OKLAHOMA CITY SYMPHONIC BAND

Dr. Mark G. Belcik, Conductor

presents their concert

VOICES OF JOY & INSPIRATION

Tonight's performance includes tributes to our U.S. Military Veterans and to the memory of our band members Jan Bost and Cathy Voorhies.

Oklahoma City University
Petree Recital Hall
Kirkpatrick Fine Arts Center
www.okcband.org

TUESDAY | NOVEMBER 10 | 7:30 PM



Dr. Mark G. Belcik has been a member of the Wanda L. Bass School of Music faculty at Oklahoma City University since 2002. He served as Associate Dean for 23 years. 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. He is on the board of the Oklahoma Youth Orchestra and Oklahoma Concert Band Foundation.

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Oklahoma City Symphonic Band

Dr. Mark G. Belcik, Conductor

Voices of Joy and Inspiration

Tuesday, November 10, 2026 at 7:30 pm

The Star-Spangled Banner ..... Harmonized by Walter Damrosch
arr. John Philip Sousa

Joyride ..... Michael Markowski

Sheltering Sky ..... John Mackey

Joy Revisited ..... Frank Ticheli

Salvation is Created ..... Tschesnokoff
arr. Bruce H. Houseknecht

Memorial Tribute to Band Members Jan Bost and Cathy Voorhies

The Adventures of Jesse Owens ..... Michael Daugherty
I. Cotton
II. Berlin (1936 Olympics)
III. Gold

Marche Joyeuse ..... Emmanuel Chabrier
arr. Fred Junkin

Armed Forces Salute ..... arr. Bob Lowden

Tribute to our U.S. Military Veterans

God of Our Fathers ..... Hymn by George Warren
arr. Claude T. Smith

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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.

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

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Sounds of the Season!

Sunday, December 13, 2026 · 3:00 pm

Oklahoma City University
Kirkpatrick Fine Arts Center, Petree Recital Hall
2501 N Blackwelder Ave
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2501 N Blackwelder Ave
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Spring Concert

Tuesday, April 27, 2027 · 7:30 pm

Western Heights High School Auditorium
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Cathy was born Cathrine Ann Harris on December 25th, 1943, the third child of Charles and Margaret Harris. She was born in Oklahoma City and lived here until after she was married.

She met Don Voorhies in 1956, and they became high school sweethearts. The two had been introduced by Don's best friend, Jerry Harris, who was also Cathy's older brother.

Don and Cathy were married April 7th, 1962, at St. Lukes United Methodist Church in Oklahoma City. Later in 1962, Don joined the United States Air Force as a Second Lieutenant.

Don and Cathy's first daughter Jan Alice was born in Oklahoma City on February 23rd, 1965. Their second daughter, Karin Beth, was born on April 30th, 1967, also in Oklahoma City.

After Don's service in the Air Force, they moved to Chicago Ill. for a short time before returning to Oklahoma in 1974, where they remained for the rest of their lives. They found their home and raised Jan and Karin and truly had the best life together. Cathy worked out of the home on and off throughout their marriage but mostly she was a wonderful mother, musician and an artist.

Cathy had so many creative outlets and was the social half of the couple's life. Her most passionate activity was being a musician and a member of the Oklahoma City Symphonic Band. She played the flute for the band for over 30 years and developed many very good friendships. She also played handbells for the Canticle Ringers, led by Nancy Krause, for several decades. She regularly played bridge and was a member of at least 3 groups, also substituting for others. Don and Cathy traveled frequently after he retired, and they were always planning another trip.

Cathy had so many beautiful artistic hobbies, she was a glass artist and sold her dichroic glass jewelry in outlets in multiple states. She also made stained glass and was a wonderful seamstress. She made clothing including numerous wedding dresses. She carved, painted and even took classes for blown glass. She was amazing at anything she tried and loved to create things.



Jan Wilson Bost was born on November 11, 1963, to Carol (Stonecipher) and Frank Wilson. She passed from this life on May 11, 2026. She was preceded in death by her parents and her brother, Jeff. She is survived by her husband of 30 years, James, her sons Colin and Spencer, and Spencer's wife Grace and their daughter Evangeline. Jan was so happy to meet her granddaughter.

Jan played French horn with the Enid High School Bands and Orchestra, the Enid Phillips University Symphony Orchestra, and the Oklahoma Allstate Orchestras, the University of Oklahoma Marching Band, various OU performing groups, the Oklahoma State University Orchestra, and the University of Central Oklahoma Orchestra. Jan was also selected to attend summer music camp at the prestigious Interlochen Center for the Arts.

Jan studied at the University of Oklahoma as a music major in French horn for two years, and graduated from Oklahoma State University with a degree in Hotel & Restaurant Administration. Starting her business career, Jan became a regional manager for Pappagallo Shoes, overseeing multiple stores across Oklahoma, Texas, and Louisiana, and managing its advertising across major media platforms. Jan then earned her law degree from the University of Oklahoma. She worked for 30 years studying appellate judges across the nation for the Economic Judicial Report.

Jan later credited the Oklahoma City Philharmonic's Play with the Pros Day for bringing her out of her retirement and back to her true love, the French horn. Since that day, Jan played with the Oklahoma Community Orchestra, the Oklahoma City Symphonic Band, the Haydn Festival Orchestra, the Oklahoma Composer's Orchestra, and the Nichols Hills Band.

Jan was a loving and devoted mother and strongly believed in classical education. She home-schooled both of her children for many years in Classical Conversations, a Christian home-school group. In addition, Jan became an active member of Boy Scouts Pack 201 alongside Spencer and even earned the prestigious Wood Badge, the Boy Scouts of America's premier advanced leadership training program. Jan also had a lifelong love of cats, and her homes always had one or more.

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Voices of Joy & Inspiration

Program Notes

Michael Markowski – joyRiDE

Michael Markowski (b. 14 November 1986, Mesa, Ariz.). Although he graduated from Arizona State University with a degree in 'Film Practices,' his thirst for writing music has always been the more persistent itch.

At Crismon Elementary, he first joined band playing the alto saxophone under Gary Larkins. This was the start of his journey, one that would continue under several notable mentors and music teachers: Dawn Parker (Rhodes Junior High School), Jon Gomez (Dobson High School), Dr. Karl Schindler, Larry Hochman, and Michael Shapiro.

In 2006, *Shadow Rituals* – one of Markowski's first compositions for concert band – received First Prize in Manhattan Beach Music's *Frank Ticheli Composition Contest*. Since those early years, his music has been performed around the world, from the Musikverein in Vienna to the Macy's Thanksgiving Day Parade on the streets of New York City, from the Arizona Musicfest Symphony Orchestra, The Memphis Symphony, The Phoenix Symphony, The Houston Symphony, The Pittsburgh Camerata, to the United States Army and Air Force Bands. He has been the composer-in-residence for the 'Music for All' organization (2015), the 'Mid Europe' international wind band festival in Schladming, Austria (2013–2018), and frequently visits junior high schools, high schools, universities, and community bands around the country to share stories about his music.

Still, Markowski continues to grow his craft by pursuing and participating in programs like The Art of Orchestration, the National Band Association's Young Composer and Conductor Mentorship Project, and the NYU/ASCAP Foundation's Film Scoring Workshop. As a film composer, Markowski has composed music for several independent projects, most notably Nathan Blackwell's "The Last Movie Ever Made," which is now streaming on Amazon Prime and Apple TV. His commercial music can also be heard in various ad campaigns from brands like Chi-Chi's, Gila River Casino, and Truly Nolan.

joyRiDE drew inspiration from an earlier period in my life. Nearly ten years ago, in the summer of 2005, I was on stage at Carnegie Hall in New York City playing alto saxophone as a senior in my high school band. When my band director, Jon Gomez, first received word that our high school music department was selected to perform in New York, he asked me if I'd like to write something to open the concert and commemorate the trip — something that was bursting with joy. "Maybe," he suggested, "it would be cool to take something more traditional, like Beethoven's Ode to Joy, and blend it with something more modern, like John Adams." The idea was so simple and so astounding that the assignment excited me immediately — it excited me so much that within ten days, I had completed the first complete draft of joyRiDE, a two-and-a-half-minute concert opener that borrows Beethoven's infamous melody and dresses it in a tie-dye blazer of rhythm and texture that nod humbly to John Adams's Short Ride on a Fast Machine.

– Bio and Program Notes from Composer, michaelmarkowski.com

John Mackey – Sheltering Sky

John Mackey (b. 1 October 1973, New Philadelphia, Ohio) is an American composer.

Mackey holds a Master of Music degree from The Juilliard School and a Bachelor of Fine Arts Degree from the Cleveland Institute of Music, where he studied with John Corigliano and Donald Erb, respectively. Mr. Mackey particularly enjoys writing music for dance and for symphonic winds, and he has focused on those media for the past few years.

His works have been performed at the Sydney Opera House; the Brooklyn Academy of Music; Carnegie Hall; the Kennedy Center; Weill Recital Hall; Jacob's Pillow Dance Festival; Italy's Spoleto Festival; Alice Tully Hall; the Joyce Theater; Dance Theater Workshop; and throughout Italy, Chile, Japan, Colombia, Austria, Brazil, Germany, England, Australia, New Zealand, and the United States. John has received numerous commissions from the Parsons Dance Company, as well as commissions from the Cleveland Orchestra Youth Orchestra, New York City Ballet's Choreographic Institute, the Dallas Theater Center, the Alvin Ailey Dance Company, the New York Youth Symphony, Ailey 2, Concert Artists Guild, Peridance Ensemble, and Jeanne Ruddy Dance,

among many others. Recent and upcoming commissions include works for the concert bands of the SEC Athletic Conference, the American Bandmasters Association, and the Dallas Wind Symphony.
– Bio from Wind Repertory Project

The wind band medium has, in the twenty-first century, a host of disparate styles that dominate its texture. At the core of its contemporary development exists a group of composers who dazzle with scintillating and frightening virtuosity. As such, at first listening one might experience John Mackey's Sheltering Sky as a striking departure. Its serene and simple presentation is a throwback of sorts — a nostalgic portrait of time suspended.

The work itself has a folksong-like quality — intended by the composer — and through this an immediate sense of familiarity emerges. Certainly the repertoire has a long and proud tradition of weaving folksongs into its identity, from the days of Holst and Vaughan Williams to modern treatments by such figures as Donald Grantham and Frank Ticheli. Whereas these composers incorporated extant melodies into their works, however, Mackey takes a play from Percy Grainger. Grainger's Colonial Song seemingly sets a beautiful folksong melody in an enchanting way (so enchanting, in fact, that he reworked the tune into two other pieces: Australian Up-Country Tune and The Gum-Suckers March). In reality, however, Grainger's melody was entirely original — his own concoction to express how he felt about his native Australia. Likewise, although the melodies of Sheltering Sky have a recognizable quality (hints of the contours and colors of Danny Boy and Shenandoah are perceptible), the tunes themselves are original to the work, imparting a sense of hazy distance as though they were from a half-remembered dream.

The work unfolds in a sweeping arch structure, with cascading phrases that elide effortlessly. The introduction presents softly articulated harmonies stacking through a surrounding placidity. From there emerge statements of each of the two folksong-like melodies — the call as a sighing descent in solo oboe, and its answer as a hopeful rising line in trumpet. Though the composer's trademark virtuosity is absent, his harmonic language remains. Mackey avoids traditional triadic sonorities almost exclusively, instead choosing more indistinct chords with diatonic extensions (particularly seventh and ninth chords) that facilitate the

hazy sonic world that the piece inhabits. Near cadences, chromatic dissonances fill the narrow spaces in these harmonies, creating an even greater pull toward wistful nostalgia. Each new phrase begins over the resolution of the previous one, creating a sense of motion that never completely stops. The melodies themselves unfold and eventually dissipate until at last the serene introductory material returns — the opening chords finally coming to rest.

– Program Notes by Jake Wallace, from www.johnmackey.com

Frank Ticheli – Joy Revisited

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.

Joy, and its companion piece, Joy Revisited, are the results of an experiment I have been wanting to try for many years: the creation of two works using the same general melodic, harmonic, and expressive content. In other words, I endeavored to compose un-identical twins, two sides of the same coin — but with one major distinction: Joy was created with young players in mind, while Joy Revisited was aimed at more advanced players. Thus, Joy is more straightforward than its companion piece. Where Joy sounds a dominant chord (as in the upbeat to measure 10), Joy Revisited elaborates upon that chord with a flourish of 16th notes. While Joy Revisited moves faster, develops ideas further, and makes use of a wider register, Joy is more concise.

Despite these and many more differences between the two works, both come from the same essential cut of cloth. Both were composed more or less simultaneously, and both were born out of the same source of inspiration. In short, Joy and Joy Revisited serve as two expressions of the feelings experienced by one expectant father (who happens also to be a composer) on one wonderfully anxious and exciting day.
– Bio and Program Note by composer (Wind Repertory Project)

Pavel Tschesnokoff – Salvation is Created – arr. Bruce Houseknecht

Pavel Grigorievich Tchesnokov (24 October 1877, Voskresensk, Zvenigorod uyezd, Moscow Governorate – 14 March 1944, Moscow) was a Russian Empire and Soviet composer, choral conductor and teacher.

Tchesnokov (the name is also transliterated Tschesnokoff, Chesnokov, Tchesnokoff, and Chesnokoff) was born near Moscow. While attending the Moscow Conservatory, he received extensive training in both instrumental and vocal music including nine years of solfege, and seven years training for both the piano and violin. His studies in composition included four years of harmony, counterpoint, and form. During his years at the school, he had the opportunity to study with prominent Russian composers like Sergei Taneyev and Mikhail Ippolitov-Ivanov, who greatly influence his style of liturgy-driven, choral composition.

At an early age, Chesnokov gained recognition as a great conductor and choirmaster while leading many groups including the Russian Choral Society Choir. This reputation earned him a position on staff at the Moscow Conservatory where great composers and music scholars like Tchaikovsky shared their skills and musical insight. There he founded a choral conducting program, which he taught from 1920 until his death.

By the age of 30, Chesnokov had completed nearly four hundred sacred choral works, but his proliferation of church music came to a standstill at the time of the Russian revolution. Under communist rule, no one was permitted to produce any form of sacred art. So in response, he composed an additional hundred secular works, and conducted secular choirs like the Moscow Academy Choir and the Bolshoi Theatre Choir.
– Bio from Wind Repertory Project

This arrangement is almost an exact transcription of the original choral work composed in 1912, before Chesnokov (or Tschesnokoff) was forced to turn to secular compositions by the Soviet government. It is a communion hymn based on a chant from Kiev and Psalm 74 (73 in the Greek version): “Salvation is made in the midst of the earth, O God. Alleluia.” It is transposed up 1/2 step from the original to accommodate the wind ensemble. There are other minor rhythmic changes; otherwise, there is no deviation from the original. The work is in two sections, each in “A-B-Coda” form.

Bruce Houseknecht was director of bands at Joliet Township High School from 1945 to 1969, and head of the Department of Fine Arts at Joliet Junior College.
– Program Note from Tara Winds concert program, 19 December 2015 (Wind Repertory Project)

Michael Daugherty – The Adventures of Jesse Owens

Multiple GRAMMY Award-winning composer Michael Daugherty (b. 28 April 1954, Cedar Rapids, Iowa) achieved international recognition as one of the ten most performed American composers of concert music, according to the League of American Orchestras. His orchestral music, recorded by Naxos over the last two decades, has received six GRAMMY Awards, including Best Contemporary Classical Composition in 2011 for Deus ex Machina for piano and orchestra and in 2017 for Tales of Hemingway for cello and orchestra.

As a young man, Daugherty studied composition with many of the preeminent composers of the 20th century including Pierre Boulez at IRCAM in Paris and Betsy Jolas at the Paris Conservatory of Music (1979), Jacob Druckman, Earle Brown, Bernard Rands and Roger Reynolds at Yale (1980–82), and György Ligeti in Hamburg (1982–84). Daugherty was also an assistant to jazz arranger Gil Evans in New York from 1980–82. After teaching from 1986–1991 at the Oberlin Conservatory of Music, Daugherty joined the University of Michigan School of Music, Theatre and Dance in 1991 as Professor of Composition, where he is a mentor to many of today’s most talented young composers. He is also a frequent guest of professional orchestras, festivals, universities and conservatories around the world.

Daugherty has been the composer-in-residence with the Louisville Symphony Orchestra (2000), Detroit Symphony Orchestra (1999–2003), Colorado Symphony Orchestra (2001–02), Cabrillo Festival of Contemporary Music (2001–04, 2006–11), Westshore Symphony Orchestra (2005–06), Eugene Symphony (2006), the Henry Mancini Summer Institute (2006), the Music from Angel Fire Chamber Music Festival (2006), Pacific Symphony (2010–11), Chattanooga Symphony Orchestra (2012) and New Century Orchestra (2013).

Daugherty has received numerous awards, distinctions, and fellowships for his music, these include: a Fulbright Fellowship (1977), the Kennedy Center Friedheim Award (1989) for his compositions Snap! and Blue Like an Orange, the Goddard Lieberson Fellowship from the American Academy of Arts and Letters (1991), fellowships from the National Endowment for the Arts (1992) and the Guggenheim Foundation (1996), and the Stoeger Prize from the Chamber Music Society of Lincoln Center (2000). In 2005, Daugherty received the Lancaster Symphony Orchestra Composer's Award, and in 2007, the Delaware Symphony Orchestra selected Daugherty as the winner of the A.I. DuPont Award. Also in 2007, Daugherty was named "Outstanding Classical Composer" at the Detroit Music Awards and received the American Bandmasters Association Ostwald Award for his composition Raise the Roof for timpani and symphonic band.

The Adventures of Jesse Owens for Symphonic Band was commissioned by Kappa Kappa Psi, National Band Fraternity, and Tau Beta Sigma, National Band Sorority for the National Intercollegiate Band. The world premiere was given by the National Intercollegiate Band, conducted by Rodney Dorsey, in Orlando, Florida, on July 11, 2023.

1. Cotton. Jesse Owens (1913–1980) was the youngest of ten children, the son of a sharecropper, and the grandson of enslaved people. The family lived in a small shack in rural Oakville, Alabama, and everyone picked cotton for a living, including Jesse beginning at age seven. The first movement is a "work song" composed of pulsating, multi-layered ostinatos accompanied by a rhythmically relentless anvil.

2. Berlin (1936 Olympics). As a student athlete on the track and field team at Ohio State University, Jesse Owens set five world records in 1935. He was subsequently invited to join the United States Olympic team for the 1936 Olympic Games in Berlin, Germany. The German Nazi

Party hoped that hosting the 1936 Olympic Games in Berlin would provide an international showcase for the Third Reich and give legitimacy to its racist policies of Aryan supremacy. The participation of American Jewish and Black athletes subsequently caused great controversy. In the second movement, I allude to three different musical works associated with the opening ceremonies of the 1936 Berlin Olympics: Richard Strauss: Olympische Hymne (1936); My Country, 'Tis of Thee (also known as America, 1831); Deutschlandlied (German National Anthem, 1922). As these melodies are interrupted by rolling drums, the ominous mood of the music anticipates World War II, started by Germany in 1939.

3. Gold. By winning four gold medals and setting world records in the 100 meter, 200 meter, 400 meter relay and long jump, Jesse Owens became the most successful athlete of the 1936 Berlin Olympic Games. His victories made international headlines as "the fastest man in the world," challenging the German Nazi doctrine of Aryan supremacy. Inspired by the superhuman feats of Jesse Owens at the Olympics, the brightly orchestrated final movement, marked "Presto", moves at breakneck speed to a triumphant finish line.

– Bio and Program Note by composer (Wind Repertory Project)

Emmanuel Chabrier – Marche Joyeuse – arr. Fred Junkin

Emmanuel Chabrier (18 January 1841, Auvergne – 13 September 1894, Paris) was a French composer.

He began music lessons at the age of six. Throughout his youth he was passionate about music and painting. While studying law in Paris, Chabrier became fascinated with Richard Wagner's works and determined that music was his own true calling. He began studying the piano, harmony and counterpoint.

Although primarily known for his two most popular orchestral works, España and Joyeuse march, he composed multiple operas and works for piano as well. Chabrier's music, frequently based on irregular rhythmic patterns or on rapidly repeated figures derived from the bourrée (a dance of his native Auvergne), is inspired by broad humor and a sense of caricature.

– Bio from Wind Repertory Project

The march went through several versions before arriving at the popular orchestral version known today. In September 1888 Chabrier wrote to his publisher that he would be orchestrating six piano pieces: four pieces from his piano suite Pièces pittoresques (which would become his Suite pastorale), as well as La marche française and the Andante in F. Delage proposes that the Andante was originally performed in 1875 at the Cercle de l'Union artistique in Paris, with Jules Danbé conducting his orchestra. However, the pieces are also related to Chabrier's Prélude et marche française for piano four-hands, completed by May 1885, the Andante having by then become a Prélude.

By the time of the Paris premiere in April 1889, the title had changed to Marche joyeuse. The piece was again enthusiastically received. The final version of the work's title was reached at a Lamoureux concert on 16 February 1890, when the march became the Joyeuse marche. However, the Prélude then disappeared until it surfaced among autographs belonging to Robert Brussel in 1943. The Joyeuse marche became particularly popular, and was also played in a piano duet version. The tempo marking for the march is 'Tempo di marcia molto risoluto e giocoso'.

– Program Note from Wikipedia (Wind Repertory Project)

Robert (Bob) Lowden – Armed Forces Salute

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.

The Armed Forces Salute arranged by Robert "Bob" Lowden is a classic concert band and orchestra medley honoring the branches of the U.S. military.

– Bio and program note from Wind Repertory Project

George Warren – God of Our Fathers – arr. Claude T. Smith

George William Warren (17 August 1828, Albany, N.Y. – 17 March 1902, New York, N.Y.) was an American organist, conductor and composer.

Warren attended Racine College in Wisconsin, then played the organ at St. Peter's Episcopal Church (1846–1858) and St. Paul's Church (1858–1860) in Albany, New York. In 1860, he moved to New York City to become organist at Holy Trinity Church. After 10 years there, he became organist and choir director at St. Thomas' Church in New York City.

Warren wrote hymns and salon pieces but is best known for his hymn God of Our Fathers. No music was played at his funeral, attended by thousands, as the mourners believed they could find no finer organist.

Claude Thomas Smith (14 March 1932, Monroe City, Mo. – 13 December 1987, Kansas City, Mo.) was an American composer, conductor, educator and publisher.

Mr. Smith started his musical career playing trumpet in the fifth grade. He attended Central Methodist College, Fayette, Missouri, until he was drafted into the Army during the Korean Conflict. Unable to find a position with the service bands as a trumpeter, he auditioned on the French horn and won a position with the 371st Army Band. He finished his undergraduate training at the University of Kansas.

Smith received numerous prestigious commissions, including works for the U.S. Air Force Band, the "President's Own" U.S. Marine Band, the U.S. Navy Band, and the U.S. Army Field Band. His composition Flight was adapted as the official march of the National Air and Space Museum of the Smithsonian Institute. His orchestra works include compositions for the Kansas City Youth Symphony, South Bend (Ind.) Young Symphony, Springfield (Mo.) Symphony Orchestra, and the 1981 Missouri All-State String Orchestra.

Smith taught instrumental music in the public schools of Nebraska and Missouri. He also served as a member of the faculty of Southwest Missouri State University in Springfield where he taught composition and theory, and conducted the University Symphony Orchestra. Sacred music was also a deep love of Mr. Smith as he directed church choirs for

five years in Cozad (Neb.), 10 years in Chillicothe (Mo.), and 10 years in Kansas City (Mo.).

Mr. Smith was active as a clinician and guest conductor throughout the United States, Australia, Canada, and Europe. He received many awards for his contributions to music education and for his work in composition, including the ASCAP Composers Award multiple times. Following his death, he was awarded the National Band Association Academy of Wind and Percussion Arts (AWAPA) Award in 1987, honorary Doctorate of Humane Letters from Central Methodist College (1988), Hall of Fame Award from the Missouri Bandmasters Association (1988), Kappa Kappa Psi Distinguished Service to Music Medal (1988), Hall of Fame Award from the Missouri Music Educators Association (1992), and named School Director of the Year from the Christian Instrumentalist Directors Association (1994).

Originally written for brass choir and organ, this chorale prelude was rescored by Claude T. Smith for symphonic band where it has become a staple of concert band literature. It opens using the same brass choir as the original version before the expanded instrumentation with woodwinds and percussion is introduced. 2014 marks the 40th anniversary of this landmark piece for wind band.

God of our fathers, whose almighty hand
Leads forth in beauty all the starry band;
Of shining worlds in splendor through the skies,
Our grateful songs before Thy throne arise.
– Program Note from score

God of Our Fathers is a 19th-century American Christian hymn, written in 1876 to commemorate the 100th anniversary of the United States Declaration of Independence. The hymn was written by Daniel C. Roberts, a priest in the Protestant Episcopal Church serving, at the time, as rector of St. Thomas & Grace Episcopal churches in Brandon, Vermont. Roberts had served in the American Civil War in the 84th Ohio Infantry.

In 1892, Roberts sent the hymn anonymously to the General Convention of the Episcopal Church to be considered by a group tasked with revising the Episcopal hymnal. If the group accepted his hymn, Roberts said he would send them his name. The commission approved it. The

hymnal editor and organist George W. Warren were to choose a hymn for the celebration of the Centennial of the United States Constitution. They chose Roberts' lyrics, which were originally sung to a tune called Russian Hymn. Warren wrote a new tune called National Hymn.
– Program Note from Wikipedia

Program Notes compiled using information found on
The Wind Repertory Project · www.windrep.org