

The Greenville Concert Band Presents

Childhood Delights



Featuring *Peter and the Wolf*,
The Great Gate of Kiev,
John Phillip Sousa's *Mother Goose March*,
and other exciting music for children and about children

Saturday, October 24, 2026 • 2:00 PM
Pelham Road Baptist Church

GreenvilleConcertBand.org



The Greenville Concert Band 2026-2027

55th season

Holiday Concerts

December 12, 2026 • 2PM
Pelham Road Baptist Church
1108 Pelham Rd.
Greenville, SC

December 13, 2026 • 2:30 PM
Cannon Centre
204 Cannon St,
Greer, SC

Winter Concert

February 13, 2027 • 2PM
Pelham Road Baptist Church
1108 Pelham Rd.
Greenville, SC

Spring Concert

April 2, 2027 • 7PM
Younts Conference Center
2005 Rugby Rd
Greenville, SC

Season Finale Concert

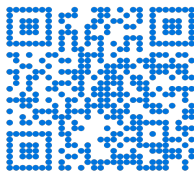
May 21, 2027 • 7PM
Rodeheaver Auditorium
1700 Wade Hampton Blvd
Greenville, SC

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 Bob Jones University Division of Music.

Scan a QR code to make a tax-deductible donation to support future performances.



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Please visit **GreenvilleConcertBand.org** for complete concert schedule and free reservations



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*Many thanks to those who have contributed to our 55th season
May 22, 2026 – May 20, 2027*

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Steven Wilson

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Minuet (\$50 to \$99)

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Dr. Dan Turner serves as the Music Director and Principal Conductor of the Greenville Concert Band. A passionate champion of contemporary wind literature, he has been highly active in commissioning and conducting regional and national premieres by the major young composers of our day, including Dan Forrest, Jess Langston Turner, Josh Hummel, and others. Dr. Turner retired in 2019 following a 47-year career on the conducting podium, of which 35 were as Director of Bands at Bob Jones University. He is the author of three books and was elected to the prestigious American Bandmasters Association, the eminent professional organization for band conductors founded by John Philip Sousa.

Dr. Dan Olinger is a recently retired theology professor who brings a deep love of storytelling, drama, and education to the stage. Known in the community for his quick wit, his Shakespearean performances, and his engaging classroom presence, Dr. Olinger has regularly lent his voice and acting talents to various Bob Jones University dramatic and educational productions over the years. When he is not on stage or analyzing narrative literature, he is an avid adventurer, having famously ridden a bicycle solo from Boston to Greenville and made the second-highest bungee jump in the world at Victoria Falls, Zambia.

Connor McDonald is a featured member of the Greenville Concert Band's percussion section, recognized for his exceptional rhythmic precision and technical facility. A former member of the Nashville Philharmonic Orchestra, he is a versatile performer across multiple percussion instruments and holds degrees from Western Kentucky University and Austin Peay. Connor has dedicated extensive study to the demanding, high-speed mallet techniques of early 20th-century ragtime music. Today's performance marks his soloist debut with the ensemble as he channels the joyful energy of George Hamilton Green's timeless music.

Proud member of the ASSOCIATION OF CONCERT BANDS:
The International Voice of Community Bands
www.acbands.org



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

THE GREENVILLE CONCERT BAND PRESENTS

CHILDHOOD DELIGHTS

Dr. Dan Turner
Music Director and Principal Conductor
featuring
Dan Olinger, storyteller
Connor McDonald, xylophone

***Through the Looking Glass*.....Jess Langston Turner (b. 1983)**

Inspired by Lewis Carroll's famous 1871 literary sequel, Jess Turner's *Through the Looking Glass* serves as a magical portal for tonight's program. Commissioned in 2008 for the Bob Jones University Symphonic Wind Band, the work relies on a strict structural economy to create its vibrant, modern soundscape constructed of a pitch vocabulary of only five different notes (d, e, g#, a, b). Rather than employing traditional harmonic structures, Turner achieves architectural variety by constantly reconfiguring the five-note palette into diverse sonic textures. The limited notes morph between rapid, overlapping flourishes, angular melodies, and dense, vertical blocks of sound that stack all five notes simultaneously into clusters, all underpinned by a pervasive, driving ostinato.

The strict structural design mirrors the imagery of Lewis Carroll's classic literature; the limited notes and kaleidoscopic rhythms evoke fantastical, colorful shapes hurtling past listeners as they are pulled headlong "through the looking glass" into childhood imagination.

***Mother Goose March*..... John Philip Sousa (1854 – 1932)**

While John Philip Sousa is celebrated as a master of the military march form, "The March King" possessed a wonderful, light-hearted sense of humor. Composed in 1883, the *Mother Goose March* is a delightful march that weaves children's nursery rhymes into the classic American march frame. Sousa used this piece as a playful inside joke with his band; when an audience seemed stiff or unresponsive, he would whisper to his musicians, "*If they're going to act like children, we'll give them children's music!*" and insert *Mother Goose* into the program.

Modern life has given us many wonderful stories, but “progress” has muted many classic tales. The nursery rhymes quoted in this dynamic march include “Come All Ye Young Maids,” “I’ve Come to See Miss Jennie Jones,” “Little Jack Horner,” “There Is a Man in Our Town,” “Oh Dear Doctor,” and “Down in the Meadow.” Listen closely to see how many melodies you can spot peeking out of the march’s textures.

Program note by Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984)

***Charleston Capers*..... George Hamilton Green (1893-1950)**
Connor McDonald, xylophone solo

Legendary ragtime percussionist George Hamilton Green was a xylophone virtuoso and composer whose music defined the joyful, syncopated music of the 1920s. *Charleston Capers* is one of his most celebrated quicksteps, characterized by infectious rhythms and virtuosic demands. Tonight, the solo spotlight follows Greenville Concert Band percussionist Connor McDonald on this dazzling performance. Do you recall the innate, joyful childhood instinct of tapping and drumming on objects just to hear what sound they made? This solo elevates that impulse into an artistic display of breathtaking precision.

***Animation: Episode 1: Wabbit*..... Randall Standridge (b. 1976)**

Cartoon chaos abounds in this showstopper by composer Randall Standridge! Inspired by the music of the master of cartoon music, Carl Stalling, this work acts as a score to a “lost” cartoon episode. A lone hunter chases his long-time quarry through the woods and into the city, where hilarity ensues and anvils fly! Filled with colorful orchestration, quirky percussion, and rapid, dramatic changes, it is up to the listener to create the story and to determine the fate of the WABBIT!

***Children’s March* Edwin Franko Goldman (1878-1956)**

Goldman played trumpet in the Metropolitan Opera Orchestra and worked for the Carl Fischer music publishing company before he founded the famous Goldman Band, a professional band which played for many years on radio and at the Mall in New York’s Central Park. Goldman knew all the great bandsmen of his day, including Karl King, Henry Fillmore, and

John Philip Sousa, and with Sousa, he founded the premier organization for band conductors, The American Bandmasters Association. Goldman composed over 150 works but is today known mainly for his marches. This march, subtitled “On Songs the Youngsters Sing,” is a veritable constellation of joyful children’s tunes and is dedicated “to my little friend Diane Keedwell and all the other children in the world.”

***Peter and the Wolf, Op. 67*..... Sergei Prokofiev (1891-1953)**
Arranged by James Curnow
Dan Olinger, storyteller

In 1936, Sergei Prokofiev was commissioned by Natalya Sats, the director of the Central Children's Theatre in Moscow, to write a new symphonic work meant to introduce children to the various instruments of the orchestra. The result was based on the Russian tale “Peter and the Wolf,” an enduring masterpiece of musical storytelling.

In this beloved narrative, Prokofiev assigns a distinct instrument family and melodic theme to every character in the story: Peter’s theme is the lilting, carefree melody that opens the work. The fluttering flute embodies the Bird, the lyrical oboe is the Duck, a low-register clarinet captures the Cat, the rumbling bassoon brings Grandfather to life, a trio of French horns warns of the Wolf, and the percussion section fires off the Hunters’ rifle shots. Guiding us through the meadow and into the forest tonight is our guest, Dr. Dan Olinger, whose story interlocks seamlessly with James Curnow’s masterful transcription for wind and percussion instruments.

***Pictures at an Exhibition, IX & X*..... Modest Mussorgsky (1839-1881)**
Arranged by Eric Leidzen

Tonight’s grand finale captures the duality of a child's imagination: balancing the thrilling, spooky tales that give us goosebumps with the majestic, heroic stories where “light” triumphs over “darkness.” Originally written as a piano suite titled *Pictures at an Exhibition*, Modest Mussorgsky composed ten movements to honor his late architect and artist friend, Viktor Hartmann (d. 1873). Each movement was based on drawings of Russian scenes that Hartman had displayed. Tonight, we present the final two movements uninterrupted as one magnificent symphonic statement.

Movement IX, *The Hut on Fowl's Legs (The Baba-Yaga)*, plunges us into the shadowed, frantic forest of Russian folklore. The music depicts Baba-Yaga, a terrifying witch who flies through the air in a mortar and pestle and who lives in a spinning cabin that stands on giant chicken legs. Mussorgsky uses aggressive, jagged brass declarations and chaotic woodwind lines and percussion to mimic her wild ride. The music builds to a point of pure sonic fury, then suddenly explodes into the towering, dramatic, hymn of movement X, *The Great Gate of Kiev*. The massive musical structure of brass chorale and sweeping woodwind countermelody, along with triumphant cathedral bells, provides a majestic conclusion.



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a part of your holiday season...*

Sunday, December 13th

6:30 p.m.

Powdersville First Baptist Church
4212 HIGHWAY 153, EASLEY, SC

Monday, December 14th

7:30 p.m.



Foothills Playhouse

201 SOUTH 5TH STREET, EASLEY, SC



Free Admission

Members of The Greenville Concert Band

Piccolo:

Carri Burgess

Flute:

Amanda Sherman
Deborah Thomas
Terry Davidson
Holly Wallace
Jana Hach
Maggie Josephson
Cheryl Bishop
Molly Chann
Susanna Myers
Renee Blackwelder
Jen Weaver
Charan Lee
Betty McIntosh

Oboe:

Justin Huefner

Bassoon:

Rebecca Marigliano
Tracey Miller
Nancy Criss

E♭ Clarinet:

Stan Widener

B♭ Clarinet:

Robert Chest
Bill Lee
Elise Kan
Jackie Vogt
Stan Widener
Nancy William
Tammy Than
Kathrin Albinski
Carol Buccellato
Michelle Rockafellow

Kerry Deese
Tom Roche
Kathy Woods
Erica Woods
Kathi Reeder
Marge Hafer

Bass Clarinet:

Mike Criss
Aaron Ashkenasy

Alto Saxophone:

Mackenzie Eck
Jumpei Iiyama
Alex Fields
Sam Liaw

Tenor Saxophone:

Stan Morris
Brad Hansen

Baritone

Saxophone:
Tyler Barbarino

Horn:

Joy O'Connor
Jeanette Schlimgen
Rebecca Steffoff
Lance Hafer
Cherice Hameister
Jake Sheriden
Virginia Furr

Trumpet:

Matthew Phillips
Teri Rushing
Brian Moore
Ray Turner
Tim Turner
Jeffrey Maddox

Winona Brackett
David VanDenBerg
Rich Kugel
Michael McGarry

Trombone:

Robert Oakman
Jon Nottingham
Keith Shields
Isaac Herrenbruck
Matt Anderson
Lee Earnisse

Euphonium:

Conner Christ
Jim Bishop
Pete Buccellato
Jim Knudsen
Dave Zitzman

Tuba:

John Cofer
Chris Camposana
Kyle Neds
Koby Flannery
Laureen Copeland
Randy Leedy

Percussion:

Laura Bradshaw-Day
Rebecca Davis
Kam Lokhande
Connor McDonald
Matthew Myers
Richard Nelson
Shiloh Watts

Keyboard

Jim Knudsen



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