **Jordyn Southworth**, also an alto saxophonist, is a Film and Television major and Music minor, all three in the College of Arts and Sciences. Andrea, Michael, Mark, and Jordyn have each played in Band for the past two semesters.

Also from the College of Arts and Sciences, **Siyang Chen** is a Music Technology and Business major who has played flute in Band for three semesters.

**Benny Berkenkotter**, horn, is an Environmental Sciences major in the Rubenstein School of Environment and Natural Resources who has played in Band for six semesters.

Trumpeter **Catie Segaloff**, who has played in Band for seven semesters, is an English major and Music minor in the College of Arts and Sciences.

Finally, **Isabel Birney**, clarinet and our student conductor, is a Master’s degree student in History, having finished both a history degree in the College of Arts and Sciences and a Music Education degree in the College of Education and Social Services. Over her five years at UVM Isabel played in Concert Band in nine of her ten semesters – missing only the semester of her student teaching when students are not supposed to even be in ensembles!

**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*  
Siyang Chen, '23, *Beijing, CHINA*  
Nox Giordano, '26, *Westtown, NY*  
Ainsley Puc, '26, *Manlius, NY*  
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, '22, G '23, *Chevy Chase, MD*  
Kyle Cairns, '26, *Wantage, NJ*  
Jana Noble, '26, *Denver, CO*  
Quinn Smida, '26, *Monticello, MN*  
Mia Twarog, '26, *Hinesburg*  
Cole Wright, '25, *Halifax, MA*  
Pavan Yep, '26, *Simi Valley, CA*  
Lillian Ciocci (bass), '23, *Duxbury, MA*  
Ally Long (bass), '26, *Plymouth, MA*

### Saxophone

Andrea Bateman, '23, *Rutland, MA*  
Elan Bell, '23, *Peru, NY*  
Juliana Earle, '25, *Marstons Mills, MA*  
Anna Lombardi, '25, *Concord, NH*  
Hannah Ryan, '24, *West Sand Lake, NY*  
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*  
Katherine Loalbo, '23, *Coventry, CT*  
Maddy Mitchko, '24, *Victor, NY*  
Avery Redfern, '26, *Fayetteville, AR*  
Mark Russo, '23, *Sag Harbor, NY*  
Nick Sears, '24, *Marblehead, MA*  
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*  
Paige Jarocki, '26, *Freehold, NJ*  
Henry Motes, '26, *Denver, CO*

### Trombone

Riley Ergin, '26, *Windham, NH*  
Kenna Lund, '25, *Stowe*  
Sara Varano, '26, *Ramstein, GERMANY*  
Ben Yurek, '26, *Morris Plains, NJ*

### Tuba

Ariel Schuck, '26, *Wausau, WI*  
Tessa Sedlar, '26, *Burke, VA*

### Percussion

Alexa Butera, '25, *Massapequa, NY*  
Daniel Kelly, '24, *Medfield, MA*  
Autumn Morgan, '26, *Boxford, MA*  
Michael O'Leary, '23, *Medfield, MA*  
Anna Willis, '26, *So. Burlington*