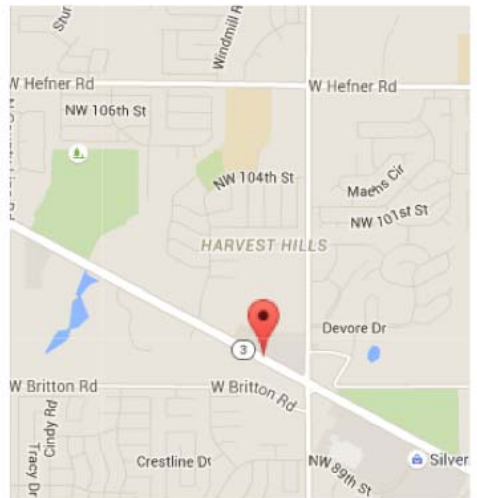




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# Oklahoma City Symphonic Band

Dr. Mark G. Belcik, Conductor

**A Veterans Day Salute!**

**Music to Honor our American Veterans**

Tuesday, November 10, 2015

7:30pm

Oklahoma City University

Margaret E. Petree Recital Hall

Kirkpatrick Fine Arts Center

2501 N Blackwelder Ave

Oklahoma City, OK 73127

[www.okcband.org](http://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.

## Oklahoma City Symphonic Band

### Piccolo

DeLee Francis \*  
Glenda Gatz \*  
Flute  
Marilyn Bonds  
Ann Bowman  
Alix Darden  
Ivy Douglas  
Pat Fair  
DeLee Francis \*  
Wendy Freundt  
Glenda Gatz \*  
Sonie Liebler  
Erika Stevens Olinger \*  
Vicki Repetto  
Courtney Roark  
Barbara Roewe  
Bethany Rowlings  
Cathy Voorhies  
Oboe  
Lacey Fisher  
Ned Hughes  
Bonnie Jump  
Erin Peden  
Clarinet  
Alexandra Amidon  
Frances Ayres  
Catherine Birchall  
Warren Cadwell \*  
Kaci Coday  
Pam Cottrill  
Nancy De Graff  
Sherry Di Jorio \*  
Cyndi Gustafson  
Evie Lee Hall  
George R. Jay  
Sharon Kieklak \*  
K. Fred Landefeld  
Leisa Mayberry  
Cherie Owen  
David Purcer  
Kathy Rattan  
Nan Scott  
Tasmin Williams

### Bass Clarinet

Tom Ayres  
Susan Semrau  
Deborah Walls  
Amanda Webb  
Bassoon  
Joan Baird  
Kathryn McKinney \*  
Robert M. Smith  
Alto Saxophone  
Ed Cantrell  
Beki Ervin  
Drew Hoelscher  
John Humphreys  
Tenor Saxophone  
Rudell Adkison  
Faye Sullivan  
Robert Westbrook  
Baritone Saxophone  
Jim McGee \*  
Trumpet  
John Adkison  
Mike Banowetz  
Derek Childers  
Gary Childers  
L. Dennis Doan  
Henry Dolive  
Marshall Douglas  
Bill Gipperich  
Dennis Jamison  
Joshua D. Smith  
Larry Taylor  
Kendall Wahpepah  
French Horn  
Samantha Carlson  
Mary Ellen Davis  
LouAnn Dillard  
Edward Hudson Jr \*  
Jenny Beth Jones  
Mike Luther  
Rick Spence  
John Weidner

### Trombone

Gary Bourlier  
Cliff Francis  
Louis Hemphill  
Aaron Mitchum  
Carl Reno  
C. J. "Jody" Smith  
Charles Womack \*  
Duncan Woodliff  
Euphonium  
Dennis Beringer  
Richard Moore  
Jimmy Neighbors  
Dave Rosbach  
Phyllis Smith \*  
Tuba  
Christopher Wessel  
Gene Smith  
Percussion  
Seth Adams  
Kristen Bradley  
Mike Forcina  
Maya Johnson  
Jordan Self  
Harp  
Urszula Rucka  
String Bass  
Brian McQuade

## Oklahoma Concert Band Foundation

### Young Artist Competition 2016

Open to any woodwind, brass or percussion musician in the 11th or 12th grade currently enrolled in a high school or home school music program in the state of Oklahoma. Auditions will be held at Oklahoma City University on Sunday, February 21, 2016.

The winner will receive \$500 and the opportunity to perform his or her solo in concert with the Oklahoma City Symphonic Band on April 28, 2016. For complete information and application visit our website.

[www.okcband.org](http://www.okcband.org)

\* Oklahoma Concert Band Foundation Board Member



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## **A Veterans Day Salute! Music to Honor our American Veterans**

Tuesday November 10, 2015  
7:30pm

Dr. Mark G. Belcik, Conductor

Star Spangled Banner	Arr. John Philip Sousa
Nabucco Overture	Giuseppe Verdi Transcribed, Kenneth Singleton
Second Prelude	George Gershwin Arr. John Krance
Dancing on Water	Frank Ticheli
Russian Christmas Music	Alfred Reed

### **Intermission**

Chester - Overture for Band	William Schuman
Strike Up the Band	George and Ira Gershwin Arr. Warren Barker
Sinatra!	Arr. Stephen Bulla
Revival March	John Philip Sousa
Fugue on Yankee Doodle	John Philip Sousa Arr. Brion/Schissel
Our Flirtation	John Philip Sousa
Armed Forces Salute	Arr. Bob Lowden

## Star Spangled Banner

It is well known that Francis Scott Key (1779 – 1843), an attorney and gifted amateur poet, penned the words to The Star-Spangled Banner, while watching the British bombard Fort McHenry in Baltimore Harbor during the War of 1812. Key had boarded a British troop ship to negotiate the release of an American civilian imprisoned by the British, and had been detained aboard as the bombardment began. On September 14, 1814, as the dawn's early light revealed a flag flying over the fort, Key exultantly began jotting down the lines of the song that became our national anthem.

What is less known is that the tune to which Francis Scott Key fitted his words had a long history. Key had already composed one other poem using the meter of the *Anacreontic Song* when he wrote *The Star Spangled Banner*. The melody was composed around 1770 by John Stafford Smith (1750 – 1836), a Gentleman of the Chapel Royal, for the use of the London Anacreontic Society, a convivial music club dedicated to the pursuits of its namesake, Anacreon, an ancient Greek writer of love poems and drinking songs.

*The Star-Spangled Banner* was officially designated as our national anthem in 1931, although in 1916 President Woodrow Wilson ordered that it be played at military events. Its debut at a baseball game came during the 1918 World Series, when it was sung during the 7th inning stretch to honor American servicemen. However, the tradition of performing the national anthem before every baseball game began in World War II. Today *The Star-Spangled Banner* is traditionally played at the beginning of public sports events and orchestral concerts, as well as other public gatherings in the U.S.

Francis Scott Key's song established a new prominence for the flag as an expression of national identity, unity, and pride. And by giving the flag a name—that Star-Spangled Banner—Key transformed the official emblem into a familiar symbol that Americans could embrace; it became a representation of the country's values and the ideals for which it stands.


## Nabucco Overture (1842)

*Nabucco* was composed early in Verdi's career creating an immediate sensation in its premiere at La Scala Opera House in Milan. The four act opera depicts love and conflict among Hebrews and the Babylonian King Nebuchadnezzar during the Babylonian Captivity in ancient times. ([www.classical.net/music](http://www.classical.net/music))

Giuseppe Verdi (1813-1901) began his musical studies at an early age and had already become the village organist at age nine. He is one of Italy's most revered composers, carrying on the nation's long operatic tradition with 26 operas to his credit—*Aida*, *Rigilto*, *La Traviata*, and his last opera *Falstaff* are probably his greatest. Verdi's works are most noted for their emotional intensity, tuneful melodies, and dramatic characterizations. He transformed the Italian opera, with its traditional set pieces, old-fashioned librettos, and emphasis on vocal displays, into a unified musical and dramatic entity. Verdi's operas are among the most frequently produced and performed today throughout the world today.



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## 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 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 students compete by audition for the opportunity to perform with the band and to win a cash prize.

Members volunteer for many positions in the band and on the board of directors for the Foundation to help make the rehearsals and concerts the best experience possible. Oklahoma City Symphonic Band members have found gratification in having the band as an outlet to perform as well as to develop camaraderie with their peers. It is the perfect example of an opportunity for a lifelong continuing education in music.

We welcome new members. Due to the success and growth of our band, we have limits on instrumentation in each section but if a section is full, we will place your name on a waiting list. Regardless of whether there is an opening or not, we offer the option to sit in with the band as a guest for two rehearsals as long as it is not immediately preceding a concert. Our summer season is open to everyone.

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.

Dr. Ken Singleton is the director of the U. of North Carolina Wind Ensemble and Concert band. He is presently conductor of the Denver Brass. His music education began with a BA at the U. of South Florida and two Masters Degrees from Yale U. School of Music. His doctorate in tuba performance was the first awarded by Yale in that area. He has transcribed over 1,000 titles of brass music. Singleton has been named the College of Performing and Visual Arts Scholar of the Year, and is an elected member of the American Bandmasters Association, as well as a member of the Colorado Bandmasters Association Hall of Fame.

### Second Prelude (1927)

Despite close collaboration with his brother Ira, George did compose on his own. Originally written for piano, John Krance's transcription for concert band is exquisite. The *Second Prelude* (from *Three Preludes*) hints at Gershwin's Jewish heritage as an almost Yiddish melody floats over gentle, undulating accompaniment-- a 12-bar blues form whose delicacy recalls piano music of Chopin. The melody rises an octave for a second chorus of the blues form, followed by a bridge in a bright major key. The initial theme returns, dissipating as though entering a quiet sleep. Gershwin described the second prelude of three as a "sorta blues lullaby."

John Krance (1934-1989) American composer and arranger of concert band music. John Krance graduated from Eastman School of Music. He was the chief arranger with the U.S. Army Field Band in Washington, DC. and transcribed this piece in 1964 for the Band's performance. During his career, Krance composed and arranged music for the American Broadcasting Company, television and film companies.

### Dancing on Water (2015)

The composer provides these program notes: *Dancing on Water* is a joyous seven minute tribute to my longtime friend and colleague, Richard Floyd. The work, published in 2015, partly inspired by Dick's love of sailing, begins as an exuberant dance expressing feelings of unabashed joy and suggesting images of the sea on a perfect morning. This dance gives way to a heartfelt song, sung broadly by the horns and euphoniums and supported by a playful background of crisp eighth notes derived from the opening dance. This 'song and dance' might have been sufficient as the work's material, but in the very center of the work appears something new — a kind of oasis, perhaps an island — a soulful interlude marked by mysterious solos and duos in the alto saxophone and clarinets. Then the work proceeds in reverse, suggesting an arch form, a return home by the same pathways, but with one final surprise. A massively full-throated coda lifts the exuberance level to new heights, driving this water journey to a powerfully exalted finish." Dr Ticheli attributes his inspiration for the opening dance to the dances of Stravinsky in its crispness, orchestration, and particularly, use of accents. The image of the center section is of a boat on a calm day when the sea is like glass and the boat glides through the water. Attractive as a smooth sea is however, there is still a need for some wind in one's sails, expressed by the playful eighth note passages interjected intermittently, just enough to keep the boat, and the piece moving.

Dr Frank Ticheli (1958- ) was born in Monroe, Louisiana and pays homage to his Louisiana heritage in several of his compositions based on the Cajun music traditions. Ticheli attended Southern Methodist University where he earned a Bachelor of Music in Composition. His master and doctoral degrees are from The University of Michigan. Ticheli returned to Texas as Assistant Professor of Music at Trinity University in San Antonio. There he served on the board of directors of the Texas Composers Forum and was a member of the advisory committee for the San Antonio Symphony's Music of the Americas project. From 1991 to 1998, Ticheli was composer-in-residence with the Pacific Symphony Orchestra in Orange County, California. He currently lives in Los Angeles, where he is a Professor of Composition at the University of Southern California's Thornton School of Music. Dr. Ticheli enjoys working with community bands across the United States and finds the growth of that genre over the past few years an exciting phenomenon.

### **Russian Christmas Music (1944)**

At age 23, Alfred Reed (1921-2005) was a staff arranger for the 529th Army Air Corps Band when he was called upon to create what has become a masterpiece of wind band literature. Optimism was running high with the successful invasion of France and Belgium by the Allied Forces in 1944. A holiday band concert was planned by the city of Denver to further promote American-Russian unity with a premiere of new works from both countries. Reed was assigned to compose a new Russian work in 16 days until the concert performance date. Scouring the Corps' music library, Reed found an authentic 16th-century song *Carol of the Little Russian Children* to use for an introductory theme.

Drawing on his previous investigations of Eastern Orthodox liturgical music, he completed the score in 11 days! The music was first performed on December 12<sup>th</sup>, 1944 on a nationwide NBC broadcast and two days later in the Denver concert. Eastern Orthodox Church liturgical music is entirely vocal, admitting no instrumental music into its services. Alfred Reed has captured the sonorities, rhythmic inflections, clarity, and flowing phrases of the human voice in his composition. Four distinct sections can be recognized in this work. The opening *Carol* sets a restrained and gentle mood. The chant from the trombones and trumpets climaxes into the *Antiphonal Chant* carried by the woodwinds. The rhythm picks up for the *Village Song*, which is presented in two-bar phrases that rise and fall with the liturgy. The church bells herald the final *Cathedral Chorus* that builds in a steady crescendo, pausing for a soft and sonorous chorale, before continuing with the introduction of additional instruments until all of the colors and intensity of the celebration fill the hall.

## **OCSB 2015-16 Concert Season**

### **Christmas Festival**

Sunday, December 13, 2015, 5:30pm

Cherokee Hills Baptist Church

5700 NW 63rd St, Oklahoma City

### **Oklahoma Music Educators Association Convention**

Friday, January 22, 2016, 3:00pm

Cox Business Center

100 Civic Center, Tulsa

### **Joint Concert with Oklahoma Youth Winds**

Tuesday, February 23, 2016, 7:30pm

Oklahoma City Community College Performing Arts Center

7777 S May Ave, Oklahoma City

### **Spring Concert Featuring Young Artist Competition Winner**

Thursday, April 28, 2016, 7:30pm

Yukon Fine Arts Center

850 Yukon Ave, Yukon

### **Joint Concert with the Oklahoma Community Orchestra**

Sunday, June 12, 2016, 7:30pm

Oklahoma Christian University Pavilion

2501 E Memorial Rd, Edmond

### **Concert in the Park**

Thursday, July 28, 2016, 7:00pm

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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 is used to fund new music purchases, the Young Artist Competition and defray other band expenses.

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## Chester Overture for Band (1957)

The tune on which this piece is based was born during the American Revolution. It first appeared in a book of tunes and anthems composed by William Billings (1746-1899). It was subsequently adopted by the Continental Army and sung around campfires or played by fife and drum on the march. The music and words expressed the burning desire for freedom which sustained the colonists throughout the difficult years of the Revolutionary War.

Let tyrants shake their iron rod,  
And Slav'ry clank her galling chains,  
We fear them not, We trust in God,  
New England's God forever reigns.

The Foe comes on with haughty stride  
Our troops advance with martial noise  
Their Vet'rans flee, before our Youth  
And Gen'ral's yield to beardless Boys.

William Schuman (1910-1992), a native New Yorker, originally wrote *Chester* as the third movement of the *New England Triptych*. He developed and extended the orchestral version, making *Chester* into an overture for concert band. In the first section, Schuman introduces the tune first in the woodwinds and then in the brasses. Cannon shots can be heard. In the next section, the melody is given a more contemporary setting with mid-20<sup>th</sup> century rhythmic and harmonic devices utilized to sustain interest. The closing section brings back the hymn-like treatment of the theme and the work is brought to a dramatic close.

## Strike Up the Band (1927)

The brothers George (1898-1937) and Ira (1896-1983) Gershwin will always be remembered for their first hit *Lady Be Good!* in 1924. Until George's untimely death in 1937, they wrote almost exclusively with each other, composing over two dozen scores for Broadway and Hollywood. Though they composed many individual song hits, their greatest achievement may have been the elevation of musical comedy to an American art form. *Strike Up the Band* was the title song written for the musical of the same name in 1927. The show closed early, but the instrumental version of the piece became very popular and remains a favorite of wind bands on patriotic concerts. In 1985, the brothers were awarded posthumously the Congressional Gold Medal (only the third time that songwriters had been so honored). In 2007, the Library of Congress instituted the Gershwin Prize for Popular Song.

Warren Barker (1923-2006), a California native, attended UCLA. At age 24, he was appointed chief arranger for NBC's program, "The Railroad Hour," which led to a long career as composer, arranger-conductor for the major movie companies and television. He composed music for over 30 TV series including *Bewitched*, and was a member of the arranging staff for the Oscar winning movie *Hello Dolly*. His compositions and arrangements have been performed by a variety of musical artists from Frank Sinatra to the Hollywood Bowl and the Cincinnati Pops as well as concert bands.

## Sinatra!

Frank Sinatra is one of the best-selling musical artists of all time, having sold more than 150 million records worldwide. He began his musical career in the swing era as a singer with Harry James and Tommy Dorsey. Sinatra's association with Capital Records in 1943 launched his career as a solo artist. His fans ranged from "bobby soxers" to senior citizens. Stephen Bulla's arrangement *Sinatra!* provides us with just four of his many popular tunes. *Come Fly With Me*, by Jimmy Van Heusen and Sammy Cahn, was the cover tune for a 1958 album that took listeners on a musical trip around the world (Capri, Vermont, New York, Mandalay, Paris, London, Brazil, and Hawaii). Cy Coleman composed *Witchcraft* as an instrumental piece for the review *Take Five*. Lyrics by Carolyn Leigh were added for Sinatra's recording in 1957. Another album title song, *That's Life* by Dean Kay and Kelly Gordon, became a top five hit in 1966 is the era of post-Beatles rock music. Bart Howard's 1954 *Fly Me to the Moon* became synonymous with NASA's space program with Sinatra's 1964 recording. It was played on the Apollo 10 mission, as it orbited the Moon and again, on Apollo 11 astronaut Buzz Aldrin's cassette player after he stepped onto the Moon. With his charismatic style and polished interpretations, Frank Sinatra put his unique stamp on a number of familiar standards. This smooth medley for band features some of his best-known hits. Includes: *Come Fly With Me; Witchcraft; That's Life* and *Fly Me to the Moon*.

Stephen Bulla (1953 - ) received his musical instruction, beginning at the age of 6, from a father who played tuba and a mother who played piano. He played euphonium until the 11th grade when he switched to his musical love, the trombone. In 1976, he graduated Magna Cum Laude from Berklee College of Music in Boston, where he studied trombone, composition, and arranging. Attracted to the commercial music field, he arranged, composed, and recorded with famous vocalists and instrumentalists.

In 1980, Bulla was appointed Staff Arranger to the U.S. Marine Band and White House Orchestra. His distinguished career of 30 years produced many scores for a wide range of musical events. He collaborated with composer John Williams in transcriptions of the latter's movie scores for performances by the Marine Band. Bulla is a member of ASCAP and has received many of its awards. The ASCAP database lists 293 of his compositions and arrangements. Bulla was chosen to complete the score of the Library of Congress March from manuscript fragments of Sousa's last work. Bulla founded and performs with the jazz trombone group Bad to the Bone.

John Philip Sousa (1854-1932) Composer, conductor, and patriot is known as The March King." His stirring march music is featured by wind bands during our national holidays, parades, and ceremonial occasions. His marches are known and performed all around the world. Sousa composed 136 marches between 1873 and 1931. The patriotic *Stars and Stripes Forever* written in 1896, has become his signature march. It was the last piece he conducted before his death in 1932. Congress declared it the National March in 1987. As director of the U.S. Marine Corps Band from 1880-1892, Sousa developed *The President's Own* into an outstanding performance ensemble. He organized his own personal band which he conducted until his death. Composer of 15 operettas and other music, Sousa was also an author, poet, and editor.



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The Oklahoma City Symphonic Band plays three of Sousa's compositions. The marches are two of his earliest march writings and a Fugue on the patriotic ever-popular *Yankee Doodle*.

## Revival March (1876)

The earliest period of his composition (1876-1885) is marked by experimentation and his search for a unique identity. Some of these works hint at influence of other composers such as Arthur Sullivan, Johann Strauss, and circus and military musicians of the era. *Revival March* has been called "a charming piece with a lovely melody in the trio—which can be recognized as the hymn *In the Sweet By and By*."

## Fugue on Yankee Doodle

Arranged by Keith Brion and Loras Schissel (1996) "An absolutely electric composition created by combining sections from several of Sousa's arrangements of the American favorite *Yankee Doodle*. The main section fugue is taken from his "International Congress March." While every note was written by Sousa, Keith Brion and Loras Schissel have combined them into one piece that has become one of Sousa's biggest hits."

Keith Brion has arranged and published 30 editions for band, including music of Percy Grainger, Charles Ives, and Sousa. He is the music director of his own New Sousa Band, established in 1986 and maintains an active career as guest conductor with major symphonies and wind bands. Brion is currently recording the complete wind band music of John Philip Sousa with London's Royal Artillery Band for Naxos records.

Loras Schissel is a conductor, composer, and orchestrator who has created an extensive catalog of over 500 works for orchestra, symphonic wind band, and jazz ensembles. He studied brass instruments and conducting under Frederick Fennell and John Paynter. Schissel currently is music director of both the Virginia Grand Military Band and the Cleveland Orchestra's Blossom Festival Band. His is senior musicologist at the Library of Congress as well.

## Our Flirtation March (1880)

Part of Sousa's incidental orchestral music for a variety show of the same name he produced and directed in Philadelphia, and later arranged for wind band. It was after the success of this show and its that the U.S. Marine Corps decided to offer the position of the 17th Director to Sousa in 1880.

## Armed Forces Salute

This ever-popular collection of the U.S. military service songs honoring our active duty and veterans was arranged by Robert Lowden, a prolific composer, arranger, and renowned clarinetist. He penned over 400 advertising jingles in his long career, but orchestras and bands know him for his many arrangements of popular and show tunes.

Robert Lowden (1920–1998) studied music education at Temple University. During World War II, he served in the U.S. Army Band, after which he taught music back home in New Jersey. He wrote for *Someset Records* and its feature group, the 101 Strings. He served as the lead arranger for the Philadelphia Pops and the Ocean City Pops at the Music Pier. The Salute medley leads off with the Army's *Caisson Song*; then the Coast Guard *Semper Paratus (Always Ready)*; *The Marines' Hymn*; *The U.S. Air Force*; and for the finale, the Navy's *Anchors Aweigh*. Lowden has expertly written patriotic phrases to transition between the service songs.



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- \* designing landscapes with the environment in mind
- \* using the right plant in the right place

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