

Oklahoma City Symphonic Band

**Dr. Mark G. Belcik
Conductor**

**Oklahoma Music Educators Association
Tulsa Convention Center
Tulsa, Oklahoma
Friday, January 22, 2010
5:25 p.m.**



*Oklahoma
Concert Band
Foundation, Inc.*



Dr. Mark G. Belcik

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

Dr. Belcik's teaching experience includes appointments at the University of Texas at Austin, where he was the Associate Director of the Longhorn Band, the University of New Mexico, Valdosta State University, Bear Creek High School (CO) and Ardmore High School (OK).

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

The Oklahoma City Symphonic Band is one of Oklahoma City's most important musical entities by providing significant performance opportunities for musicians who may not have another outlet for ensemble participation, by bringing important composers like Frank Ticheli to Oklahoma City, and by bringing exciting and meaningful music to local audiences. In recent years under the direction of Dr. Mark Belcik, the Oklahoma City Symphonic Band has grown by leaps and bounds, not only in numbers but also in its musical and expressive abilities. Oklahoma City has every reason to take great pride in this ensemble!

Dr. Matthew Mailman
Professor of Conducting
Wanda L. Bass School of Music
Oklahoma City University

I am delighted to see the proliferation of community bands throughout virtually every corner of our country, a phenomenon of comparatively recent origin. For far too many years our public schools, colleges, and universities have turned out huge numbers of fine players, but except in rare instances, they had few or no outlets for continuing their musical pursuits. The invitation to the Oklahoma City Symphonic Band to perform at OMEA is a particularly heartening recognition of the growing importance of the community band movement. My congratulations and best wishes to the members of this fine organization and to OMEA.

Dr. Gary Garner, Director Emeritus
West Texas A&M University Bands
Director, WTAMU Town & Gown Band

UPCOMING CONCERTS

Thursday, March 11 at 7:30 p.m.
Yukon High School
1000 Yukon Avenue
Yukon, Oklahoma

Thursday, April 29 at 7:30 p.m.
Featuring our Young Artist Competition Winner
and the Putnam City High School Band
Putnam City High School
5300 NW 50th St.
Oklahoma City, Oklahoma

Oklahoma City Symphonic Band

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PROGRAM

Festive Overture Op 96

Dmitri Shostakovich
Transcribed by Donald Hunsberger

O Magnum Mysterium

Morten Lauridsen
Transcribed by H. Robert Reynolds

Washington Post

John Philip Sousa

American Pageant

Thomas Knox



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

DeLee Francis, Oklahoma Concert Band Foundation President

Program Notes

Dmitri Shostakovich (1906-1975)

Transcribed by Donald Hunsberger

Festive Overture Op 96 (1954)



Born in St. Petersburg, Russia, in 1906, Dmitri Shostakovich first studied piano with his mother, then upon entering the Petrograd Conservatory in 1919, he studied piano with Leonid Nikolaev and composition with Maximilian Steinberg. The 1926 premiere of his *First Symphony* and its success abroad labeled him as the leading young composer in Russia after the 1917 revolution.

Like many Soviet composers of his generation, he had to write under the pressures of government-imposed standards of Soviet art. His first two operas, *The Nose* (1930) and *Lady Macbeth of Mtsensk* (1934) received popular and critical acclaim, but Party publications condemned them. However, his *Symphony No. 5* (1937) and *No. 6* (1939) were well received by both the Party and the public. Afterward he devoted himself primarily to symphonies, concertos and quartets. He settled in Moscow in 1943 as a teacher of composition at the Moscow Conservatory, and from 1945 he taught also at the Leningrad Conservatory. In 1948 he was condemned again, and for five years wrote little besides patriotic cantatas, quartets, preludes and fugues. In 1956 he received the supreme Soviet honor, the Order of Lenin. He received an honorary doctorate of music at the University of Oxford. In 1966 he was awarded the Royal Philharmonic Society's Gold Medal. Works produced during his life include two operas, 15 symphonies, two violin concertos, two cello concertos, two piano concertos, ballet music, songs and scores for motion pictures.

The death of Joseph Stalin on March 5, 1953, was followed by a pronounced relaxation of the harsh restraints that had affected the work of composers, playwrights, poets and other creative artists in the Soviet Union following the denunciation of numerous prominent figures by Stalin's cultural spokesman Andrei Zhdanov in February 1948. The names of Dmitri Shostakovich and Sergei Prokofiev led this list of composers Zhdanov vilified for the sin of "formalism," and although Zhdanov himself died before that year was out, the climate of fear and repression was felt with particular severity until the death of Stalin. The lifting of that pall came too late for Prokofiev, who died on the same day as Stalin, but Shostakovich, who was at that time 47 years old, was able to take out the numerous scores he had "put in the drawer" during the difficult five years and bring them to completion and performance. Among these were the *Violin Concerto No. 1* and the *Tenth Symphony*, which quickly made their way to the West. Within a year or two, a cultural exchange program was put in place in which Soviet and American musicians began visiting each other's country with steadily increasing frequency. At about the time of the *Tenth Symphony's* premiere, in December 1953, Shostakovich was called upon to provide a brief orchestral piece to be performed in the following years in observance of the 37th anniversary of the 1917 Revolution. The *Festive Overture* he provided for that occasion was given its premiere at Moscow's Bolshoi Theater on November 6, 1954, and survived its original function to take its place in the international repertory.

Although the music opens with the grandest of ceremonial fanfares, there are no solemn heroics in the piece, and of course it is not an overture to anything. It is simply a vivacious and thoroughly Russian celebratory gesture. The exultant mood is exhibited in passages alternately grandiose, lyrical and playful, with the pomposity of the opening gesture effectively submerged under waves of high spirits whenever it recurs.

Morten Lauridsen (b. 1943)

Transcribed by H. Robert Reynolds

O Magnum Mysterium (1994)



Morten Lauridsen was born February 27, 1943, in Colfax, Washington. He was raised in Portland, Oregon, where his mother worked as a bookkeeper and his father was with the United States Forest Service. His mother was a pianist who had played in her high school dance band, and Lauridsen developed a love for music at an early age, by listening to her play swing jazz and singing to him. At age eight he started playing the piano, and a couple of years later learned to play the trumpet. He attended Whitman College and the University of Southern California, where he studied advanced composition with Ingolf Dahl and Halsey Stevens. He joined the faculty at the University of Southern California in 1967 where he chaired the Composition Department from 1990 to 2002 and founded the advanced studies program in Scoring for Motion Pictures and Television. In 1980, Lauridsen was commissioned to write a piece to celebrate the centennial of USC. *Mid-Winter Songs*, based on poems by Robert Graves, was originally scored for piano and a chamber chorus. Robert Duerr, conductor of the Pasadena Chamber Symphony, commissioned an orchestral version, which was performed in 1983. Members of the board of the Los Angeles Master Chorale saw that performance, and brought it to the attention of conductor Roger Wagner, who premiered the work at the Dorothy Chandler Pavilion. Wagner's successor, John Currie, performed the same work in 1990. Four years later, Lauridsen was asked to become Composer-in-Residence for the Los Angeles Master Chorale. The first piece he wrote for them was *O Magnum Mysterium*. There have been more than 60 recordings of this work. Lauridsen spends his summers on a remote, rustic island off the state of Washington, with no electricity or running water. People write to tell him they

can hear the serenity of the Pacific Northwest in his music. "So I'm sure (staying on the island) has had a profound effect on my music," he acknowledges.

One of the most prominent and frequently performed American composers, Lauridsen is most noted for his six major vocal cycles. In addition to *Mid-Winter Songs*, they are: *Les Chansons des Roses*, *Cuatro Canciones*, *A Winter Come*, *Madrigali: Six 'Firesongs' on Renaissance Italian Poems*, and *Lux Aeterna*. A compact disc of his compositions entitled *Lauridsen—Lux Aeterna* (which includes a recording of *O Magnum Mysterium* by the Los Angeles Master Chorale,

Program Notes

conducted by Paul Salamunovich) was nominated for a Grammy award in 1998. His choral setting of *O Magnum Mysterium (O Great Mystery)* has become one of the world's most performed and recorded compositions since its 1994 premier by the Los Angeles Master Chorale. About his setting, Morten Lauridsen writes, "For centuries, composers have been inspired by the beautiful *O Magnum Mysterium* text depicting the birth of the newborn King amongst the lowly animals and shepherds. This affirmation of God's grace to the meek and the adoration of the Blessed Virgin are celebrated in my setting through a quiet song of profound inner joy." Arranger H. Robert Reynolds, one of the most influential conductors and teachers in the wind band field, arranged the symphonic wind version of the work with the approval and appreciation of the composer. On March 21, 2003, Reynold's adaptation for symphonic winds was premiered by the University of Southern California Thornton Wind Symphony in Los Angeles, California.

John Philip Sousa (1854-1932) ***Washington Post March (1889)***

Contributions to the development of the wind band in the United States—to its literature, instrumentation and popularity—can be traced to the mid-to-late nineteenth and early twentieth centuries. Ironically it was a violinist, John Philip Sousa of Washington, D.C., whose leadership and charisma led the unofficial movement in paving the way for the evolution of the wind band. Sousa began his musical study at the early age of six, studying voice, violin, piano, flute, cornet, baritone, trombone and alto horn. His father enlisted him in the Marines at age 13 as an apprentice, after he was considering running away to join a circus band. Sousa spent nearly seven years in the Marine Corps before moving to Philadelphia to explore opportunities as a conductor and violinist in vaudeville and the theatre. He was lured back to Washington in 1880 with an appointment as the seventeenth director of the United States Marine Band. Unparalleled success in revitalizing the band led to high visibility and notoriety for Sousa. In 1892, Sousa left the Marine Band to form his own professional concert band, which would eventually be called The Sousa Band. Known as a true showman, the flamboyant Sousa extended the scope of the wind band on an international level, taking his band on European and world tours. Sousa championed the cause for music education and received several honorary degrees from different institutions.



For many people, the most significant local event during the life of the *Washington Post* occurred on Jun 15, 1889, when Sousa introduced *The Washington Post March*. The *Washington Post* newspaper was twelve years old when it sponsored an essay contest for school-children as a promotional event and invited the Marine Band to play and Sousa to compose a special march for the celebration. The composer introduced his new composition to an enthusiastic crowd of 25,000 people who were gathered for the awards celebration on the Mall in front of the Smithsonian. The march soon grew even greater fame as a dance step. The two-step was the rage of the time and Sousa's new hit swept the country so much that the dance itself became known in Europe as "The *Washington Post*." *The Washington Post March* was so well known all over the world that in his autobiography Sousa wrote of a Major Coffin in the U.S. Army who once told him of walking through the forest in Borneo, hearing a familiar tune, and coming upon a small boy, with a sheet of music pinned to a tree, working away on a fiddle to *The Washington Post*. A British band journalist made the remark that if Johann Strauss, Jr. was called the "Waltz King" that American bandmaster Sousa should be called the "March King." With this pronouncement, the title was coined and has remained ever since.

Thomas Knox (1937-2004) ***American Pageant (1973)***

Thomas Knox was born in Danville, Illinois, and began studying music at age 10. He heard "The President's Own" on tour and decided that he wanted to play in the band. He studied trumpet with Adolph "Bud" Herseth, principal trumpet with the Chicago Symphony Orchestra, and majored in music at the University of Illinois at Urbana-Champaign. He joined the United States Marine Band in 1961 as a trumpet player and moved to the arranging staff in 1966. Three years later he was appointed chief arranger and continued to compose and arrange for the Marine Band until his retirement in 1985. Some of his more notable compositions include *God of Our Fathers*, commissioned for President Ronald Reagan's first inauguration, and *American Pageant*. Mr. Knox's American hymn variants, *And Grace Shall Lead Me Home*, was featured at a memorial concert in Oklahoma City honoring the victims of the Murrah Federal Building bombing. Frederick Fennell is quoted as saying that Thomas Knox had "A singular position among composers of wind band music in the United States." Fennell also said, "He wrote the kind of music that he knew would give pleasure to other people, which is not so easy to do." Mr. Knox continued to do commissioned work for the Marine Band after he retired and was often heard saying, "Once you put on that red coat, you never really take it off." The Marine Band's library contains 263 of his arrangements for concert band, brass choir, string orchestra, wind ensemble, chorus, solo voice and dance band. He also wrote 42 original works, including a symphony for concert band.



Commissioned for the inauguration of President Richard Nixon in 1973, *American Pageant* has been used at each subsequent presidential inauguration. *America, Yankee Doodle, Battle Hymn of the Republic, Dixie, America the Beautiful, and Columbia the Gem of the Ocean* are melodies contained within this piece and are reminders of the great musical heritage of our country.

Oklahoma City Symphonic Band

Piccolo

DeLee Francis *
Glenda Gatz *

Flute

Wendy Bersche
Sharlanda Cruse *
Alix Darden
DeLee Francis *
Glenda Gatz *
Sonie Liebler
Vicki Repetto
Ann Robinson
Tracey Schroeder
Faryl Smith
Cathy Voorhies

Oboe

Ned Hughes
Bonnie Jump
Jackie Raleigh

English Horn

Ned Hughes

Clarinet

Ad Acers
Frances Ayres
Warren Cadwell
Tim Greeno
Tom Harrah
Barbara Hays
T J Johnson
K. Fred Landefeld
Debbie Miller
Vicki Murley
David Purcer
Kathy Rattan
Kaci Roark
Nan Scott
Robin Walker
Patricia Williams
Tasmin Williams

Bass Clarinet

Tom Ayres *
Pat Fair
Susan Semrau
Deborah Walls

Bassoon

Kathryn McKinney *
Robert M. Smith

Alto Saxophone

Shain Baldwin
Jennifer Fessler *
Drew Hoelscher
John Humphreys
Antaiwan Wilson

Tenor Saxophone

RuDell Adkison
Jack B. Austerman
Wiley Davis
Marcus Khosravi

Baritone Saxophone

Jim McGee *

Trumpets

John Adkison
Mike Banowetz
Bob Bright
Henry Dolive
Brad Harrison
Dennis Jamison
Mike Kachline
Londell McKinney
Josh Smith
Larry Taylor
Bob Wilson

French Horn

Lou Bailey
Louann Dillard
Phyllis Dominguez
Charles Hattendorf
Jenny Beth Jones
Mike Luther
Kathryn Neal
Larry Newton
Jamie Rush
Rick Spence

Trombone

Andy Fugate *
Louis Hemphill
Stewart McMinimy
Aaron Mitchum
Charles Womack *
Duncan Woodliff

Euphonium

Rodney Beese
Dennis Beringer *
Jimmy Neighbors
Phyllis Smith *
Don Wonderly

Tuba

Phil Burns
Gene Smith
Lyn Williams

String Bass

Gary Michie

Percussion

Joseph Craven
Stephanie Darden
Dallas Gambrell
Mike Forcina
Nikola Gjorcevski
Daniel McNair
Del Wilburn

Sponsors

The Oklahoma City Symphonic Band and the Oklahoma Concert Band Foundation would like to thank the following individuals and businesses, whose financial contributions help support our band.

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Deborah Walls

* denotes Oklahoma Concert Band Foundation, Inc., Board

Oklahoma City Symphonic Band Young Artist Competition

Eligibility:

The Oklahoma City Symphonic Band Young Artist Competition is open to any wind player or percussionist in the 11th or 12th grade currently enrolled in a high school music program in the state of Oklahoma. Applicants must obtain a recommendation from his or her band director. Exceptions may be made by special request. Applications must be postmarked by January 29, 2010. A non-refundable fee of \$15 must be enclosed with the application.

Auditions:

Live auditions will be held on February 7, 2010 at Oklahoma City University. Individual audition times will be communicated after all applications are received. Memorization is not required but is recommended. Accompanists are required for the audition and are the responsibility of the participant. A panel of three including music director Dr. Mark Belcik will adjudicate auditions.

Repertoire:

Participants must perform a piece that is written or arranged for solo instrument and band accompaniment. The piece must have a readily available band accompaniment in published form. Performances may not exceed 15 minutes. It is highly recommended that participants consult their band director or private teacher when selecting an appropriate piece of music. All pieces are subject to approval by the music director. The score and parts for non-published pieces must be submitted with the application.

Prizes:

The winner will receive \$500 and an opportunity to perform his or her solo in concert with the Oklahoma City Symphonic Band on April 29, 2010.

Winner's Responsibilities:

The winner must be able to attend rehearsals with the Oklahoma City Symphonic Band on April 13 and 20 from 7:15-9:15 pm at Southern Nazarene University and April 28 from 7:15-9:15 pm at Putnam City High School. He or she must also be able to perform with the band at the concert at 7:30 pm on April 29 at Putnam City High School. If the winner does not attend all rehearsals, he or she will not be allowed to perform at the concert and will forfeit the monetary prize. The winner will need to provide the band with a picture and a 100 word summary of his or her musical achievements for concert publicity.

For more information, go to www.okcband.org.

Send completed applications and fees to:

Oklahoma Concert Band Foundation, Inc.
c/o Tom Ayres, Competition Chair
P.O. Box 721406
Oklahoma City, OK 73172-1406

