

Band Plays FLASHING WINDS

Thank you for your applause and thank you for sharing an evening with us as we present our 2018 Summer Concert.

Our opening selection was by Belgian composer Jan Van der Roost and is titled FLASHING WINDS. It's a great opening piece for a concert. It does a nice job showing off the individual sections of the band (brass, percussion, woodwind).



It was directed by our Music Director, Slava Prudchenko. As I said it's a great opening piece, especially for tonight's concert as we have something a little different planned for you.

Tonight we present a **CONDUCTORS' SHOWCASE**. Instead of just one conductor, joining our music director will be four additional guest conductors.



We didn't just pick four random people off the street and ask if they know how to conduct a band. No, we did not do that. We turned to the musicians of this very organization.

We are always proud to say how this community group is made of people of various backgrounds and a wide range of careers. Included in that spectrum of occupations are school Band Directors. We have a bunch of them. And tonight we're going to show you what they can do.



While our guest conductors are all band directors, they're all in different stages of their careers. One just finished his first year of teaching and another has 35 years of experience. If you have been coming to our concerts regularly over the past couple of years, you may recognize our guest conductors as they have all performed solo works with the band. Tonight we present a different aspect of their talents.

Our first guest conductor is Thomas Woolfolk

Thomas (T.J.) Woolfolk first began learning percussion as a third grader. In 2010 he began his studies at Perimeter College and joined this wind ensemble. In 2014 Thomas graduated from GSU and has been the Percussion Director at Lithonia High School for the past 4 years.

He has chosen to direct On a Hymnsong of Philip Bliss by David Holsinger



Holsinger is a prolific band composer. He has several trademark techniques he returns to from time to time including crazy-fast tempos, hammering repeated notes, and really large percussion sections. His music is consistently thrilling to play. His fast pieces blaze by in a whirlwind of excitement. His music is a challenge to play and fun for players and audiences alike.

On a Hymnsong of Philip Bliss is a radical departure of style of this composer. The frantic tempos, the energetic rhythms we associate with Holsinger are replaced with a restful, gentle, and reflective composition based on the 1876 [Philip Bliss](#) – [Horatio Spafford](#) hymn, “*It is Well with my Soul*”.

Thomas Woolfolk directs *On a Hymnsong of Philip Bliss* .



Our next guest conductor is Cole Smith.

Cole is a recent graduate of Georgia State University. He just finished his first year of teaching at Edwards Middle School in Conyers, GA. He performs saxophone, clarinet, and flute in various jazz and concert ensembles and in musical theatre productions throughout the metro-Atlanta area. He recently presented a clinic at the Georgia Music Educators Association Conference in Athens, Georgia, entitled What I Wish I knew: That First Year. Cole is currently pursuing a Master's of Music in Music Education at the University of Georgia.

Cole has chosen to perform Commando March by Samuel Barber



To say that Samuel Barber was a child prodigy is a little bit of an understatement - he wrote his first opera when he was 10 years old. At age fourteen he entered the prestigious Curtis Institute of Music in Philadelphia. Later Barber became one of the most iconic American composers.

Early in his career, during the Second World War, Barber served in the U.S. Army Air Corps. He was asked to compose a march for a band stationed in Atlantic City. He finished **COMMANDO MARCH** in 1943. He described it as representing a “new kind of soldier, one who did not march in straight lines” but “struck in stealth with speed, disappearing as quickly as he came.” It's an apt description of the march. It is a tricky piece to pull off with it's clashing fanfares and rapid fire changes in mood.

Cole Smith directs **COMMANDO MARCH**



To Conclude the first half of our concert, music director Slava Prudchenko will direct Alfred Reed's A Festive Overture (not to be confused with Dmitri Shostakovich's earlier Festive Overture) was published in 1963. It is classic Alfred Reed, using a traditional form and outstanding writing for each group of instruments, clear and singable melodies, and lots of instrumental color.

It was commissioned by Tri-State Festival at Dickenson State College in North Dakota. The wording of the commission presented a basic challenge to the composer: to write a major work on the highest musical level but that is capable of performance by a good High School Band. Alfred Reed has met this challenge - and "A Festive Overture" is the impressive result.



After this piece there will be a 10 minute intermission. In the lobby we have a sign up sheet so you can join our mailing list. Also there is a donation basket – we greatly appreciate any contributions you make.

Music Director Slava Prudchenko directs A FESTIVE OVERTURE



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Slava Conducts Variations on a Shaker Melody by AARON COPLAND

Aaron Copland is one of the titans of American classical music. A native New Yorker, he went to France at age 21 and became the first American to study with the legendary Nadia Boulanger. After experimenting with many different styles, he became best known for his populist Americana compositions, crafting such works as *The Tender Land*, *Billy The Kid*, *Rodeo*, and *Appalachian Spring*.

Variations on a Shaker melody is an excerpt of the ballet *Appalachian Spring*. It is based on the Shaker tune "Simple Gifts"

Slava Prudchenko directs Variations on a Shaker Melody



Our next guest conductor is Dr. Thomas Cremer

Thomas G. Cremer is a graduate of University of Massachusetts, the University of Kentucky and the University of South Carolina. As a music educator, Dr. Cremer has has been on the podium of the National Symphonic Band of Colombia, the Bermuda Philharmonic Orchestra, the USC-Aiken College / Community Band (SC) and the Augusta Concert Band (GA). Since joining the Perimeter Wind Ensemble, he has performed as a soloist on Tuba and Euphonium and as guest conductor.

Currently Dr. Cremer is a Spanish Instructor at Alcovy High School in Newton County and adjunct music faculty at Georgia State University - Perimeter. As his schedule allows he continues to work as a freelance musician and clinician. He is truly a man of many hats. As I recall, last time he conducted this band, he wore a fez.

He will be without festive headwear tonight as he leads us in Toccata Marziale by Ralph [RAFE] Vaughan Williams



Ralph Vaughan Williams was perhaps the most important English composer of the 20th Century. His influence on the development of 20th Century music was immense. He created a truly contemporary idiom whose roots reached back to Tudor times and folk music. Vaughan Williams was dedicated to collecting and studying English folk music. Many of those folk songs had ended up in his compositions.

Toccata Marziale was specially composed to be played by massed bands in the arena at the 1924 Wembley Empire Exhibition. “Toccata” (to touch) implies keyboard music. This piece is, in effect, a prelude in martial mood. It uses a great deal of counterpoint and imitation, with folk-song and modal roots, vagaries of key, and strings of those academic sins - consecutive fifths. It is a strangely complex and slightly sinister work that is not performed as often as it should be.

Dr Thomas Cremer directs Toccata Marziale



Our last guest conductor for tonight is Carla Memelaar. She has been a band teacher in DeKalb County for 30 years, Carla Memmelaar joined the music staff at Chamblee Middle School in 2007. She attended Georgia State University where she received a Music Education Degree with honors. She has performed as featured soloist with the Dekalb Youth Symphony and also with the Perimeter Wind Ensemble.

Tonight she has chosen to direct Pirates of the Caribbean by Klaus Badelt

Klaus Badelt had a career as film composer in Germany before coming to the United States in 1997. He worked for some time as an arranger for successful film-score composers such as Hans Zimmer. Badelt wrote the music for the Hollywood blockbuster film Pirates of the Caribbean.

The work is in the form of a suite, with scenes chosen for variety of tempo and character, rather than preservation of the sequences of events from the film. Actually, it might be better to describe the whole work as Theme and Variations, since almost every movement includes a version of one or two themes.

Carla Memelaar directing Pirates of the Caribbean



For the final work on tonight's concert, Slava Prudchenko returns to the stage to direct "The Symphonic Gershwin" a medley of three famous George Gershwin concert pieces arranged by Warren Barker. First we get a taste of An American in Paris. I'm very excited about that since I along with the rest of the saxophone section get to imitate taxicab horns. Next we move to Rhapsody in Blue and its jazz influenced lyricism. The piece concludes with an excerpt of Gershwin's Cuban Overture during which the percussion will have a vigorous workout.

Slava Prudchenko conducts The Symphonic Gershwin