



The University of Vermont  
Department of Music

Sunday, April 10, 2022, 3:00 p.m.  
Music Building Recital Hall

## Vermont Wind Ensemble

D. Thomas Toner, *conductor*

# Spring Concert

### Program

Cenotaph – Fanfare for Band (1992)	Jack Stamp
<i>El Camino Real</i> (1985)	Alfred Reed
Danza Barbarica (1987)	David A. Myers
Journey Through Orion (2006)	Julie Giroux
Old Churches (2000)	Michael Colgrass
Variations on a Korean Folksong (1965)	John Barnes Chance

Please turn off and stow all electronic devices upon entering the concert hall. Thank you!

## Program Notes

A **Cenotaph** is a "statue or monument to a person not buried there." The Lincoln Memorial and Washington Monument are familiar examples of cenotaphs. This fanfare connotes a breathtaking structure such as one of these cenotaphs. After the explosive percussion introduction, the work begins with a five-part fugue. An *accelerando* leads to a layering of ostinati including a 7/8 hemiola in the woodwinds. The fugue subject returns in augmentation and is harmonized in chorale style. – J. Stamp

**El Camino Real** (literally "The Royal Road") was commissioned by, and is dedicated to, the 581st Air Force Band and its Commander, Lt. Col. Ray E. Toler. The music is based on a series of chord progressions common to countless generations of Spanish flamenco guitarists, whose fiery style and brilliant playing have captivated millions of music lovers throughout the world. These progressions and the resulting key relationships have become practically synonymous with what we feel to be the true Spanish idiom. Together with the folk melodies they have underscored, in part derived by a procedure known to musicians as the "melodizing of harmony," they have created a vast body of what most people would consider authentic Spanish music.

The first section of the music is based upon the dance form known as the *Jota* (featuring the dancer playing castanets), while the second, contrasting section is derived from the *Fandango*, but here altered considerably in both time and tempo from its usual form. The most significant alteration is the use of additive time signatures (7/8 grouped 3+2+2, 8/8 grouped 3+2+3, and 5/8 grouped 3+2), rather than the standard 3/4 (grouped 2+2+2) or the original 6/8 (grouped 3+3). This asymmetry makes the music of this section much less rhythmically predictable. Overall, the music follows a traditional pattern of fast-slow-fast.

**Danza Barbarica** was written for, and is dedicated to, the UVM Concert Band and its conductor, D. Thomas Toner. For its first performance, the composer wrote:

**Danza Barbarica** is the result of nine months of experimentation with tonal colors and instrumental textures. The piece develops from a moderately fast opening to an extremely swift and lively dance section. This section is interrupted by a slow tempo with alternating measures of 2/4 and 3/4 meter based on previous rhythmic and melodic themes. This leads into a lively development section. The work closes with a recapitulation of the dance theme.

David A. Myers has written many pieces for band, including those published by Cimarron Music, and Boosey and Hawkes. Mr. Myers holds both the bachelor and master's degrees in Education from UVM, where he was a member of the UVM Concert Band and, after graduation, the Vermont Wind Ensemble. Now retired, he was the long-time Instrumental Music Instructor at Shelburne Community School, and Bandmaster/Commander of the 40th Army Band of the Vermont National Guard. - DTT

**Journey Through Orion** was commissioned by the Association of Concert Bands and was premiered at their 2006 convention in Williamsport, Pennsylvania, Col. Arnald D. Gabriel, conductor. The Hubble Space Telescope has recorded over 100,000 images in the past eight years from its position 380 miles above the Earth's surface. Photographs from the Orion Molecular Cloud Complex simply put are out of this world. Pictures of the Great Orion Nebula, Barnard's Loop, M78, M43, the Molecular Clouds 1 & 2 and The Horsehead Nebula never cease to capture my imagination. I

have journeyed there many times in my mind, so I decided to sketch that journey with notes. Travel with the music 1,500 light years away into the constellation Orion the Hunter, into the Molecular Cloud Complex and through the Great Orion Nebula where Stars and Ideas are born. - Julie Giroux

**Old Churches** uses Gregorian chant to create a slightly mysterious monastery scene filled with the prayers and chanting of monks in an old church. Gregorian chant is ancient church music that has been in existence for over 1500 years. The chant unfolds through call and response patterns. One monk intones a musical idea, then the rest of the monks respond by singing back. This musical conversation continues throughout the piece, with the exception of a few brief interruptions. Perhaps they are the quiet comments church visitors make to one another. - Michael Colgrass

**Variations on a Korean Folk Song** is based on "Arirang," a well-known, nostalgic folk song that has become a symbol of unity for all Korean people. The importance of "Arirang" is exemplified by its inscription in 2012 on the UNESCO List of the Intangible Cultural Heritage of Humanity. John Barnes Chance, a percussionist, heard the pentatonic (five-note) folksong while serving in a U.S. Army band stationed in the Korean capital of Seoul. The "Arirang" theme is first presented in the low register of the clarinets, then gradually ascends in its second iteration. The first variation introduces the Asian percussion sounds of the gong and the templeblocks, while Variation Two features a slow, haunting solo by the oboe. The brass introduce the march-like third variation, which concludes with a percussion ostinato that serves as the underpinning for the slow, fourth variation. Three-measure percussion phrases introduce the final variation with fast notes in the woodwinds contrasting with the slow-moving theme in the lower brass. Though the theme is Asian in character, the variation techniques (such as imitation, augmentation, and polymeter) and harmonic treatment are typical of Western music. - DTT

**D. Thomas Toner** is a Professor in the Department of Music at the University of Vermont, 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 wind groups at the District level throughout Vermont (he is one of the few people to have conducted the Wind Ensemble in each of Vermont's six District Music Festivals), New Hampshire, and Massachusetts, as well as the Vermont All-State Band, Vermont All-State Orchestra, and the New Hampshire All-State Percussion Ensemble (three times). He has appeared as guest conductor of the Yale Concert Band, the SUNY-Fredonia Percussion Ensemble, and the Green Mountain Mahler Festival Orchestra. 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 traveled to China three times, presenting recitals and masterclasses at the Inner Mongolian Arts College in Hohhot, Inner Mongolia. He is a featured percussionist on numerous recordings by the vocal group Counterpoint, conducted by the late Robert DeCormier. Dr. Toner is an endorser of Grover Pro Percussion, Sabian cymbals, and Vic Firth.

## Personnel

### Flute

Siyang Chen, '23, *Beijing, CHINA*  
Ellie Churchill, '23, *Richmond*  
Rose Petitti, '24, *Latham, NY*

### Oboe

Ruby Brezinsky, *So. Hero*  
Jordan Mitchell, '21, *Campbell Hall, NY*

### Clarinet

Mary Bauer, *Jericho*  
Bailey Brown, '22, *St. Albans*  
Ginny Churchill, '20, *Richmond*  
Morgan Fletcher, '25, *Germantown Hills, IL*  
Max Gailey, '23, *South Portland, ME*  
Jake Lester, '14, *Burlington*  
Jenna McCue, '22, *Suffield, CT*  
Hazel Dority, '24 (bass), *Fairfield*

### Bassoon

Tina Kalfus, '93, *Colchester*

### Saxophone

Elan Bell, '23, *Peru, NY*  
Cassie Heleba, '22, *Rutland*  
Scott Holley, *Milton*  
Katherine Loalbo, '23, *Coventry, CT*  
Cory Raymond, '21, *Richmond*  
Pam Simays, '03, *Milton*  
Clayton Hamilton (tenor), *Burlington*  
Breydan Medbury, '23 (bari), *Old Saybrook, CT*

### Trumpet

Victoria Bell, '25, *Huntington, NY*  
Abigail Cole, '25, *Hamden, CT*  
Abigail Densmore, '23, *Merrimac, MA*  
Mandy Gourley, '24, *Libertyville, IL*  
Brian Hoover, *Milton*  
Ethan Vincent, *Burlington*  
Dean Williams, '76, *So. Burlington*

### Horn

Marissa Jedziniak, '23, *East Hampton, CT*  
Julia Lindau, '24, *State College, PA*  
Mary Micklas, *Lincoln*

### Trombone

Doug Adcock, *So. Burlington*  
Thomas Button, *South Hero*  
Brook Cornely, *Vergennes*  
Samuel Handy, '23, *St. Albans*  
Dale Long, *So. Burlington*

### Euphonium

Mary Elise Holley, *Milton*  
Ella Paulson, '23, *Omaha, NE*

### Tuba

Sam Howenstine, '25, *Newfoundland, PA*

### Percussion

Ryan Anderson, '24, *So. Burlington*  
Ally Dovano, '22, *Morris Plains, NJ*  
James Heininger, '66, MS '68, *Shelburne*  
Anna Kalfus, '24, *Colchester*  
Barbara Russ, '79, MED '84, *So. Burlington*  
Jake Ten Eyck, '22, *Mansfield, MA*