



School of the Arts  
Program in Music

Friday, April 11, 2025, 7:30 p.m.  
Music Building Recital Hall

## UVM Concert Band

D. Thomas Toner, *conductor*

# Spring Concert

### Program

Energetikos (2009)

Gary P. Gilroy

Rondo Festivo (2008)

Joseph Compello

Suite from Carmina Burana (1936)

Carl Orff/Krance

*O Fortuna, velut Luna* (O Fortune, variable as the moon)

*Fortuna plango vulnera* (I lament Fortune's blows)

*Ecce gratum* (Behold the spring)

*Ego sum abbas* (I am the Abbot)

*In taberna quando sumus* (When we are in the tavern)

*Ave formosissima* (Hail to thee, most beautiful)

*Fortuna Imperatrix Mundi* (Fortune, Empress of the World)

Sòlas Ané (2006)

Samuel R. Hazo

Riptides (2020)

Katahj Copley

Duel of the Fates (1999)  
from "The Phantom Menace"

John Williams/Lavender

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

## Program Notes

**Energetikos** is a wildly energetic and rhythmic piece for concert band. The title of the work comes from the Greek word that means "to be active." The piece begins with percussion alone presenting an interesting metric shift that puts the piece into overdrive. Muted trumpets enter with a short accompanimental motif that is used throughout much of the work. The marimba is used to bridge the various sections of the work together with ostinati that fade in and out of the textures. A lyric middle section offers some relief to the intense beginning and end of the work. - Gary Gilroy

As the title indicates, **Rondo Festivo** is carefree and joyous. The composer creates an unusual rhythmic feel by writing much of the piece in 5/4 meter but using additive rhythmic grouping of 3+3+2+2 to create a "lopsided" 4/4 rhythm.

The 13<sup>th</sup> Century Wheel of Fortune is the basis for Carl Orff's **Carmina Burana**, a collection of 25 songs for voices, orchestra, and dancers. Orff's text, in Medieval Latin and German, was taken from the writings of goliards: wandering monks who combined religious belief with secular pleasures such as gambling and drinking. A collection of writings was published in 1847 and speak to the beauty of life and the glory of spring.

*O Fortune, variable as the moon* and *I lament Fortune's blows*, the first two pieces, deal with the capricious nature of fortune. *Behold the spring* is in three parts, with each part faster than the previous. In *I am the Abbott*, a solo singer proclaims himself the spiritual leader of a congregation we meet in the next movement, *When we are in the tavern*, which reflects the goliards interest in gambling and drinking. *Hail, most beautiful one*, a series of three measure phrases, leads directly into *Fortune, Empress of the World*, a return to the theme of the cruelty of Fate and an expansion of the first movement.

The theme from the *O Fortuna* movement is one of the most popular and well-known in all of music because of its extensive use in a wide variety of popular media including movies (*The Hunt for Red October* and *Paul Blart: Mall Cop*), television shows (episodes of *Friends* and *American Dad* along with ads for Gatorade and Old Spice), sports (by the New England Patriots, Pittsburgh Pirates, Southampton Football Club, and UFC fighter Nate "The Great" Marquardt), and as entrance music for Ozzy Osbourne, Snoop Dogg, Black Eyed Peas, Michael Jackson, and the WWE fighter The Undertaker.

**Sòlas Ané** was commissioned by Margene Pappas, Director of Bands at Oswego (IL) High School as a gift to her band when she retired. While all the themes in the piece are original, though they are presented in a Celtic style because of Margene's Irish heritage. 'Sòlas' and 'Ané' are Gaelic words that mean 'joy' and 'yesterday.' The name was given in honor of the joy Margene Papas found with her students each day of her 37 years of teaching. - Sam Hazo

Recently, I realized how fearsome the Ocean can be and how little we know about it. I began composing **Riptides** to reflect my exploration of the Ocean. The piece begins with a call to the sea and develops into its melody, which is surrounded by a scheme of danger. The piece is built on eccentric sounds such as the conch shell horn, ocean drums, and using a superball on the timpani. Elements such as dissonance and glissando techniques are used, differing from any other piece I have written thus far. Riptides takes a voyage to the deepest parts of the unknown - of the unfamiliar. - Katahji Copley

What heard throughout the Star Wars prequel trilogy, **Duel of the Fates** is probably best known for its debut: the famous lightsaber duel at the end of "Phantom Menace". The theme has come to represent all the music from the prequel movies and has been used in other popular media as well.

Tonight marks the final Band concert for **six** of our students who will graduate in May:

**Delaney Micalizzi**, flute, is a Music Technology and Business major who joined Band for her final last year at UVM but has also sung in Concert Choir.

Alto saxophonist **Lauren Walden** is a Political Science major who has played in Band for three semesters.

**Caitlin Maloney** is a Biological Sciences major and music minor who has played trombone in Band for four semesters.

**Sara Varano**, trombone, is a double major in Global Studies and Health & Society as well as a Spanish minor who has played in Band for five semesters.

**Libby Abbott**, flute, is a Natural Resource student in the Rubenstein School of Environment and Natural Resources; **Juliana Earle**, alto saxophone, is a music minor and an Animal Science major in the College of Agriculture and Life Sciences. Both Libby and Juliana have played in Concert Band in seven of their eight semesters at UVM!

**D. Thomas Toner** is a Professor in the Program in Music, where he teaches percussion and conducts the Concert Band, Percussion Ensemble, and Vermont Wind Ensemble. Dr. Toner was awarded the Doctor of Musical Arts degree and Performer's Certificate from the Eastman School of Music, a Master of Music and Artist Diploma from the Yale School of Music, and a Bachelor of Music from the University of Massachusetts/Amherst. An active guest conductor, he has conducted groups throughout New England, including the Vermont All-State Band, Vermont All-State Orchestra, and the New Hampshire All-State Percussion Ensemble. 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, with a native troupe in a torrential lightning storm in Ghana, West Africa, and with the percussion ensemble of the Inner Mongolian Arts College in China. 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 is a featured percussionist on numerous recordings by the vocal group Counterpoint, conducted by the late Robert DeCormier, the Vermont Symphony, 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*  
Elias Galligan, '27, *Tate, GA*  
Grant Matthews, '25, *Syracuse, NY*  
Sophia McGinty, '27, *Henniker, NH*  
Delaney Micalizzi, '25, *So. Hempstead, NY*  
Ava Morrill, '28, *Richmond*  
Cassie Tibbetts, '28, *Wilmington, MA*  
Jessica Zaffuts, '27, *Great Falls, VA*

### Clarinet

Sara Bryan, '26, *Franklin, MA*  
Kyle Cairns, '26, *Wantage, NJ*  
Mackenzie Holk, '28, *Hampton, NJ*  
Lincoln McHam, '27, *Jamaica Plain, MA*  
Kurt Moore, '28, *Underhill*  
Cyrus Nichols, '28, *Middleton, WI*  
Quinn Smida, '26, *Monticello, MN*  
Jared Carnesale (bass), '27, *Colchester*  
Victoria Kehlet (bass), '28, *Carmel, IN*  
Ally Long (bass), '26, *Plymouth, MA*  
Tran Vu (bass), '28, *Burlington*

### Bassoon

Brendan Delaney, '28, *Burlington*

### Saxophone

Casey Bolotin, '26, *Yorktown Heights, NY*  
Lexi Briggs, '27, *East Aurora, NY*  
Juliana Earle, '25, *Marstons Mills, MA*  
Andrea Georges, '27, *Hampton, NH*  
Maddie Massad, '27, *New Durham, NH*  
Lily Niemi-Moskowitz, '28, *Colchester*  
Lauren Walden, '25, *Mays Landing, NJ*  
Keira Weldon, '28, *Holden, MA*  
Caroline Kleven (tenor), '27, *Onalaska, WI*  
Sadie Lahiri (tenor), '28, *Williston*  
Boaz Gluck (bari), '28, *Syosset, NY*  
Evan Zhang (bari), '27, *Acton, MA*

### Trumpet

Devon Ellicock, '28, *Burlington*  
Jacob Elliott, '28, *Mason, MI*  
Jack Kelley, '28, *Barre*  
Riley Kuester, '28 CC, *Granby, CT*  
Nina Petrou, '27, *Nyack, NY*  
Simon Rae, '27, *Brattleboro*  
Evan Ruegg, '28, *Medford, NJ*  
Emily Sullivan, '27 SMC, *Woburn, MA*  
Lily Sullivan, '28, *Sudbury, MA*

### Horn

Juliette Chant, '27 SMC, *Essex Jct.*  
Leo Chapman, '26, *Camp Hill, PA*  
Julia Degroot, '27, *Victor, NY*  
Cassie Lopes, '27, *Hanover, MA*

### Trombone

Molly Caffry, '27, *Waitsfield*  
Nicholas Hoff, '27, *Lowell, MA*  
Caitlin Maloney, '25, *Westford, MA*  
Sara Varano, '25, *Ramstein, GERMANY*

### Euphonium

Emilia Foster, '26, *Jericho*  
Richard Kent, '28, *Norfolk, MA*  
Tristan Stute, '26, *Rutland*

### Tuba

Carter Whitman, '28, *Richmond*  
Fergus Kragenbring, '27, *Minneapolis, MN*

### Percussion

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

CC = Champlain College  
SMC = St. Michael's College