



Oklahoma City Symphonic Band
Dr. Mark Belcik, Conductor

**A Musical Salute
Honoring our Veterans!**

Thursday, November 9, 2023
7:30pm

Oklahoma City University
Margaret E Petree Recital Hall
Kirkpatrick Fine Arts Center

www.okcband.org



Dr. Mark G. Belcik is the Associate Dean of the Wanda L. Bass School of Music at Oklahoma City University, a position he has held since 2001. 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 experiences include 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). His high school bands have earned national recognition and won sweepstakes awards in Oklahoma and Colorado. Dr. Belcik is an active clinician, judge and guest conductor. He has conducted All State and 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 past President of the Oklahoma Association of Music Schools. He is on the board of the Oklahoma Youth Orchestra and Oklahoma Concert Band Foundation.

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Honoring the Veterans in our band!

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Jonathan Kuhn
Mike Luther
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Bob Smith
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Thank you to our host

The Oklahoma City Symphonic Band members wish to thank
our host, Oklahoma City University. Thank you for promoting
and encouraging band music in our community!

Upcoming Oklahoma City Symphonic Band Concerts

Christmas Concert

Sunday, December 10, 2023 at 3:00pm
Oklahoma City University
Margaret E. Petree Recital Hall
Kirkpatrick Fine Arts Center
2501 N Blackwelder Ave
Oklahoma City, OK 73106

Winter Concert

Tuesday, February 20, 2023 at 7:30pm
Oklahoma City University
Margaret E. Petree Recital Hall
Kirkpatrick Fine Arts Center
2501 N Blackwelder Ave
Oklahoma City, OK 73106

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Oklahoma City Symphonic Band

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 Glenda Gatz *
Flute
 Ivy Douglas
 DeLee Francis *
 Wendy Fruendt
 Glenda Gatz *
 Jonathan Grasso
 Lauren Hampton
 Brenda Hansel
 Sonie Liebler
 Candi McDonald *
 Vicki Repetto
 Martha Stone *
 Cathy Voorhies
Oboe
 Ned Hughes
 Bonnie Jump
 Eugene Steinberg
Clarinet
 Catherine Birchall
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 Sherry Di Jorio
 Iris Gracia
 Diana Jones
 Sharon Kieklak
 Kristen Kirch
 Chelsea Madden
 Leisa Mayberry
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 Kathy Rattan
 Michael Wenger
Bass Clarinet
 Drew McNeill
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Joan Baird
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Trumpet
 Mike Banowetz
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 Erin Purnell
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 Larry Taylor
 Kendall Wahpepah

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 James Copland
 Mary Ellen Davis
 Louann Dillard
 Jenny Beth Jones
 Mike Luther
 Barbara Masters
 Laura Renard *
 Lacy Rice
 Shari Rose
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 Kevin Fruendt
 Jesse Hadley
 Louis Hemphill
 Myles Madden
 Kerry Maye
 Ray McAllister
 Gary Shults
 Ross Thanscheidt
 Charles Womack
 Duncan Woodliff
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 Dennis Beringer
 Phyllis Smith
 Tuba
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The Oklahoma City Symphonic Band is an all volunteer band. While there is no charge for concerts we welcome support. Financial support for the band goes toward promoting concert band music in the Oklahoma City metro area, audience development, guest artists, personnel costs, concert venues, equipment and hosting our annual Young Artist Competition.


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A Musical Salute Honoring our Veterans!

Dr. Mark G. Belcik, Conductor

Thursday, November 9, 2023 at 7:30pm

Star-Spangled Banner	Harmonized Walter Damrosch arr. John Philip Sousa
Fanfare and Flourishes	James Curnow
Amazing Grace	Frank Ticheli
In Memory of Dr. Irvin Wagner	
Fantasy on Yankee Doodle	Mark Williams
Early Light	Carolyn Bremer
America Exultant	Henry Fillmore arr. Andrew Glover
The Homefront: Musical Memories from World War II	arr. James Christensen
Armed Forces Salute	arr. Bob Lowden
A Touch of Cohan	arr. Stan Applebaum
Under the Double Eagle	J.F. Wagner arr. L.P. Laurendeau

About the Band...

The Oklahoma City Symphonic Band's mission is to provide a challenging and enriching musical experience for its members, to offer quality concerts for the community, and to inspire future generations of musicians.

The Oklahoma City Symphonic Band is comprised of approximately one hundred professional and amateur musicians. This historic band has performed in the Oklahoma City area for decades. The members are a cross-section of the community made up of all different professions. They are musicians who find that the band gives them a chance to grow musically.

Rehearsals are held every Tuesday evening throughout the year with the exception of May and August. The Oklahoma City Symphonic Band performs several concerts at a variety of venues including high schools, universities, churches and area parks and has hosted several talented composers as guest clinicians over the years, including Dr. Gary Garner in 2022, Patrick Sheridan in 2014, Dr. Frank Ticheli in 2008, Dr. Jack Stamp in 2006 and Dr. John Zdechlik in 2003. The organization hosts an annual Young Artist Competition for high school students. 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.

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Mike Banowetz
James Copeland
Louann Dillard
Mike Luther
Leisa Mayberry
Kathryn McKinney
Richard Moore
Vicki Repetto
Michael Wenger

Program Notes

James Curnow's *Fanfare and Flourishes* was composed in 1991 and features a prominent musical theme from Marc-Antoine Charpentier's Te Deum. As the title suggests, an exciting fanfare opens the piece, giving way to renaissance inspired melodies that feature multiple sections of the ensemble in turn.

—Program note sourced from University of Wisconsin – Eau Claire University Band concert program, 29 November 2021 ([Wind Repertory Project](#))



James Curnow (b. 1943, Port Huron, Mich.) is an American composer.

Curnow received his first musical instruction in the public schools of Michigan and The Salvation Army Instrumental Programs. He received a Bachelor of Music Degree from Wayne State University and a Master of Music from Michigan State University, where he studied conducting with Harry Began and euphonium with Leonard Falcone. Curnow studied composition with F. Maxwell Wood, James Gibb, Jere Hutchinson, and Irwin Fischer.

He has taught all areas and levels of instrumental music and has received numerous awards for teaching and composition: the Outstanding Educator of America (1974), the Citation of Excellence from the National Bandmaster's Association (1980), the Volkwein Award (1977 & 1979), the Ostwald Award (1980 & 1984), and the International Competition for Original Compositions for Band (1985).

Currently he resides in Kentucky, where for years he was the owner of Curnow Music Press, Inc. He also serves as Composer-in-Residence Emeritus for Asbury College in Wilmore, Kentucky.

—Biography and image sourced from the [Wind Repertory Project](#)

"I wanted my setting of **Amazing Grace** to reflect the powerful simplicity of the words and melody -- to be sincere, to be direct, to be honest -- and not through the use of novel harmonies and clever tricks, but by traveling traditional paths in search of truth and authenticity.

I believe that music has the power to take us to a place that words alone cannot. And so my own feelings about Amazing Grace reside in this setting itself. The harmony, texture, orchestration, and form are inseparable, intertwined so as to be perceived as a single expressive entity.

The spiritual, Amazing Grace, was written by John Newton (1725-1807), a slave ship captain who, after years of transporting slaves across the Atlantic Ocean to the New World, suddenly saw through divine grace the evilness of his acts. First published in 1835 by William Walker in *The Southern Harmony*, Amazing Grace has since grown to become one of the most beloved of all American spirituals.

Amazing Grace was commissioned by John Whitwell in loving memory of his father, John Harvey Whitwell. It was first performed on February 10, 1994, by the Michigan State University Wind Symphony, John Whitwell conductor."

—Program Note by Frank Ticheli (sourced from the [Wind Repertory Project](#))

Frank Ticheli (b. 21 January 1958, Monroe, La.) is an American composer and conductor.

Ticheli joined the faculty of the University of Southern California's Thornton School of Music in 1991, where he served as Professor of Composition until 2023. From 1991 to 1998, Ticheli was Composer in Residence of the Pacific Symphony, and he still enjoys a close working relationship with that orchestra and their music director, Carl St. Clair.

Ticheli is well known for his works for concert band, many of which have become standards in the repertoire. In addition to composing, he has appeared as guest conductor of his music at Carnegie Hall, at many American universities and music festivals, and in cities throughout the world, including Schladming, Austria, at the Mid-Europe Music Festival; London and Manchester, England,



with the Meadows Wind Ensemble; Singapore, with the Singapore Armed Forces Central Band; and numerous cities in Japan, with the Bands of America National Honor Band.

Frank Ticheli is the winner of the 2006 NBA/William D. Revelli Memorial Band Composition Contest for his Symphony No. 2. Other awards for his music include the Charles Ives and the Goddard Lieberson Awards, both from the American Academy of Arts and Letters, the Walter Beeler Memorial Prize, and First Prize awards in the Texas Sesquicentennial Orchestral Composition Competition, Britten-on-the-Bay Choral Composition Contest, and Virginia CBDNA Symposium for New Band Music.

Dr. Ticheli received his doctoral and masters degrees in composition from The University of Michigan. His works are published by Manhattan Beach, Southern, Hinshaw, and Encore Music, and are recorded on the labels of Albany, Chandos, Clarion, Klavier, Koch International, and Mark Records.

—Biography and image sourced from the [Wind Repertory Project](#)

Fantasy on “Yankee Doodle” is a free treatment of one of America's most famous early songs. It was commissioned by, and premiered by, The Bethlehem Central School District Band Festival in Delmar, NY, on March 16, 1995, with the composer conducting.

The work begins with a vigorous fanfare, leading into a humorous statement of the theme by solo tuba. This light, quirky treatment of the theme is followed by a dark, mood variant, featuring solo alto saxophone. A spirited allegro then transforms the mood to one of joyous expectation. After a lyric episode using fragments of the tune, a Latin percussion vamp eventually leads to a full statement of the theme. The final maestoso fanfare leads this work to a satisfying and exciting close.

—Program note from the score (sourced from the [Wind Repertory Project](#))



Mark Williams (1955, Chicago, Ill. - 3 January 2008, Spokane, Wash.) was an American composer and band director.

Mr. Williams held the Bachelor of Arts in education and Master of Education degrees from Eastern Washington University, and served as woodwind performer and arranger for the 560th Air Force Band. He taught music in the state of Washington for many years, specializing in elementary band.

One of the premier composers for school bands and orchestras, Mr. Williams was co-author of the Accent on Achievement Band Method. Mr. Williams had over 200 published works to his credit. As clinician and guest conductor, he traveled to 34 states, five Canadian provinces, and Australia.

Renowned for his compositions for band, orchestra, and choir, Mr. Williams earned numerous awards including the Western International Band Clinic's Gralia Competition and several ASCAP Special Awards. In addition to his writing and travel schedule, Mark performed regularly on bassoon and served as conductor and artistic director for the Spokane British Brass Band.

—Biography and image sourced from the [Wind Repertory Project](#)

Early Light was written for the Oklahoma City Philharmonic and received its premiere performance in July, 1995. The material is largely derived from “The Star Spangled Banner.” One need not attribute an excess of patriotic fervor in the composer as a source for this optimistic homage to our national anthem; Carolyn Bremer, a passionate baseball fan since childhood, drew upon her feelings of happy anticipation at hearing the anthem played before ball games when writing her piece. The slapstick heard near the end echoes the crack of the bat on a long home run.

—Program note sourced from the score

Carolyn Bremer (28 October 1957, Santa Monica, Calif. - 2 September 2018, Long Beach, Calif.) was an American composer and educator.

Bremer studied at the Eastman School of Music and CalArts, and received the Ph.D. in composition from the University of California Santa Barbara. She was chair of composition at the University of Oklahoma from 1991 to 2000 where she held the Sandra and Brian O'Brien Presidential Professorship.

Bremer received grants from Meet The Composer, the American Music Center, the Kirkpatrick Foundation, and the FIPSE program at the U.S. Department of Education, and a Dissertation Fellowship from the Regents of the University of California. At the time of her death, Bremer was chair of the Bob Cole Conservatory of Music at the California State University, Long Beach.

She had been dubbed a composer "driven by hobgoblins of post modernist cant." Bremer came to composition on the heels of intensive training as an orchestral bassist. Her catalogue contains works based on feminist symbolism (Athene), baseball (Early Light), and postmodern theory (Adventures in Hyperreality).

Bremer had performances of her works at Carnegie Hall; in Germany, Norway, and Sweden; and for the gala 150th anniversary concert at West Point. Her consortium-commissions include Symphony for Wind Band, premiered by Ray Cramer at Indiana University, and Returns of the Day, premiered by Thomas Dvorak at University of Wisconsin-Milwaukee. Bremer was guest composer for the Technology Initiative Conference at Collin County College in Dallas, Texas; the Women Band Directors International Conference in San Diego; and composer-in-residence at Mansfield University.

The composer stated:

I am exploring the intersections of many fields -- of music, creativity, and meaning; of postmodern thought; of hybrid forms (composition/scholarship); of language as adjudicator of creative activity; of technology as the driver or slave for change. At the crux are these questions: how do I as a composer meld the various influences and ideas I have into a new piece? and how do I bring all of this to the student? The first question, I can answer non-verbally with instinct, experimentation and chance. But the second question requires much greater commitment. I need to answer it multiple ways to offer meaning to multiple learners. I must answer it non-definitively, ensuring I do not squelch an idea different from mine. I must answer it in a way that will be useful to people outside of my own aesthetics.

—Biography and image sourced from the [Wind Repertory Project](#)

America Exultant March prominently features the patriotic air 'America' in the trio section This bold and colorful march was originally published in 1917, near the time the United States was entering World War I, and the first editions were published under the *nom de plume* Al Hayes, which Henry Fillmore used for approximately 20% of his compositions.

One of the most colorful, fascinating and beloved figures from the American Classic Concert Band era, James Henry Fillmore was born on December 3, 1881 in Cincinnati, Ohio. A trombonist, the young Fillmore played in theater orchestras and with circus bands, and worked in his father's retail music store and publishing company. Fillmore's reputation as a composer quickly grew, and his compositions contributed to the substantial success at the Fillmore Bros. Company.

—Program note sourced from the score



Henry Fillmore (3 December 1881, Cincinnati, Ohio - 7 December 1956, Miami, Fla.) was an American composer and publisher.

James Henry Fillmore Jr. was the eldest of five children. In his youth he mastered piano, guitar, violin, and flute -- as well as the slide trombone, which at first he played in secret, as his conservative religious father believed it an uncouth and sinful instrument. Fillmore was also a singer for his church choir as a boy. He began composing at 18, with his first published march, Higham, named after a line of brass instruments. Fillmore entered the Cincinnati Conservatory of Music in 1901. After this he



traveled around the United States as a circus bandmaster with his wife, an exotic dancer named Mabel May Jones.

Fillmore gained fame as the Father of the Trombone Smear, writing a series of fifteen novelty tunes featuring trombone smears called "The Trombone Family", including Miss Trombone, Sally Trombone, Lassus Trombone and Shoutin' Liza Trombone. A number of these have a strong ragtime influence.

Fillmore wrote over 250 tunes and arranged hundreds more. Fillmore also published a great number of tunes under various pseudonyms such as Harold Bennett, Ray Hall, Harry Hartley, Al Hayes, and the funniest, Henrietta Hall. The name that caused a conflict was Will Huff, because there was a Will Huff, who did compose marches and lived and composed in his state and area. While best known for march music and screamers, Fillmore also wrote waltzes, foxtrots, hymns, novelty numbers, overtures and waltzes.

Henry Fillmore moved from Cincinnati, Ohio, to Miami in 1938 after a doctor had informed him that he had six months to live. The doctor had suggested that if he moved to a warmer climate, his chances of living longer would be greater. The Fillmores took the doctor's advice and moved to Miami, in hopes of improving Henry's health. It apparently worked since they lived happily there until their deaths in the 1950s.

Henry had been a famous conductor and composer in Cincinnati, and when he moved to Florida he soon became established as the most popular band conductor and composer that state had ever known. His great personality and sense of humor, combined with a casual attitude and a love of young people soon established him as one of the most popular personalities in Miami.

He had established an especially close relationship with the students in the University of Miami band and their band director, Fred McCall. Henry became a regular guest conductor on the stage and in the Orange Bowl, and his popular marches named for Miami and for the Orange Bowl helped make him even more popular.

Henry had been good for the University of Miami, and the University of Miami loved Henry Fillmore. In 1954 he wrote his last composition, a terrific march "Dedicated to the Presidents of the University of Miami, Coral Gables, Florida." It was appropriately titled The President's March.

In 1956 the university rewarded Henry with one of the greatest honors of his career. In February 6, 1956, Henry Fillmore was awarded an Honorary Doctorate of Music. The presentation was one of the happiest days of his life, and nine months later, December 7, 1956, Henry passed away in his sleep as "the heart that had kept time with some of the happiest music on the concert stage finally lost its beat."

—Biography and image sourced from the [Wind Repertory Project](#)

Andrew Glover (b. 13 July 1961, St. Louis, Mo.) is an American composer, arranger, euphoniumist and music publisher.

As a sophomore in high school, Mr. Glover's first band arrangement was performed by the school's wind ensemble, and thus began a multi-decade career in composition and arranging. His band works number over 200, many are published by Barnhouse, and have been performed, recorded, and broadcast by bands worldwide.

Mr. Glover graduated from Central Methodist College (now university) in 1983 with a Bachelor of Music Education degree, did graduate work at Southeast Missouri State University. In college, Glover won a position in the Detroit Concert Band, conducted by Leonard B. Smith, and performed for four seasons on euphonium. He participated in numerous recording sessions with the DCB, including ten phonograph records of "Gems of the Concert Band" and a documentary film soundtrack. For many years he also performed as a soloist and guest artist.



After seven years as director of bands at Rosary High School in St. Louis, in 1998, Mr. Glover joined the staff of the C.L. Barnhouse Company in Oskaloosa, Iowa, where he serves as staff composer/arranger, Chief Operating officer, and Secretary-Treasurer. In addition to Glover's original works for band, he has composed numerous instrumental solos and choral pieces. He has arranged or transcribed over 175 works for band.

An enthusiast of, and advocate for classic concert band music and history, Glover is not only involved in new music production at Barnhouse, but also oversees the company's 127+ year archive of publications and historical memorabilia, and is frequently involved in band history research projects. He is a member of ASCAP; Association of Concert Bands, where he serves on the advisory council; is president of the Detroit Concert Band, Inc.; and is conductor of the Windjammers, Unlimited Education Band. In May 2013 he received the Distinguished Alumni award from Central Methodist University.

—Biography and image sourced from the [Wind Repertory Project](#)

The Homefront: Musical Memories from World War II reflect[s] on that special era in our history, a time when popular music played such an important role in the national consciousness. This outstanding showcase for band spotlights some of the fabulous songs of that era including: *Thanks for the Memory, Don't Sit Under the Apple Tree, I'll Be Seeing You, It's Been a Long Long Time, Bell-Bottom Trousers, White Cliffs of Dover, and Praise the Lord And Pass the Ammunition.*

—Program note adapted from the publisher (sourced from the [Wind Repertory Project](#))



James Harlan Christensen (b. 27 August 1935, Madison, Wisc. – 15 March 2020, Calif.) was an American conductor, arranger, and composer.

For twelve of his 37-plus years with Walt Disney Productions, Jim served as music director for both Disneyland and Walt Disney World, and conducted the All-American Marching Band at the grand opening of Euro-Disneyland in Paris on April 12, 1992.

A prolific composer/arranger with over 400 published works to his credit, Jim also appeared as guest conductor with the symphonic orchestras of Houston, San Diego, Winnipeg Honolulu, New Orleans Pops, Los Angeles Chamber Orchestra, the Radio City Music Hall Orchestra, the Hollywood Bowl Orchestra, and others. Among other activities, he was a trombone clinician for UMI-Conn and a member of the American Bandmasters Assn. and served on the advisory board of the Association of

Concert Bands.

Jim's arrangements are currently heard at theme parks around the world, including all the Disney parks, Knott's Berry Farm, Canada's Wonderland, Hershey Park, Lotte World (Korea), Everland, and Movie World in Germany. He also arranged and orchestrated music for the Boston Pops, the London Philharmonic, several Super Bowls, and MENC's World Largest Concert. Jim continued to guest conduct for high school, college and community bands and conducted the Community Band of America (Band at Sea) since 1994 until his passing.

—Biography and image sourced from the [Wind Repertory Project](#)

Armed Forces Salute is an impressive tribute honoring our men and women of the Armed Forces. Includes: *The Caisson Song; Semper Paratus; The Marines' Hymn; The U.S. Air Force* and *Anchors Aweigh*. In this performance, the OKC Symphonic Band will also include *Semper Supra*, a tribute to the Space Force.

—Program note adapted from publisher (sourced from the [Wind Repertory Project](#))



Robert William Lowden (23 July 1920, Camden, N.J. – 30 October 1998, Medford, N.J.) was an American composer and arranger.

Mr. Lowden attended Temple University as a music education student and later became a trombonist and arranger with the U.S. Army Band. He also did arranging for Claude Thornhill and Oscar Dumont. He taught instrumental music in the public schools of Camden, New Jersey (1958-1968). He left this position to devote full time to composing and arranging music for school bands, stage bands, orchestras, and small ensembles. He is best known for his band arrangements of current popular and show music.

—Biography and image sourced from the [Wind Repertory Project](#)

In **A Touch of Cohan**, New York Pops arranger Stanley Applebaum offers this clever setting of various Cohan melodies in a quick-hitting and spirited arrangement. There's plenty of humor along with musical surprises as each timeless, popular tune is introduced. It's show business at its best, and the perfect selection to add a sparkle to your concert or festival program.

—Program note adapted from the publisher (sourced from the [Wind Repertory Project](#))



George Michael Cohan (3 July 1878, Providence, R.I. – 5 November 1942, New York), known professionally as George M. Cohan, was an American entertainer, playwright, composer, lyricist, actor, singer, dancer and producer.

Cohan began his career as a child, performing with his parents and sister in a vaudeville act known as The Four Cohans. Beginning with *Little Johnny Jones* in 1904, he wrote, composed, produced, and appeared in more than three dozen Broadway musicals. Cohan published more than 300 songs during his lifetime, including the standards *Over There*, *Give My Regards to Broadway*, *The Yankee Doodle Boy* and *You're a Grand Old Flag*.

As a composer, he was one of the early members of the American Society of Composers, Authors, and Publishers (ASCAP). He displayed remarkable theatrical longevity, appearing in films until the 1930s, and continuing to perform as a headline artist until 1940.

Known in the decade before World War I as the man who owned Broadway, he is considered the father of American musical comedy. His life and music were depicted in the Academy Award-winning film *Yankee Doodle Dandy* (1942) and the 1968 musical *George M!*. A statue of Cohan in Times Square in New York City commemorates his contributions to American musical theatre.

—Biography and image from the [Wind Repertory Project](#)

Stanley Applebaum (1 March 1922 - 23 February 2019, Newark, N.J.) is an American arranger and conductor.

Applebaum studied with several private tutors, including Wallingford Riegger.

Spanning almost half a century, Stan Applebaum's career has been rich and diverse. His compositions and arrangements have earned him numerous awards, including 35 Top 10 Hits and several No. 1 Singles for extraordinary artists, such as Ben E. King, Bobby Vinton, Neil Sedaka, the Drifters, the Coasters, Connie Francis, and Brook Benton. Having written and produced music for over 1500 commercials, he has also been awarded four Clio Awards for his various music spots.

Mr. Applebaum's big band arrangements have been written for some of the best in the jazz world, including Benny Goodman, Glenn Miller, Harry James, Raymond Scott, and Cootie Williams. Stan was an arranger and orchestrator for the Hit Parade, the U.S. Navy, the U.S. Air Force, the Goldbergs, Jimmy Durante, Radio City Music Hall, NBC, and CBS. In addition to his outstanding pop and jazz contributions, Mr. Applebaum has written for some of the world's most renowned symphony orchestras, including the New York Philharmonic and the London Philharmonic.



—Biography and image from the [Wind Repertory Project](#)

Wagner took the title for [**Under the Double Eagle**] (opus 159) from the state emblem of the Austro-Hungarian Empire. The eagle has been a symbol of strength and courage since ancient times; it was the emblem of the Sumerians 5,000 years ago and of Imperial Rome many centuries later. The double-headed eagle was the symbol of the Byzantine Empire for over 2,000 years before it appeared on the imperial coat of arms in Austria-Hungary.

The march itself has been extremely popular for over a century. By 1910, Franz Pazdirek was listing approximately 50 different instrumental and vocal arrangements of the work published by a dozen different firms. Beginning in 1903, *Under the Double Eagle March* was recorded by the Sousa Band four times before Wagner's death in 1908. Like Sousa's *Washington Post* and numerous other marches around the turn of the century, this march has probably motivated more dancers than marchers. It has

been used by country and western fiddlers in the U.S. for so long that many believe the composer was from Nashville, Tennessee.

—Program note from *Program notes for Band* (sourced from the [Wind Repertory Project](#))



Josef Franz Wagner (20 March 1856, Vienna, Austria - 5 June 1908, Vienna) was a band leader and composer, often called the "Austrian March King." The son of a doctor, he was a leader among the boy sopranos in his church choir before attending school at the Benedictine Monastery in Seitenstettin (Seidenstatten), Austria. Later he studied harmony, form, counterpoint, and instrumentation with Johann Emerich Hasel at the Royal Military Institute in Kaschau, Hungary, followed by a tour of military duty in the army.

In 1878 the 22-year-old Wagner was appointed bandmaster of the Royal 47th Infantry Regiment Band in Trent (Trient) by Baron von Beck. He remained bandmaster with that regiment in Vienna, Marburg, and Graz, and in 1892 he succeeded Ludwig Schlogel as bandmaster of the 49th Infantry Regiment. Seven years later, after serving with the 49th in Krems, Brünn, and Vienna, Wagner retired from the army. He had become very popular as a conductor, especially in Vienna, but he was eager to devote more time to composing and also to conducting his own civilian ensemble for the Viennese public. He achieved both goals but, unfortunately, died only nine years later, at the age of 52.

Wagner had a highly productive, musical mind. At least 250 of his works were published, and his opus numbers exceeded 400—some researchers believe he wrote nearly 800 compositions. In addition to one (rather unsuccessful) operetta, *Der Herzub*, composed in 1895, he wrote a number of overtures, concertos, songs, and other concert works, but he is best remembered for his waltzes and marches, of which he is credited with more than 100.

Loren Geiger, who arranged several marches from copies of original Wagner scores, found that “his tunes reveal a lot of Alpine yodeling style in the melody lines. They seem very happy tunes.”

—Biography and image from the [Wind Repertory Project](#)

This piece was also arranged by Andrew Glover. [You can read his biography above in the notes for “America Exultant”.](#)