



Old, New, Borrowed, and Blue

Friday, March 28, 2025, at 7:00 PM
First Presbyterian Church Worship and Arts Center
200 W Washington Street
Greenville, SC

GreenvilleConcertBand.org



The Greenville Concert Band 2025

53rd season



America, the Free and the Brave:
Honoring America,
the idea, and the heroes through powerful music.

May 23, 2025, 7:00 PM
Rodeheaver Auditorium at Bob Jones University
1700 Wade Hampton Blvd, Greenville, SC



Please visit **GreenvilleConcertBand.org**
for complete concert and free ticket reservation information.

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As a 501(c)(3) tax exempt organization, **The Greenville Concert Band** depends on the donations of our audiences to fund these programs. We appreciate your support and ask that you give generously to the band as we serve the Greater Greenville community through music. Thank you in advance for your help!

The Greenville Concert Band Presents

OLD, NEW, BORROWED, and BLUE

Dr. Dan Turner
Music Director and Principal Conductor

Revival March..... John Philip Sousa (1854-1932)

Written in 1876, this march incorporated the popular hymn “[In the] Sweet Bye and Bye.” It was one of Sousa’s earliest marches and was written for orchestra, not band. His former music teacher, John Esputa Jr., made note of the march and correctly predicted Sousa’s future in music. He wrote in the September 30, 1876, issue of his weekly newspaper, the Musical Monitor: “We have now on hand the ‘Grand Revival March’ composed by J. P. Sousa of this city, and which was played with immense success by Hassler’s orchestra at the Chestnut St. Theatre, Phila. The march is deserving of credit. We are glad to see such proficiency in one so young and predict for him a brilliant future.” www.marineband.marines.mil/Audio-Resources/

Godspeed!..... Stephen Melillo (b. 1957)

Stephen Melillo’s 1998 work *Godspeed!* has been one of his most popular compositions for advanced players. It is aggressive, brash, and at the same time, introspective, prayerful. It is hectic and seemingly confused, yet highly organized, and making a vow to take on life’s challenges.

Fantasia in G..... Johann Sebastian Bach (1685-1750)
Arr. Richard Franko Goldman and Robert Leist

Composed in 1705 by Bach in Arnstadt, Germany, this work is the middle portion of a larger three-part fantasia for organ and is listed as #572, volume 38, in the Bach Gesellschaft edition of his complete works. It is improvisatory in nature, and Frederick Fennell noted that “this music is ideally suited to the sonority and performance resources of today’s large wind band—a sort of living organ,” whose sound is limited only by the skill and breath of the performers.

Procession of the Nobles..... Nikolai Rimsky-Korsakov (1844-1908)
Arr. Eric Leidzen

The opera-ballet *Mlada* from which this processional is taken was something of an experimental work by Rimsky-Korsakov. So experimental, in fact, that the heroine’s role was not sung—it was danced by a ballerina. The best-known excerpt from this work is the imposing “Procession of the Nobles,” which takes place towards the end of Act III. It is a march of dynamic vigor and lyrical melody that is impetuous, powerful, and stirring. Brilliant trumpet fanfares rise everywhere in the music, suggesting the arrival of retinues of nobility who then move to a stately tune.

Fantasia on JEFFERSON..... Jess Langston Turner (b. 1983)

The hymn tune “Jefferson” was composed by shape-note hymnwriter Alexander Johnson, first appearing in *Tennessee Harmony* in 1818, and later in *The Southern Harmony* in 1835. Several texts have been associated with this tune over the years, one of which is John Newton’s “Glorious Things of Thee Are Spoken.”

Fantasia on Jefferson is composed in three sections, each of which is meant to portray imagery contained in the hymn text. The piece begins with introductory fanfares, after which we hear the tune “Jefferson” for the first time. The first section’s theme is safety and confidence, reflected in the straightforward setting of the melody. The second section elides verses 2 and 3 of the text, and portrays imagery of flowing water and later, cloud and fire. The third section begins with similar fanfare material to the beginning, before launching into a festive, triumphant, and celebratory scene. *Note by Jess Langston Turner.*

1 Glorious things of thee are spoken,
 Zion, city of our God.
 He whose Word cannot be broken
 formed thee for His own abode.
 On the Rock of Ages founded,
 what can shake thy sure repose?
 With salvation’s walls surrounded,
 thou may’st smile at all thy foes.

2 See, the streams of living waters,
 springing from eternal love,
 well supply thy sons and daughters
 and all fear of want remove.
 Who can faint while such a river
 ever flows their thirst to assuage?
 Grace, which like the Lord, the Giver,
 never fails from age to age.

3 ‘Round each habitation hov’ring,
 see the cloud and fire appear
 for a glory and a cov’ring,
 showing that the Lord is near.
 Thus deriving from their banner
 light by night and shade by day,
 safe they feed upon the manna
 which He gives them on their way

4 Savior, since of Zion’s city
 I through grace a member am,
 let the world deride or pity,
 I will glory in Thy name.
 Fading is the worldling’s pleasures,
 all his boasted pomp and show;
 solid joys and lasting treasures
 none but Zion’s children know.

Adoration..... Florence Price (1887-1953)
 Arr. Cheldon R. Williams

Florence Price was a prolific American composer whose race and gender made it difficult for her music to be widely accepted in the decades following her life. A trailblazer, Price is considered the first Black woman recognized as a symphonic composer and was the first to have her music performed by a major American orchestra, the Chicago Symphony Orchestra, in 1933. Her catalog of works boasts an impressive array of symphonies, concertos, chamber music, choral music, piano music, and works for the organ. Originally conceived as a work for solo organ, *Adoration* was one of Price’s last works, but it hearkens back to her early pieces as an organist accompanying silent films. Despite an output of over 300 works, critic Alex Ross writes that “Price is mentioned more often than she is heard,” a fact that is now beginning to be remedied.

Reflective Mood..... Sammy Nestico (1924-2021)
 Daniel Elston, trombone

Sammy Nestico played trombone with some of the greats of the Big Band era, including Tommy Dorsey and Woody Herman, and was one of the arrangers for the Count Basie Band. This warm ballad was written in 1964 and dedicated to Mr. Nestico’s trombone teacher, Matthew Shiner.

Blues for a Killed Kat..... Jack End (1918-1986)
 Arr. Frederick Fennell

Frederick Fennell told that early one winter morning after playing at a club, composer and clarinetist Jack End “observed a cat that had lain dead for a few days to be still in the dimly lit gutter in front of The Sibley Library [of the Eastman School of Music]. Two-in-the-morning could be a pretty dead time on Swan Street those years ago. The cat was pretty dead, too. When he dropped the instruments off in his studio, he sat at the piano to express his sadness - what else but

with a Blues. His jazz band played Blues for a Killed Kat for years, and so did those who gathered for an Eastman School of Music class reunion in 1960 when I asked him to score it for The Eastman Wind Ensemble.”

Jazz Suite No. 2..... Dmitri Shostakovich (1906-1975)
Arr. Johan de Meij

Lyric Waltz
March

As the BBC reported, Russian composer Dmitri Shostakovich was “forced to live for most of his life under a totalitarian regime – one moment in favor with Soviet leaders, then just as quickly out of it again. During his career, Shostakovich was judged by political rather than musical criteria. He once described life under Stalin’s regime as ‘unbelievably mean and hard. Every day brought more bad news and I felt so much pain. I was so lonely and afraid.’ After he was denounced as ‘an enemy of the people’ in 1936, friends he had once considered loyal supporters began crossing the street to avoid him. To know him was dangerous; to associate with him, potentially fatal. He risked execution or deportation to the Gulag.” At issue was music that was viewed as political; that is, music that referenced Western influences and styles. This suite, written in 1956, was originally titled *Suite for Variety Orchestra* and included music that Shostakovich had written years before for other purposes. Dutch composer Johan de Meij in his edition for bands retitled the music to Jazz Suite. This title is rather misleading. Though the composer of serious but politically charged music was writing in a lighter style for symphony orchestra, it is definitely not jazz as we think of it. It may be that the title was chosen because Shostakovich included instruments commonly used in jazz: saxophones, a guitar, and an accordion. Or perhaps “the enemy of the people” was goading the Communist Party.

Conga del Fuego Nuevo..... Arturo Marquez (b. 1950)
Arr. Oliver Nickel

The music of Arturo Márquez is marked by its use of Mexican and Latin American styles and the rhythms of folk and street music in a concert context. The *Conga del Fuego Nuevo* is a lively dance colorfully orchestrated and driven by the large percussion section.



This project is funded in part by the South Carolina Arts Commission which receives support from the National Endowment for the Arts.

Performers of The Greenville Concert Band

Piccolo:

Carri Burgess

Flute:

Amanda Sherman
Deborah Thomas
Terry Davidson
Holly Wallace
Kathy Peyton
Kerri Ann Freeland
Guthrie Gullion
Renee Blackwelder
Jen Weaver
Charan Lee
Betty McIntosh

Oboe:

Linda VonderHaar
Mary AllyeB Purtle

English Horn:

Mary AllyeB Purtle

Bassoon:

Tracey Miller
Nancy Criss

E♭ Clarinet:

Stan Widener

B♭ Clarinet:

Robert Chest
Amanda Di Giovine
Bill Lee
Elise Payne
Stan Widener
Nancy William
Tammy Than
Kathrin Albinski
Tom Rollert
Carol Buccellato
Michelle Rockafellow

Kerry Deese

Tom Roche

Kathy Woods

Erica Woods

Marge Hafer

Bass Clarinet:

Mike Criss
Aaron Ashkenasy

ContraBass Clarinet:

Mike Criss

Alto Saxophone:

Mackenzie Eck
Alex Fields
Sam Liaw
Jumpei Iiyama

Tenor Saxophone:

Stan Morris
Brad Hansen

Baritone Saxophone:

Greg Lawrence

Horn:

Joy O'Connor
Leigh Phillips
B Peyton
Jake Sheridan
Lance Hafer
Caleb Weberg
Cherice Hameister
Karen Wilson
Virginia Furr

Trumpet:

Matthew Phillips
Teri Rushing
Ian Milne

Tim Turner

Jeffrey Maddox

Winona Brackett

Isaac Hoxit

David VanDenBerg

Michael McGarry

Trombone:

Robert Oakman
Fred Hall
Daniel Elston
Jon Nottingham
Matt Anderson
Lee Eernisse

Euphonium:

Conner Christ
Laureen Copeland
Pete Buccellato

Tuba:

John Cofer
Kyle Neds
Randy Leedy
Zach Whitney

Percussion:

Richard Nelson
Laura Bradshaw-Day
Joe Dennis
Kam Lokhande
Matthew Myers
Bethany Webb

Harp:

Lydia Scroggins



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The Greenville Concert Band makes its home at the Gustafson Fine Arts Center at Bob Jones University and is honored to be named a Community Ensemble in Residence of the BJU Division of Music

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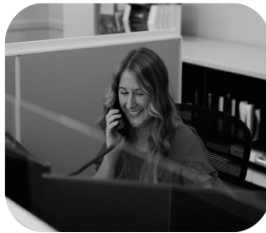


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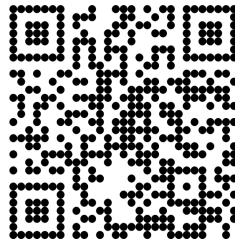
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The Greenville Concert Band was organized in 1972 as the Greenville Civic Band and has performed continuously since then in venues throughout Greenville and the surrounding area. We proudly present fine concert music ranging from the classics to arrangements of pop music to premiers of original works by local composers, all free of admission charge to our audiences. As a 501(c)(3) tax exempt organization, we depend on grants, sponsorships, and donations to fund these programs. We appreciate your support and ask that you give generously to the band as we serve the Greater Greenville community through music. Thank you in advance for your help! Please use these links to make a tax-deductible donation to support future performances.



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