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DeLee Francis *
Glenda Gatz *

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Marilyn Bonds
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Alix Darden
DeLee Francis *
Glenda Gatz *
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Jackie Raleigh

English Horn

Ned Hughes

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Pat Fair

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Drew Hoelscher
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Mike Banowetz
Bob Bright
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Oklahoma City Symphonic Band



Presents...

Marching around the World

Dr. Mark G. Belcik, Conductor

March 11, 2010

7:30 pm

Yukon High School



Dr. Mark G. Belcik

Mark Belcik is the Associate Dean of the Wanda L Bass School of Music at Oklahoma City University, a position he has held since 2002. He holds degrees in Music Education from The University of Michigan, a Master's in Horn Performance from The University of Oklahoma and the Doctor of Musical Arts degree in Instrumental Conducting from The University of Texas at Austin.

Dr. Belcik's teaching experience includes appointments at the University of Texas at Austin, where he was the Associate Director of the Longhorn

Band, the University of New Mexico, Valdosta State University, Bear Creek High School (CO) and Ardmore High School (OK).

Dr. Belcik is an active clinician, judge and guest conductor. He has conducted Honor Bands in several states and has presented clinics at State, Regional and National Conventions. He currently serves as the Principal Conductor and Music Director of the Oklahoma City Symphonic Band and is President of the Oklahoma Association of Music Schools.

UPCOMING CONCERTS

Sunday, April 25 at 12:00 noon

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Oklahoma City Symphonic Band

Dr. Mark G. Belcik, Conductor

Marching Around the World

Program

Festive Overture Op 96	Dmitri Shostakovich (trans. Donald Hunsberger)
Come, Sweet Death	Johann Sebastian Bach (trans. by Alfred Reed)
Vision: On an Irish Hymn Tune	Clifton Jameson Jones
A Copland Tribute	Aaron Copland (adapted by Clare Grundman)
Easter Monday on the White House Lawn (Tales of a Traveler)	John Phillip Sousa (ed. by R. Mark Rogers)

INTERMISSION

Marche Militaire Francaise	Camille Saint-Saëns (trans. Mark Hindsley)
March to the Scaffold from "Symphonie Fantastique" Op. 14	Hector Berlioz (trans. by Erik W.G. Leidzén)
Amparito Roca	Jaime Texidor
Sea Songs	Ralph Vaughan Williams
Daughters of Texas	John Phillip Sousa (ed. by Frederick Fennell)

Program Notes



Festive Overture Op 96 (1954) (Dmitri Shostakovich; 1906-1975) Shostakovich was one of the foremost twentieth-century Soviet composers. Although he showed no interest in music until starting piano lessons with his mother at the age of nine, he was playing simple classics and trying to compose within a month, and was performing Bach's Well-Tempered Clavier at age 11. Entering the Petrograd Conservatory in 1919, he studied piano with Leonid Nikolaev and composition with Maximilian Steinberg. The 1926 premiere of his First Symphony and its success abroad labeled him as the leading young composer in Russia after the 1917 revolution.

Shostakovich wrote the Festive Overture in early November 1954. It was first performed in Moscow on November 6, 1954. The *Festive Overture* begins with a grand brass fanfare. The tempo abruptly changes to *Presto* for the main theme, a clarinet theme that is varied in numerous ways. The second theme for horn and, in the orchestral version, strings is more flowing and Romantic, but an accompaniment figure continues the sense of urgency. This returns to the original *Presto*, and combines with the second theme in the brasses. After a short transition, the fanfare returns.



Come, Sweet Death (1736) (J.S. Bach; 1685-1750) Come, Sweet Death ("Komm', Susser Tod) is one of a group of 69 so-called "Sacred Songs and Airs" attributed to J.S. Bach, each of which exist only in the form of a single melodic line with figured bass. These pieces were first published in 1736. There has been some disagreement among musical scholars as to how many of these melodies were actually written by Bach himself or if they were merely arranged by him or even worked on by him. Since the first appearance of this group of pieces in 1832, there have been at least eight other editions published, and the melody of *Come, Sweet Death* appears in all editions; its authenticity as an original work from Bach's own hand seems never to

have been questioned by the compilers and editors of any of the various editions. The music (a small, two part-song form played through twice) is deeply moving and expressive culminating in an exalted singing line that perhaps signified for the deeply religious Bach the willing embrace of death as the final deliverance from earthly strife, and the entrance into eternal glory. This version was arranged by Alfred Reed for concert band. With over 200 published works, Dr. Reed is one of the nation's most prolific and frequently performed composers.

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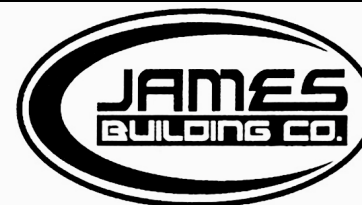


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Vision: On an Irish Hymn Tune (2007) (Clifton Jones) is based on the old Irish melody “Slane”, which is often used as the hymn tune for “Be Though My Vision.” Clifton Jones wrote this piece as a tribute to and in memory of his grandfather, M.M. Jameson, who was of Scotch-Irish descent. The song, often sung in the Presbyterian church where he grew up haunted his memories. “Vision” is a set of several free variations, many of which emphasize a dance-like quality to the melody. The third variation is a chorale setting as a hymn, and forms the central point of the piece. *Vision: On an Irish Hymn*

Tune was written for and premiered by the Austin Symphonic Band and its director, Richard Floyd. Clifton Jones is currently the Associate Director of Bands for Bastrop I.S.D. in Bastrop, Texas. His early music influences were from playing clarinet and saxophone in the band programs of the Ft. Bend ISD schools in Sugar Land, Texas.



A Copland Tribute (1985) (Aaron Copland; 1900-1990) Clare Grundman’s *A Copland Tribute*, a collage of passages from works of Aaron Copland was created in 1985 to honor the eminent Brooklyn-born composer’s 85th birthday. This adaptation enables concert band performers to enjoy a varied sampling from the most popular music of one of America’s most esteemed composers. *A Copland Tribute* begins with a statement of *Fanfare for the Common Man*, a work for brass and percussion composed in 1942 to honor the role of the common man during World War II. Copland later used an altered version of this music as the introduction to the finale of his Third Symphony. Elements of both versions are found in the Grundman setting. Next come several passages from one of Copland’s most celebrated works, *Appalachian Spring*, a ballet composed for Martha Graham and commissioned by the Elizabeth Sprague Coolidge Foundation. Included is the popular “Variations on a Shaker Melody,” (“ ’tis the Gift to be Simple”). *Appalachian Spring* was premiered by Miss Graham in 1944 and received the 1945 Pulitzer Prize for music, as well as the Music Critics Circle Award for the 1944-45 season. Grundman’s *A Copland Tribute* concludes with music from two dance episodes from the ballet *Rodeo*: “Buckaroo Holiday” and “Hoedown.” Originally titled “The Courting at Burnt Ranch,” *Rodeo* was created in collaboration with choreographer Agnes De Mille, commissioned by the Ballet Russe de Monte Carlo for its 1942-43 season.

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Easter Monday on the White House Lawn (1928) (John Phillip Sousa; 1854-1932) Although many composers alter their own works, John Phillip Sousa seldom did. An exception was his addition of *Easter Monday on the White House Lawn* to the suite, *Tales of a Traveler*, composed 17 years earlier. *Tales of a Traveler* was inspired by the events of the Sousa Band’s round the world tour of 1910-1911. Easter egg-rolling is an American tradition which began during President James Madison’s administration. Dolly Madison, charming wife of the President initiated this tradition in 1816.

The 44th Congress banned egg rolling on the Capitol grounds in 1880, whereupon

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President Rutherford B. Hayes invited children to continue this exciting activity on the White House Lawn. President Benjamin Harrison introduced music for the event in 1889, with Sousa directing the Marine Band. Sousa was present at three egg rolls before leaving the Marine Corps, and it is probable that his own children participated. The event has been held there ever since. Sousa's memories are recorded in the notes he added to Sousa Band programs when *Easter Monday on the White House Lawn* was featured on the 1928 tour, "With the children rolling eggs, dancing and romping, a scene of animation persists itself; the elders, from the President to the merest passerby look on the scene with joy and pleasure." There is some confusion concerning the formal structure which Sousa intended for this piece. It should be noted that Sousa often used a simple ABA form for the pieces which he collected into his concert band suites. *Easter Monday on the White House Lawn* seems to defy conventional analysis. Although the key scheme of B-Flat, E-flat, B-flat gives the piece an overall ternary feel, none of the melodic material used in the early pieces of the score ever recurs. Instead the entire piece is repeated; after reaching the 91st bar the second time around a "co`da" echoing the 91st bar is played.

Marche Militaire Francaise (1880) (Camille Saint-Saëns; 1835-1921)



Saint-Saëns was a French composer, conductor, organist and pianist. A child prodigy, he traveled extensively as an adult and was particularly fascinated by North Africa. *Marche Militaire Francaise* is from the Suite "Algérienne" that has for its title on the score "Picturesque Impressions of a Voyage to Algeria." As this title suggests, it is a tone picture, and its four movements need only brief description to convey the meaning of their contents. It opens with a prelude, "View of Algiers," in which the characteristic undulatory movement of the music indicates the sea, and other phrases the vessel approaching the harbor and glimpses of novel sights. The second movement, "Moorish Rhapsody," is in three closely connected sections. The

first is brilliant in style, and is closely worked out contrapuntally. The second is based upon an Oriental melody and is simple in construction, and the third is marked by fantastic combinations of instruments and bizarre effects. The third movement, "An Evening Dream at Blidah," a fortress near Algiers, is a quiet, romantic nocturne. In the last movement, *March Militaire, Francaise* a French military march is worked up in elaborate style. A note to the score indicates that the composer not only emphasizes his joy in viewing the French garrison, but also the security felt under its protection. Judged by the pomposity of the march rhythm, the composer's joy and sense of security knew no bounds in expression.

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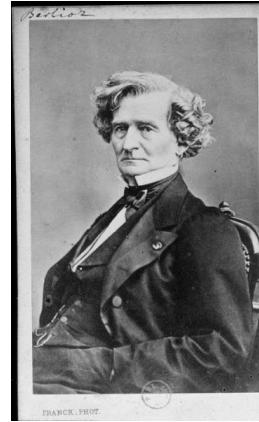
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About the Band...

The Oklahoma City Symphonic Band is comprised of approximately ninety professional and amateur musicians. Our historic band has performed in the Oklahoma City area for decades. We are a cross-section of the community made up of all different professions. We are also musicians who find that our band gives us a chance to grow musically and personally. We rehearse every Tuesday throughout the year at Southern Nazarene University from 7:15-9:15 p.m. with the exception of May and August. We perform several concerts at a variety of venues including high schools, universities, churches and area parks. Upcoming concerts this spring will be held at Yukon High School, Putnam City High School and the Festival of the Arts in downtown Oklahoma City. We have hosted several talented composers as guest clinicians over the years, including Dr. Frank Ticheli in 2008, Dr. Jack Stamp in 2006 and Dr. John Zdechlik in 2003. We have also created an opportunity for high school students with our annual Young Artist Competition. Members volunteer in many positions in the band and on the board of directors for the Foundation to help make our rehearsals and concerts the best experience possible. So many people have found gratification in having the band as an outlet to perform. It is the perfect example of an opportunity for a lifelong continuing education in music. The Oklahoma City Symphonic Band is sponsored by the Oklahoma Concert Band Foundation, whose purpose is to engage in the promotion, appreciation and support of concert band music throughout the State of Oklahoma.

March to the Scaffold from “Symphonie Fantastique,” Op. 14 (1830) (Hector Berlioz; 1803-1869)



Hector Berlioz was a Romantic composer, best known for his compositions *Symphonie Fantastique* and *Grande messe des morts* (Requiem). Berlioz made significant contributions to the modern orchestra with his *Treatise on Instrumentation*. He specified huge orchestral forces for some of his works; as a conductor, he performed several concerts with more than 1,000 musicians. Unlike many other composers of the time, Berlioz was not a child prodigy; he began studying music at age 12, when he began writing small compositions and arrangements. As a result of his father's discouragement, he never learned to play the piano, a peculiarity he later described as both beneficial and detrimental. He became proficient at guitar, flageolet, and flute. He learned harmony by textbooks alone—he was not formally trained.

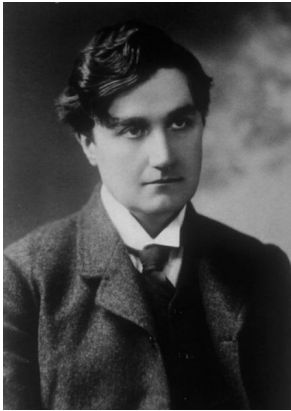
Symphonie Fantastique is a piece of program music which tells the story of "an artist gifted with a lively imagination" who has "poisoned himself with opium" in the "depths of despair" because of "hopeless love." Berlioz provided his own program notes for each movement of the work. He prefaces his notes with the following instructions: "The composer's intention has been to develop various episodes in the life of an artist, in so far as they lend themselves to musical treatment. As the work cannot rely on the assistance of speech, the plan of the instrumental drama needs to be set out in advance. The following programme must therefore be considered as the spoken text of an opera, which serves to introduce musical movements and to motivate their character and expression." March to the Scaffold is the fourth movement. Convinced that his love is spurned, the artist poisons himself with opium. The dose of narcotic, while too weak to cause his death, plunges him into a heavy sleep accompanied by the strangest of visions. He dreams that he has killed his beloved, that he is condemned, led to the scaffold and is witnessing his own execution. The procession advances to the sound of a march that is sometimes sombre and wild, and sometimes brilliant and solemn, in which a dull sound of heavy footsteps follows without transition the loudest outbursts. At the end of the march, the first four bars of the *idée fixe* reappear like a final thought of love interrupted by the fatal blow.

Amparito Roca (1925) (Jaime Teixidor; 1884-1957)

Jaime (Jaume) Teixidor (or Teixidor) was a Spanish musician, conductor, publisher, and composer. After studying composition and conducting in Barcelona he joined the army in 1906 as a musician, performing on the saxophone. He became the director of the 68th "Africa" Regiment band (Banda Música del regimiento 68) in the autonomous Spanish city of Melilla on the Moroccan coast. He retired from military service in 1920 after thirteen years with this band. His best known composition is *Amparito Roca*, written in 1925 and first performed in September 1925 at the Teatro del Siglo in Carlet. The score was published in Madrid in 1925 by Música Moderna, and in

Barcelona by Joaquín Mora in 1928.

Amparito Roca was named it after one of his piano students, then 12 year old Amparo Roca. It was first performed in September 1925 in the theater *El Siglo* in the town of Carpet where the composer lived at the time. It a pasodoble and one of the better known pieces of Spanish music around the world. Paso Doble or pasodoble is a lively style of dance to the duple meter march-like pasodoble music. It actually originated in southern France. but is modeled after the sound, drama, and movement of the Spanish bullfight. Paso doble means "double step" in Spanish. Famous bullfighters have been honored with pasodoble tunes named after them. Others are inspired by patriotic motives or local characters.



Sea Songs (1923) (Ralph Vaughan Williams; 1872-1958) Williams was an English composer of symphonies, chamber music, opera, choral music, and film scores. He was also a collector of English folk music and song; this influenced his editorial approach to the English Hymnal, which began in 1904, many folk song arrangements being set as hymn tunes, in addition to several original compositions. *Sea Songs* is an arrangement of three British sea-songs. It is based on the songs "Princess Royal", "Admiral Benbow" and "Portsmouth". The work is a march of roughly four minutes duration. It follows a ternary structure, with opening material based on "Princess Royal" and "Admiral Benbow", with "Portsmouth" forming the central section before a return to the opening material featuring the

first two songs. The march was originally arranged for military band in 1923 as the second movement of *English Folk Song Suite*, and the world premiere of the suite was given at Kneller Hall on July 4, 1923. As a single work, its first performance was given at Wembley during the British Empire Exhibition in April 1924. This work, as well as the *English Folk Song Suite*, stemmed from Vaughan Williams' admiration for the band of the Royal Military School of Music at Kneller Hall. The work was subsequently re-arranged for full orchestra in 1942 by the composer.

Daughters of Texas (1929) John Phillip Sousa; (1854-1932)

Daughters of Texas was composed at the request of Marion Benson, Margaret Marable and other representatives of an all girls school, the College of Industrial Arts in Denton, Texas. Today it is known as Texas Women's University. Seventeen hundred students signed a petition requesting that Sousa compose a March for them. The music he produced was initially entitled "Daughters of Denton," and later changed to "Daughters of Texas." The march is cast as an easy six-eight swing.



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