



**Oklahoma City Symphonic Band
Dr. Mark G. Belcik, Conductor**

**Across the Atlantic,
England and Beyond!**

Featuring guest artist
Dr. Joshua Heaney, alto saxophone

**Tuesday, February 20, 2024
7:30 pm**

**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.



Dr. Joshua Heaney is a concert saxophonist seeking novel expression, storytelling, and human connection through contemporary music. He has commissioned and premiered over 50 works, collaborating with distinguished composers such as Augusta Read Thomas, Marc Mellits, Marilyn Shrude and many others. Described as "a sparkling and emotionally charged elixir of sound" (Morning Classics with Mary Claire Murphy), Dr. Heaney has been featured on various music series and radio programs including ArtsX, ASCAP New Music Friday, EARIEYE and San Francisco Classical Voice's Week in Music. A musician in demand, he has appeared as a soloist

with groups such as Keene State College Concert Band, Heidelberg University Symphonic Band, Atlanta Chamber Collective, Georgia State University Wind Ensemble, and regularly performs at colleges and universities nationwide. As an orchestral saxophonist, he has performed with the Oklahoma City Philharmonic, Fort Wayne Philharmonic, Lima Symphony, Macon Symphony, Snow Pond Music Festival Orchestra, and Eastern Music Festival Pops. Dr. Heaney serves as Saxophone Instructor & Recruitment Coordinator at Oklahoma City University's Wanda L. Bass School of Music. During the summer, he teaches saxophone at New England Music Camp and the internationally recognized Frederick L. Hemke Saxophone Institute at Snow Pond Music Festival. He holds music degrees from Susquehanna University (BME), Georgia State University (MM/AD), and Bowling Green State University (DMA). His teachers include Gail B. Levinsky, Jan Baker, John Sampen, and Frederick L. Hemke, including additional jazz studies with David Bixler. Dr. Heaney is a Conn-Selmer Artist Clinician.

Upcoming Concerts

Spring Concert

Guest Composer & Conductor, Brian Balmages

Wednesday, April 24, 2024 at 7:30pm

Deer Creek High School

Performing Arts Center

6101 NW 206th St

Edmond, OK 73012

Summer Concert in the Park

Thursday, July 25, 2024 at 7:00pm

Chisholm Trail Park

500 W Vandament Ave

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YouTube

Want to see and hear more of the band? Please drop by our YouTube channel “Oklahoma City Symphonic Band” for concert videos. New videos are added regularly so if you like what you see, please subscribe to the channel and you'll be notified when new videos are available.

Instrument Donations

The Oklahoma City Symphonic Band has an instrument donation program. We currently assist school programs with donated instruments. Instruments will be put to good use. If you are interested in making a donation, contact us via e-mail at info@okcband.org.

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!

Oklahoma City Symphonic Band

Piccolo

DeLee Francis *
Glenda Gatz *

Flute

Ivy Douglas
DeLee Francis *
Wendy Fruendt
Glenda Gatz *
Lauren Hampton
Brenda Hansel
Sonie Liebler
Candi McDonald *
Erika Olinger
Vicki Repetto
Martha Stone *

Oboe

Ned Hughes
Bonnie Jump
Eugene Steinberg

Clarinet

Fran Ayres
Nancy Baxter
Catherine Birchall
Warren Cadwell
Carlos Castro
Nancy De Graff
Iris Gracia
Cindy Gustafson
Diana Jones
Emily Keith
Sharon Kieklak
Jonathan Kuhn
Chelsea Madden
Leisa Mayberry
David Purcer
Kathy Rattan
Michael Wenger
Tasmin Williams

Bass Clarinet

Drew McNeill
Daryle Plemmons
Bob Qualls
Deb Walls

Bassoon

Joan Baird
Martin King
Kathryn McKinney *
Robert Smith

Alto Saxophone

Tamara Daniels
Jennifer Fessler
Drew Hoelscher *
John Humphreys

Tenor Saxophone

Faye Sullivan
Robert Westbrook *

Baritone Saxophone

Nathan Leonard

Trumpet

Mike Banowetz
Gary Childers
Marshall Douglas
Mike Forcina
Dennis Jamison
Edward Krei
Erin Purnell
Stacy Southerland
Larry Taylor
Kendall Wahpepah

French Horn

Tommy Chau
James Copland
Mary Ellen Davis
Louann Dillard
Jenny Beth Jones
Mike Luther
Barbara Masters
Laura Renard *

Lacy Rice

Shari Rose
Rick Spence

Trombone

Kevin Fruendt
Jesse Hadley
Louis Hemphill
Myles Madden
Kerry Maye
Matt Sanders
Gary Shults

Ross Thanscheidt
Charles Womack
Duncan Woodliff

Euphonium

Dennis Beringer
Rebecca Reyes
Phyllis Smith

Tuba

Richard Moore *
Robbie Rattan
Jared Salisbury

Percussion

Peter Bisek
Mat Campbell
Chase Hampton
Nate Harris
Owen Moore

Harp

Emily Duncan

* Oklahoma Concert Band Foundation Board Member

Across the Atlantic, England & Beyond!

Dr. Mark G. Belcik, Conductor

Tuesday, February 20, 2024 at 7:30 pm

First Suite in E-flat for Military Band
I. Chaconne
II. Intermezzo
III. March

Gustav Holst
ed. Frederick Fennell

A Little Tango Music

Adam Gorb

Marche des Parachutistes Belges

Pierre Leemans
arr. Charles A. Wiley

Pequeña Czarda

Pedro Iturralde
trans. Roger Niese

Dr. Joshua Heaney, alto saxophone

Intermission

Four Scottish Dances
I. Pesante
II. Vivace
III. Allegretto
IV. Con Brio

Malcolm Arnold
arr. John P. Paynter

Country Gardens

English Folk Song
arranged for piano by Percy Grainger
ed./orch. Brant Karrick

Old Comrades

Carl Teike
ed. John R. Bourgeois

Elsa's Procession to the Cathedral
from *Lohengrin* - Act II, Scene 4

Richard Wagner
trans. Lucien Cailliet

Scan this QR code to view our program notes.



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.

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.

We appreciate all donations and any level of sponsorship. We accept credit card donations on our website—look for the “donate” link on the home page. For information about sponsoring or making a donation, visit our website at www.okcband.org.

You may also make a tax deductible contribution at any level by mailing a check payable to the Oklahoma Concert Band Foundation to this address:

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PO Box 721406
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Links to original publications of all program notes and biographies are included after each note to credit source. The notes included here are minorly adapted in some instances but otherwise are true to the original published version.

Gustav Holst's ***First Suite in E-flat for Military Band*** occupies a legendary position in the wind band repertory and can be seen, in retrospect, as one of the earliest examples of the modern wind band instrumentation still frequently performed today. Its influence is so significant that several composers have made quotation or allusion to it as a source of inspiration to their own works.

Holst began his work with *Chaconne*, a traditional Baroque form that sets a series of variations over a ground bass theme. That eight-measure theme is stated at the outset in tubas and euphoniums and, in all, fifteen variations are presented in quick succession. The three pitches that begin the work -- E-flat, F, and B-flat, ascending -- serve as the generating cell for the entire work, as the primary theme of each movement begins in exactly the same manner. Holst also duplicated the intervallic content of these three pitches, but descended, for several melodic statements (a compositional trick not dissimilar to the inversion process employed by the later serialist movement, which included such composers as Schoenberg and Webern). These inverted melodies contrast the optimism and bright energy of the rest of the work, typically introducing a sense of melancholy or shocking surprise. The second half of the *Chaconne*, for instance, presents a somber inversion of the ground bass that eventually emerges from its gloom into the exuberant final variations.

The *Intermezzo*, which follows is a quirky rhythmic frenzy that contrasts everything that has preceded it. This movement opens in C minor, and starts and stops with abrupt transitions throughout its primary theme group. The contrasting midsection is introduced with a mournful melody, stated in F Dorian by the clarinet before being taken up by much of the ensemble. At the movement's conclusion, the two sections are woven together, the motives laid together in complementary fashion in an optimistic C major.

The *March* that follows immediately begins shockingly, with a furious trill in the woodwinds articulated by aggressive statements by brass and percussion. This sets up the lighthearted and humorous mood for the final movement, which eventually does take up the more reserved and traditional regal mood of a British march and is simply interrupted from time to time by an uncouth accent or thunderous bass drum note. The coda of the work makes brief mention of elements from both the *Chaconne* and *Intermezzo* before closing joyfully.

– Program Note by Jacob Wallace for the Baylor Wind Ensemble concert program, 19 December 2014 (reproduced from the [Wind Repertory Project](#))



Gustav Holst (21 September 1874, Gloucestershire, U.K. – 25 May 1934, London) was a British composer and educator.

Holst learned piano at an early age, but was stricken with a nerve condition that affected the movement of his right hand, forcing him to give up the piano for the trombone. He received his degrees from The Royal College of Music in London, where he met fellow composer (and lifelong friend) [Ralph Vaughan Williams](#) and became interested in Hindu mysticism and spirituality, interests that would later shape the course of

his compositional output. In 1901 Holst married Isobel Harrison, who would remain with him the remainder of his life.

Before Holst became a well-known composer, he relied for income from playing the trombone in the Carl Rosa Opera Company and in the White Viennese Band, a popular orchestra specializing in "light music." In 1905, Holst became director of music at the St Paul's Girls' School in Hammersmith, London, and in 1907, he also became director of music at Morley College, retaining both positions until his death in 1934.

Holst's compositions for wind band, although only a small portion of his total output, have made him a cornerstone of the genre.

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

Frederick Fennell (2 July 1914, Cleveland, Ohio – 7 December 2004, Siesta Key, Fla.) was an internationally recognized conductor, and one of the primary figures in promoting the wind ensemble as a performing group. He was also influential as a band pedagogue, and greatly affected the field of music education in the USA and abroad. In Fennell's *The New York Times* obituary, colleague Jerry F. Junkin was quoted, saying "He was arguably the most famous band conductor since John Philip Sousa."

Fennell chose percussion as his primary instrument at the age of seven, as drummer in the fife-and-drum corps at the family's encampment called Camp Zeke. He owned his first drum set at age ten. In the John Adams High School Orchestra, Fennell performed as the kettledrummer and served as the band's drum major.

His studies at the Interlochen Arts Camp (then the National Music Camp) included being chosen by famed bandmaster Albert Austin Harding as the bass drummer in the National High School Band in 1931. This band was conducted by John Philip Sousa on July 26, the program including the premiere of Sousa's Northern Pines march. Fennell himself conducted at Interlochen at the age of seventeen.

Fennell found a compatible and fruitful relationship at the Eastman School of Music in Rochester, N.Y. As a student, he organized the first University of Rochester marching band for the football team and held indoor concerts with the band after the football season for ten years. At Eastman, he completed his bachelor's and master's degrees (in 1937 and 1939). Fennell became the first person ever to be awarded a degree in percussion performance. He was also awarded a fellowship that allowed him to study at the Mozarteum Salzburg in 1938. Attending the Mozarteum Salzburg allowed him to take several classes with Herbert Albert and visit several times with the festival's chief conductor Wilhelm Furtwängler. Fennell also studied conducting with Sergei Koussevitzky at the Berkshire Music Center at Tanglewood in 1942 (with classmates Leonard Bernstein, Lukas Foss, and Walter Hendl). (He was appointed Koussevitzky's assistant at the Center in 1948). During World War II Fennell served as the National Musical Advisor in the United Service Organizations.

While Fennell was recuperating from hepatitis for six weeks in 1952, he devised a new symphonic band organization. This involved scaling the typical concert band down to the wind section of a symphony orchestra, allowing for greater clarity and fewer intonation difficulties. Fennell called a meeting of nearly 40 players in May 1952. Fennell himself explained that "I chose the best students in the school, and the best solo performers, and the best ensemble players". On September 20,



1952 he held the first rehearsal for the Eastman Wind Ensemble, and he conducted the first concert at Eastman's Kilbourn Hall on February 8, 1953. Desiring expanded repertoire, Fennell mailed letters to nearly 400 composers around the world requesting appropriate compositions for the new group. The first composer to respond was Percy Grainger, followed by Vincent Persichetti and Ralph Vaughan Williams.

While with the Eastman Wind Ensemble, the Tokyo Kosei Wind Orchestra, and various other groups, starting in 1953, Fennell recorded many of the standards of the wind band repertoire. He became one of America's most-recorded conductors.

In September 1965 Dr. Fennell became conductor-in-residence at the University of Miami where he conducted the symphony orchestra and also founded a wind ensemble. He also served as the resident conductor of the Miami Philharmonic from 1974 to 1975. He was also principal guest conductor of the Interlochen Arts Academy and Dallas Wind Symphony. At the invitation of its players, he was appointed the initial conductor of the Tokyo Kosei Wind Orchestra in 1984.

On the podium, Fennell evinced a courtly yet commanding manner despite his five foot, one inch stature. He was known to take charge of a room with just his words, and his conducting was extremely animated. His conducting workshops were famous for including calisthenics and baton technique exercises in swimming pools. He remained highly active in the world of conducting until a few months before his death at the age of ninety at his home in Siesta Key, Florida. At the time he was conductor laureate of the Tokyo Kosei Wind Orchestra, principal guest conductor of the Dallas Wind Symphony, and professor emeritus of the University of Miami Frost School of Music.

Dr. Fennell received Columbia University's Alice M. Ditson Conductor's Award in 1969, was presented the Star of the Order from the John Philip Sousa Memorial Foundation in 1985, received an honorary doctorate from Eastman in 1988, and was inducted into the National Band Association Hall of Fame of Distinguished Band Conductors in 1990. He received the Theodore Thomas Award of the Conductor's Guild in 1994. He was also inducted into the American Classical Music Hall of Fame in 2001. In 2003, he received the Charles E. Lutton Man of Music Award from Phi Mu Alpha Sinfonia at its national convention in Washington, DC.

Fennell wrote several books: *Time and the Winds, a Short History of the Use of Wind Instruments in the Orchestra, Band and the Wind Ensemble*, 1954; *The Drummer's Heritage, a Collection of Popular Airs and Official U.S. Army Music for Fifes and Drums*, 1956; and *The Wind Ensemble*, 1988. Fennell also edited for several music publishers. For the Fennell Editions at Ludwig Music he edited over 50 scores for band performance, including many marches. He also wrote a series of sixteen articles published in *The Instrumentalist* under the heading 'Basic Band Repertory' beginning in April 1975 and concluding in February 1984. These articles were devoted to what Fennell called "...indestructible masterpieces for band that have survived the ravages of time and many an inept conductor".

At the conductor's request, his ashes were scattered in the woods at Interlochen, Michigan.

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

A Little Tango Music (2007) is a short sequence of melodies inspired by the curvaceous, melancholic and dangerous dance from Argentina that is the tango. I have always been greatly inspired by the tango in all its guises, ranging from the Habanera in Bizet's *Carmen*, through its more mysterious deployment in the music of Debussy and Ravel, and a more satirical approach adopted

by Stravinsky and [Kurt Weill](#), and perhaps most vividly conveyed in the seductively violent music of [Astor Piazzolla](#). This miniature suite of three movements attempts to show in a trio of snapshots the varied moods and colors of the tango.

– Program Note by composer (reproduced from the [Wind Repertory Project](#))

Adam Gorb (b. 12 March 1958, Cardiff, Wales) is a British composer and educator.

Dr. Gorb started composing at the age of ten. At fifteen he wrote a set of piano pieces — *A Pianist's Alphabet* — of which a selection was performed on BBC Radio 3. In 1977 he went to Cambridge University to study music, where his teachers included Hugh Wood and Robin Holloway. After graduating in 1980 he divided his time between composition and working as a musician in the theatre. In 1987 he started studying privately with Paul Patterson, and then, from 1991 at the Royal Academy of Music where he gained a MMus degree and graduated with the highest honours, including the Principal's Prize in 1993. He has a Ph.D. in composition from the University of Birmingham and has taught at universities in the United States, Canada, Japan and many European countries.



Gorb's compositions include orchestral, ensemble, chamber, solo and choral works, and have been performed, broadcast and recorded world-wide. In 1994, his composition *Metropolis* for wind band (1992) was awarded the Walter Beeler Memorial Prize. In the UK his compositions, of every ability level, have had performances at contemporary music festivals in Huddersfield, Cheltenham, Hampstead and Highgate, Spitalfields and Canterbury, and he has had concerts entirely devoted to his music in the UK, the U.S. and Canada. His second opera *The Path to Heaven* with an accompanying wind ensemble was premiered in the UK in 2018 with productions in the U.S. in 2019 and 2020.

Adam Gorb has been a Visiting Lecturer in Composition at universities and conservatoires in the U.S., Canada, Beijing, Daejeon, Tokyo, Vienna, The Hague, Brussels, Vilnius, Weimar, Verona and Istanbul. He is Head of School of Composition at the Royal Northern College of Music in Manchester.

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

March Des Parachutistes Belges: While he was serving his year of military duty at the end of World War I, Leemans's regimental commander asked him to compose a march; it was begun but never finished. Near the end of World War II he was having dinner with a group of paratroopers and was again asked to compose a march. As the group commander, Maj. Timmerman, drove him home that night, the march theme came to mind, and he wrote out all of the parts after reaching home.

The trio of the march originated from a march written for an N.I.R. radio contest. After only winning the consolation prize, the march was abandoned and is known with the competition designation V. A quiet, unaggressive essay in the easy-paced European style, it is set in the form of a “patrol”; the music marches on from the distance, plays, and passes.

Friends told him later that they had heard the march at a circus in France, a wedding in India, and a military music pageant in the United States. The arrangement most often heard in the United States was made by Charles Wiley at the request of his Lamar University (Texas) Band students in 1975.

– Program Note from *Program Notes for Band* (reproduced from the [Wind Repertory Project](#))

Pieter (or Pierre) Leemans (31 May 1897, Schaarbeck, Belgium - 10 January 1980, Elsene, Belgium) was a Belgian composer of marches and classical music, a musician who had profound influence on Belgian bands and Belgian music in general.



He studied piano, harmony, counterpoint, orchestration and composition from 1919-1922 with J. Sevenants, M. Lunssens, and Paul Gilson. After serving in the Belgian Army in 1919, he earned a degree which enabled him to teach and became a music teacher at the Schaarbeek High School.

He later acquired a similar post at Etterbeek Music Academy, which was located in another part of Brussels. He resigned in 1932 to work with the official broadcasting company, N.I.R. [now BRT-RTB], as pianist, conductor, and program director. In this position, he was accompanist for recitals, radio plays, and auditions.

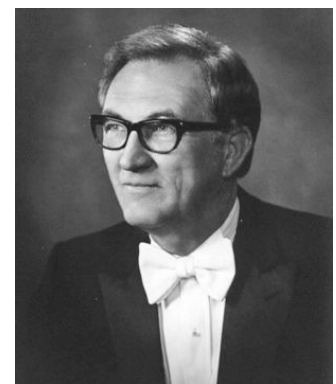
In 1934, he won the composition contest for the official march of the Brussels World Exhibition (1935). The following year, he won the competition for the official *Old Brussels* march. In 1940, Leemans founded the Schaarbeek High School Choir and won another contest in 1943 for the composition of school songs. From 1943-1945, he served as conductor of the Philharmonic Society in Brussels. In 1945, his *Dirge for the Fallen Heroes* (of World War II) won another award. That same year, his *Marche des Parachutistes* was adopted as the official march of the Belgian paratroopers, and, in 1946, his *March of the Commandos* was adopted as the official march of the Belgian Commandos. In 1947, he became the Belgian delegate to the Geneva Congress for the normalization of music notation.

In 1958, he won still another contest by composing *Expo 58*, the official march of the Brussels World's Fair. Interestingly, he won both first and second prizes in this competition over a total of 109 entries. In addition to his marches, Leemans has also written songs, choral music, film scores, chamber music and orchestral works.

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

Charles A. "Pete" Wiley (2 March 1925, Abilene, Texas – 2 June 1992) was an American composer, arranger and educator.

Dr. Wiley began school in Abilene, but when his father, Dr. D. O. Wiley became band director at Texas Tech, the family moved to Lubbock where Pete graduated from Lubbock High School in 1942. He attended Texas Tech, earning a bachelor's degree in mathematics. He received a master's degree in music from the University of Texas, and a Doctor of Education



degree from the University of Colorado. While attending Tech, Wiley played oboe and was drum major of the Texas Tech Band conducted by his father. He also did undergraduate study in music at the University of Kansas where he assumed the duties of drum major, and played first oboe in the band and orchestra, both conducted by his father's brother, Russell Wiley.

Dr. Wiley served a year as oboe instructor at the University of Kansas, and three years as assistant band and orchestra director with Weldon Covington at Austin High School in Austin, Texas. In 1952, he became director of bands at Lamar Tech, later to become Lamar University, in Beaumont, Texas.

The Lamar Symphonic Band, under Wiley's direction, performed by invitation at T.M.E.A. conventions five times, the first being in 1957 and the last being in 1980. The band also performed at two regional and three national M.E.N.C. conventions, and by invitation at three A.B.A. International conventions, and one regional convention of the College Band Directors National Association. The symphonic band also toured Mexico on five different occasions, traveling as far as Mexico City.

Dr. Wiley was an active member of the American Bandmasters Association, Alpha Chapter of Phi Beta Mu, and is the past National President of Kappa Kappa Psi. He was also a member of T.B.A., T.M.E.A., and T.M.A.A. (Texas Music Adjudicators Association). He was recognized by the School Musician Magazine as one of the Ten Most Outstanding Band Directors in the U.S. in 1977. He was selected as Texas Bandmaster of the Year in 1989.

Wiley founded the publishing company TRN in 1973. He resided in New Mexico, where he managed the company until his death.

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

Roger Niese's arrangement of Iturralde's *Pequeña Czarda* (little dance) is a virtuoso solo piece for alto saxophone and band. The "czarda" is a popular Hungarian dance in binary form, often characterized by a variation in tempo -- it starts out slowly (lassü) and ends in a very fast tempo (friss, literally "fresh"). It is danced by a male and female, with the female wearing a traditional wide skirt which takes on a distinctive shape as it twirls. One notable example of a czarda can be found in Strauss's *Die Fledermaus*, sung by Rosalinde.

– Program Note by Rich Pauch for the Wheaton Municipal Band concert program, 21 December 2017 (reproduced from the [Wind Repertory Project](#))

Pedro Iturralde (3 July 1929, Falces, Spain - 1 November 2020, Madrid, Spain) was a Spanish saxophonist, saxophone teacher and composer.



He began his musical studies with his father, and performed in his first professional engagements on saxophone at age eleven. When he was 20 years old he composed *Czárdás* for saxophone. He graduated from the Royal Conservatory of Music in Madrid, where he studied clarinet, piano, and harmony.

Iturralde went on to lead his own jazz quartet at the W. Jazz Club in Madrid, experimenting with the combined use of flamenco and jazz, and making recordings for the Blue Note label. In 1972 he undertook further study in harmony and arranging at the Berklee College of Music in Boston.

He taught saxophone at the Madrid Conservatory from 1978 until his retirement in 1994.

The composer appeared in Spain and abroad as a soloist with the Spanish National Orchestra under the baton of Frühbeck de Burgos, Celibidache, Markevitch, and others. He made recordings with the renowned flamenco guitarists Paco de Lucia (Hiaspavox, 1968), Paco de Algeciras and Pepe de Antequerra (Columbia YS-2072-H, 1967) and Paco Cepero (CBS, 1975).

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

Roger Niese comes from a musical family and started playing the clarinet as a child. At the Maastricht Academy of Music he studied a master's degree in clarinet with Leo van Tol. At the same time he studied HaFa conducting under Sef Pijpers. During his studies he already started conducting and for many years he led all kinds of beautiful and good wind orchestras.

Until recently he was conductor of Koninklijke Harmonie Eendracht maakt Macht in Wessem. Since 2003 Roger Niese has been a (bass) clarinetist with philharmonie zuidnederland and he is also involved in the orchestra's educational projects. He is also active as an arranger for Baton Music.

– Biography reproduced from [Hebu Musikverlag](#)

[Four Scottish Dances] were composed early in 1957, and are dedicated to the BBC Light Music Festival. They are all based on original melodies but one, the melody of which is composed by Robert Burns.

The first dance is in the style of a slow strathspey -- a slow Scottish dance in 4/4 meter -- with many dotted notes, frequently in the inverted arrangement of the "Scottish snap." The name was derived from the strath valley of Spey. The second, a lively reel, begins in the key of E-flat and rises a semi-tone each time it is played until the bassoon plays it, at a greatly reduced speed, in the key of G. The final statement of the dance is at the original speed in the home key of E-flat.

The third dance is in the style of a Hebridean song and attempts to give an impression of the sea and mountain scenery on a calm summer's day in the Hebrides. The last dance is a lively fling, which makes a great deal of use of the open string pitches of the violin (saxophones in the band edition).

– Program Note by composer (reproduced from the [Wind Repertory Project](#))

Sir Malcolm Arnold (21 October 1921, Northampton, England – 23 September 2006, Norfolk, England) was a British composer and trumpeter.

Malcolm Arnold was born in Northampton to a family of shoemakers. As a rebellious teenager, he was attracted to the creative freedom of jazz. After seeing Louis Armstrong play in Bournemouth, he took up the trumpet at the age of 12 and 5 years later won a scholarship to the Royal College of Music (RCM). At the RCM he studied composition with Gordon Jacob and the trumpet with Ernest Hall. In 1941, he



joined the London Philharmonic Orchestra as second trumpet and became principal trumpet in 1943. In 1944, he volunteered for military service, but after he found out the army wanted to put him in a military band, he shot himself in the foot to get back to civilian life. After a season as principal trumpet with the BBC Symphony Orchestra, he returned to the London Philharmonic in 1946 where he remained until 1948 to become a full-time composer.

Malcolm Arnold began his career playing trumpet professionally, by age thirty his life was devoted to composition. He was bracketed with Britten and Walton as one of the most sought-after composers in Britain. His natural melodic gift earned him a reputation as a composer of light music in works such as his sets of Welsh, English, Scottish, Irish and Cornish Dances, and his scores to the St Trinian's films and *Hobson's Choice*. Arnold was a relatively conservative composer of tonal works, but a prolific and popular one. He acknowledged Hector Berlioz as an influence, and several commentators have drawn a comparison with Jean Sibelius.

He was knighted in 1993 for his service to music. He received honorary doctorates from the University of Exeter (1969), University of Durham (1982), University of Leicester (1984), Miami University of Ohio (1989), University of Winchester (1983), and the University of Northampton (2006).

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

John P. Paynter (29 May 1928, Mineral Point, Wis. – 4 February 1996, Glenview, Ill.) was an American arranger, conductor and clarinetist.



Paynter enrolled in the School of Music at Northwestern University in 1946 and earned a bachelor's degree and master's degree in theory and composition in 1950 and 1951, respectively. He served as acting director of bands in 1950-51 while working toward his master's degree. At age 23, he was appointed to the full-time faculty in 1951 and became director of the marching band, assistant director of bands and instructor of theory. Two years later, he succeeded [Glenn Bainum](#) as director of bands, becoming the second person to hold this post at Northwestern University. He held this position until his death.

He also served the School of Music as professor of conducting, taught courses in conducting and band arranging, and conducted many University's musical productions, including the famed "Waa-Mu Show." Under Paynter's direction, the Northwestern "Wildcats" Marching Band, Symphonic Wind Ensemble, Concert and Symphonic Bands have ranked with the finest of the country.

Mr. Paynter was awarded many awards and honors from distinguished societies. In addition, in August, 1987, he was chosen as one of the inaugural recipients of the Northwestern University Alumni Association Excellence in Teaching Award. In June of 1992, DePaul University awarded him an honorary doctor of humane letters degree.

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

Country Gardens is an English folk tune that Cecil Sharp collected in 1908 and passed on to Grainger, who played improvisations on it during his World War I tour as a concert pianist for the U.S. Army. According to Grainger, it is a dance version of the tune *The Vicar of Bray*. Once published in its original piano form, the tune brought Grainger great success. However, it was not among his favorite compositions. Later in life, despite the steady stream of income from its royalties, the fame of *Country Gardens* and the widespread public association of this work as being his best known piece, the work came to haunt Grainger. Mentally, it became his albatross. He came to think of his own brilliant original music as “my wretched tone art.” He once remarked, “The typical English country garden is not often used to grow flowers in; it is more likely to be a vegetable plot. So you can think of turnips as I play it.”

When asked in 1950 by Leopold Stokowski to make a new arrangement for Stokowski’s orchestra, Grainger obliged with a wildly satirical version that literally sticks out its tongue at the success of the little tune. In 1953, he rescored that arrangement for band. Reflecting his mood at the time, it is a biting sophisticated parody that was to become his only band setting of the music.

– Program Note from SUNY Fredonia Wind Symphony concert program, 27 September 2017 (reproduced from the [Wind Repertory Project](#))

George Percy Grainger (8 July 1882, Brighton, Victoria, Australia – 20 February 1961, White Plains, N.Y.) was an Australian-born composer, pianist and champion of the saxophone and the concert band, who worked under the stage name of Percy Aldridge Grainger.

Grainger was an innovative musician who anticipated many forms of twentieth century music well before they became established by other composers. As early as 1899 he was working with "beatless music", using metric successions (including such sequences as 2/4, 2½/4, 3/4, 2½/4).

In December 1929, Grainger developed a style of orchestration that he called "Elastic Scoring". He outlined this concept in an essay that he called, "To Conductors, and those forming, or in charge of, Amateur Orchestras, High School, College and Music School Orchestras and Chamber-Music Bodies".

In 1932, he became Dean of Music at New York University, and underscored his reputation as an experimenter by putting jazz on the syllabus and inviting Duke Ellington as a guest lecturer. Twice he was offered honorary doctorates of music, but turned them down, explaining, "I feel that my music must be regarded as a product of non-education."



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



Brant Karrick (b. 14 August 1960, Bowling Green, Ky.) is an American composer, arranger and educator.

In the fall of 1991 Karrick entered the Ph.D. program in Music Education at Louisiana State University, completing the degree in 1994. His prior education includes a Bachelor of Music Education from the University of Louisville which he

completed in 1982, and a Master of Arts in Education from Western Kentucky University, completed in 1984. Dr. Karrick's musical life has been influenced by many individuals. He studied trumpet with Leon Rapier, music education with Cornelia Yarborough, and conducting with Frank Wickes. His primary composition teachers were David Livingston, Steve Beck, and Cecil Karrick. His professional affiliations include: Music Educators National Conference, the Kentucky Music Educators Association, Phi Beta Mu, ASCAP, the National Band Association, and the College Band Directors National Association.

Karrick began his service as a public school teacher in 1984 at Beechwood School in Fort Mitchell, Kentucky. In 1986 he returned to his alma mater, Bowling Green (KY) High School, as the Director of Instrumental Music. His concert bands received superior ratings at regional and state concert festivals every year of his five year tenure there, and in 1988 his marching band was named Class AA State Champion. In 2003, Karrick joined the faculty of Northern Kentucky University as director of bands, a post he held until his retirement in 2022.

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

Alte Kameraden (German for **Old Comrades**) was written by Carl Teike in 1899, and has since become one of the most popular marches in the world. It was written to honor the loyalty among those comrades-at-arms who have served together in the military in their younger days, a loyalty that remained strong for the rest of their lives, long past their military experiences.

– Program Note from publisher (reproduced from the [Wind Repertory Project](#))

Carl Albert Hermann Teike (5 February 1864, Altdamm, Germany - 22 May 1922, Landberg/Warthe, Germany) was a German composer, primarily of military marches.

Carl Teike was the son of a blacksmith, the fourth of 14 children. The family soon moved to near' Zullchow where the children attended school, enjoyed a pleasant home life, and occasionally heard concerts presented in Stettin by several of the excellent Prussian military bands stationed there. At the age of 14 Carl Teike began five years of music study in Wollin with Paul Böttcher, a capable teacher and bandmaster. He was soon playing French horn in Bottcher's resort orchestra at nearby Bad Misdroy; he also learned to play string bass, percussion, and several other wind instruments.

In 1883, Teike journeyed to the south German city of Ulm, and joined the 123rd King Karl Regiment Band as a French horn playing hoboist, a term meaning military musician that time. He supplemented his pay by playing horn and percussion in the Ulm City Theater Orchestra during his off-duty time. With the extra income he was able to continue to study privately and to also rent a small room where he could compose without interruption. Teike's first march, *Am Donaustand* (On the Banks of the Danube) gave the young composer considerable recognition and encouraged him to write many other marches. His biggest disappointment was his military bandmaster's lack of appreciation for the work which he hoped would be brought to the attention of the emperor, his *Old Comrades March*. Teike was a 25-year-old



military bandsman when he composed a new march and asked his conductor if it could be performed. After the first reading the parts were collected, and the bandmaster indifferently advised Teike to “throw the manuscript into the fire.” Nearly a century later that same march, now known as *Alte Kameraden—Old Comrades*, outpolled every march ever written by a European composer in an international survey of the world’s most popular marches.

Shortly after this bitter experience, Teike resigned from the army, became a city policeman in Ulm, and married his landlord’s daughter, Babette Loser. In 1895 the couple moved to the courtly city of Potsdam where Teike joined the police force and continued to compose one march after the other. A tall slim man, sometimes called The Musical Policeman, he remained a modest and quiet person in spite of his increasing fame. In addition to his police work and composing, he enjoyed playing billiards, fishing, and taking long walks in the nearby woods. In 1909, Teike moved with his wife and five-year-old daughter, Elsa, from Potsdam to Landsberg an der Warthe (now in Poland). He took a position with the postal department there and also had several of his marches published by a local composer-publisher, Herman Silwedel. When World War I broke out, he was 50 years of age and was thus exempted from military service. Teike continued to work and to compose until two months before his death from influenza at the age of 58.

In addition to composing over 100 marches, Teike wrote at least twenty concert works, consisting of waltzes (for example, *Nur em Versuch—Only a Try*), polkas, mazurkas, and rhinelanders. A number of his outstanding marches are still extremely popular. Teike was very liberal with his music, selling some pieces to publishers for 30 to 50 marks (one mark equalled 24 cents) and giving others to friends and influential people.

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

Col. John R. Bourgeois (b. 31 August 1934, Gibson, La.) is an American composer, conductor, and arranger.

The career of Col. Bourgeois, the 25th director of the United States Marine Band, spanned nine presidential administrations, from Eisenhower to Clinton. He retired from the Marine Corps after serving as the band's director and music advisor to the White House for 17 years.

Col. Bourgeois attended Loyola University New Orleans. While a student there, he performed with the New Orleans Philharmonic Orchestra and the New Orleans Opera Company. He joined the Marine Corps in 1956 and was stationed with the Department of the Pacific Marine Band. In 1958 he joined "The Presidents Own" United States Marine Band as a french hornist and member of the arranging staff. He became the 25th director of the United States Marine Band on May 31, 1979.



Under his leadership, the Marine Band presented its first overseas performances. In 1990, Col. Bourgeois led the band on a historic 18-day concert tour of the former Soviet Union. Col. Bourgeois directed 19 national concert tours - a tradition started by John Philip Sousa in 1891.

Since his retirement, he has continued to be extremely active as a guest conductor and clinician and is also an Artist-in Residence at his alma mater, Loyola University New Orleans.

Bourgeois also currently serves as Vice President of the Board of Trustees of the Sinfonia Educational Foundation. He was initiated as an honorary member of the Zeta Pi chapter of Phi Mu

Alpha Sinfonia music fraternity at Loyola University in 1956, and as a member of the Fraternity's Alpha Alpha National Honorary Chapter in 1997. He was the Fraternity's 2000 recipient of the Charles E. Lutton Man of Music Award, presented at its national convention in Dallas, Texas.

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

Elsa's Procession to the Cathedral (1850) is taken from Wagner's opera *Lohengrin*. The story takes place in the court of King Henry I, where Elsa is accused of having murdered her brother, Gottfried. The knight Lohengrin arrives on a boat drawn by a swan and offers to defend and marry Elsa on the condition that she never ask his name. The music in this selection, from the beginning of the fourth scene from Act II, is the beautiful, dramatic bridal procession followed by a chorus. A long train of ladies, magnificently attired, proceeds slowly, finally ascending the steps of the church. After the second theme is presented, Elsa appears amid the processional train, and the noblemen respectfully bare their heads as Elsa begins her magnificent journey to the cathedral for her wedding to Lohengrin.

This opera marked the transition from Wagner's early operas (*Rienzi*, *The Flying Dutchman*, and *Tannhäuser*) to his later masterworks (*Ring*, *Tristan und Isolde*, *Die Meistersinger*, and *Parsifal*).

– Program Notes by University of North Texas Wind Ensemble concert program, 5 November 2015 (reproduced from the [Wind Repertory Project](#))

Wilhelm Richard Wagner (22 May 1813, Leipzig, Germany – 13 February 1883, Venice, Italy) was a German composer and conductor.



Wagner was one of the most influential people who lived during the 19th Century. His most influential works were in the medium of opera. These compositions include *Der Ring des Nibelungen*, *Tristan und Isolde*, and *Die Meistersinger von Nürnberg*. Even though he died more than a century ago, Wagner remains a divisive figure due to his personal views.

Wagner first attended school in Dresden and eventually attended Leipzig University in 1831. At this time he studied briefly with Christian Gottlieb Müller and was heavily influenced by Beethoven. He gained his first position through help of his brother as the choirmaster at the theater in Würzburg. Wagner composed operas at this time influenced by Weber and Bellini. His early career led

him to travel throughout Germany with one company, hold a position in Berlin, and move to Paris in 1839. His first large success was with the premiere of *Rienzi* in Dresden on 20 October 1842. This was followed shortly by the premiere of *Der fliegende Holländer*, and then Wagner's appointment as assistant choirmaster for the court in Dresden. While in this position he presented the premiere of *Tannhäuser*.

In 1848, after the revolutions in Paris and Vienna, Wagner saw an opportunity to develop a German national theater and joined revolutionary minded people. When an attempt at revolution in Dresden failed, the composer was forced to flee because of his associations with the revolutionaries. He first stayed at the home of Liszt but then moved on to Zürich. Wagner spent much time writing in the 1850s and was able to secure living expenses from two women. Ideologically, he began to associate

with the philosopher Arthur Schopenhauer. He conducted important works such as *Tristan und Isolde* and *Die Meistersinger von Nürnberg* but Wagner had also accumulated a lot of debt.

In 1864, Ludwig II of Bavaria gave the composer money to pay his debt and also gave him an annual salary as well. This helped Wagner to move back to Germany and to develop his theater in Bayreuth. The composer also developed a relationship with Cosima, the daughter of Liszt and wife of Hans von Bülow, who he eventually married. In 1876 the complete *Ring Cycle* was performed for the first time. Wagner's last major, *Parisfal*, was premiered in Munich in 1882. He passed away from a heart attack shortly after moving with his family to Venice.

Richard Wagner is undoubtedly one of Western music's most controversial figures. His operas (he called them music-dramas) redefined the genre and pushed it to its limits. His epic Ring Cycle spans four operas and about 16 hours of music. For this, he invented the leitmotif, a recognizable melodic theme connected to certain characters, places, events, or moods in his operas. He also invented new instruments (e.g., the Wagner-tuba) and had his own opera house built (at Bayreuth) in order to get exactly the sound that he wanted. He pushed harmonic boundaries ever further, eventually eschewing any tonal resolution in the opera *Tristan und Isolde* (which is often regarded as the first modern opera). For all of these operas, he assumed near total control, writing the librettos and designing the sets himself. He was also a writer whose opinions on many things, especially Judaism, have remained a stain on his character. In short, he was a large, uncompromising personality whose effects are still strongly felt in music and beyond.

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

Lucien Cailliet (22 May 1891, Dijon, France – 3 January 1985, Los Angeles, Calif.) was a French-American composer, conductor, arranger and clarinetist.

In 1920, Cailliet studied at the Conservatory in Dijon, after which he immigrated to the United States and joined the ranks of the Philadelphia Orchestra as a clarinetist, bass clarinetist, saxophonist, and orchestrator, playing under Leopold Stokowski and Eugene Ormandy. For many years, Cailliet was also Associate Conductor of the Allentown Band and would travel to Allentown frequently to try out his new compositions and arrangements with that group.

In 1938, Cailliet left Philadelphia to assume the position of Professor of Music at the University of Southern California in Los Angeles. He taught orchestration, counterpoint, conducting, and directed the school's band and orchestra. In Hollywood, he was a composer and conductor for Paramount Studios. He also did orchestrations for films, most notably for Elmer Bernstein's score to *The Ten Commandments*.

Cailliet is well known among wind musicians for his faithful arrangements of orchestral music for wind ensemble. In particular, his arrangements of *Elsa's Procession to the Cathedral* (from Wagner's opera *Lohengrin*) and *Finlandia* (a symphonic poem by Jean Sibelius) have become staples of the wind ensemble repertory.

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

