



Oklahoma City Symphonic Band
Dr. Mark Belcik, Conductor

A Musical Salute Honoring our Veterans!

Featuring our 2022
Young Artist Competition Winner
flutist, Jenny Nguyen

Thursday, November 10, 2022
7:30pm

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

www.okcband.org



Dr. Mark G. Belcik is the Associate Dean of the Wanda L Bass School of Music at Oklahoma City University, a position he has held since 2001. He holds degrees in Music Education from The University of Michigan, a Master's in Horn Performance from The University of Oklahoma and the Doctor of Musical Arts degree in Instrumental Conducting from The University of Texas at Austin. Dr. Belcik's teaching experiences include appointments at the University of Texas at Austin, where he was the Associate Director of the Longhorn Band, the

University of New Mexico, Valdosta State University, Bear Creek High School (CO) and Ardmore High School (OK). His high school bands have earned national recognition and won sweepstakes awards in Oklahoma and Colorado. Dr. Belcik is an active clinician, judge and guest conductor. He has conducted All State and Honor Bands in several states and has presented clinics at State, Regional and National Conventions. He currently serves as the Principal Conductor and Music Director of the Oklahoma City Symphonic Band, and is past President of the Oklahoma Association of Music Schools. He is on the board of the Oklahoma Youth Orchestra and Oklahoma Concert Band Foundation.



Jenny Nguyen is a Freshman Flute Performance major at Oklahoma City University. She attended Mustang High School and was the drum major and flute soloist for the Mustang High School Marching Band. She also was the piano accompanist for Mustang High School's Jazz Choir and Varsity Choir. As a high school senior, she has won several awards and honors. She was the recipient of the 2021 Yamaha Corporation of America Scholarship, 2022 Ladies Music Club High School Woodwind Division winner, 2022 OKCPHIL Young

Musician Competition Woodwind/Brass Carver Award 2nd Prize, and the 2022 Oklahoma City Symphonic Band Young Artist Competition winner. As a college freshman, Jenny is a part of the OCU Jazz Band as a pianist. Jenny plans to play in a symphony orchestra or military band in the future.

Upcoming Oklahoma City Symphonic Band Concerts

Christmas Concert

Sunday, December 11, 2022 at 3:00pm
Oklahoma City University
Margaret E. Petree Recital Hall
Kirkpatrick Fine Arts Center
2501 N Blackwelder Ave
Oklahoma City, OK 73106

Winter Concert

Tuesday, February 21, 2023 at 7:30pm
Oklahoma City University
Margaret E. Petree Recital Hall
Kirkpatrick Fine Arts Center
2501 N Blackwelder Ave
Oklahoma City, OK 73106

Spring Concert

Tuesday, April 25, 2023 at 7:30pm
Putnam City High School
Performing Arts Center
5300 NW 50th St
Oklahoma City, OK 73122

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Oklahoma City Symphonic Band

Piccolo

DeLee Francis *
Glenda Gatz *

Flute

Ivy Douglas
DeLee Francis *
Wendy Freundt
Glenda Gatz *
Jonathan Grasso
Lauren Hampton
Brenda Hansel
Sonie Liebler
Candi McDonald *

Erika Olinger

Vicki Repetto

Martha Stone

Cathy Voorhies

Oboe

Ned Hughes
Bonnie Jump
Eugene Steinberg

Clarinet

Nancy Baxter
Catherine Birchall
Warren Cadwell
Carlos Castro
Sherry Di Jorio
Iris Gracia
Sharon Kieklak
Kristen Kirch
Jonathan Kuhn
Chelsea Madden
Leisa Mayberry
David Purcer
Kathy Rattan
Michael Wenger
Tasmin Williams

Bass Clarinet

Nancy De Graff
Bob Qualls
Deb Walls

Bassoon

Joan Baird
Martin King
Kathryn McKinney *
Robert Smith

Alto Saxophone

Jennifer Fessler
Drew Hoelscher *
John Humphreys

Bob Macemon

Tenor Saxophone

Robert Westbrook *

Baritone Saxophone

Nathan Leonard

Trumpet

Mike Banowetz
Gary Childers
Marshall Douglas
Mike Forcina
Dennis Jamison
Stacy Southerland
Larry Taylor
Kendall Wahpepah

French Horn

Jan Bost
Tommy Chau
Mary Ellen Davis
Louann Dillard
Russell Harris
Jenny Beth Jones
Mike Luther
Joseph Rea
Laura Renard *

Lacy Rice

Shari Rose

Rick Spence

Trombone

Jesse Hadley
Myles Madden
Matt Sanders
Gary Shults

Ross Thanscheidt

Charles Womack

Duncan Woodliff

Euphonium

Dennis Beringer
Dave Rosbach
Phyllis Smith

Tuba

Karl Kirch
Richard Moore *
Robbie Rattan

Percussion

Chase Hampton
Maya Johnson *
Colton Kirton *
Owen Moore
Emma Roper

* Oklahoma Concert Band Foundation Board Member

A Musical Salute Honoring our Veterans!

Dr. Mark G. Belcik, Conductor

Thursday, November 10, 2022 at 7:30pm

Star Spangled Banner	Harmonized Walter Damrosch arr. John Philip Sousa
Crown and Collar	Grace Baugher Dunlap
Elegy For a Young American	Ronald Lo Presti
Sondheim!	Stephen Sondheim arr. Stephen Bulla
Concerto in D Major Op. 283 III. Finale	Carl Reinecke
Jenny Nguyen, flute	
Parade of the Tall Ships	Jay A. Chattaway
Galop from Genevieve de Brabant	Jacques Offenbach arr. John R. Bourgeois
Remembering Pearl Harbor	R. Alan Carter & Christina Huss
Armed Forces Salute	arr. Bob Lowden
Hands Across the Sea	John Philip Sousa ed. Frederick Fennell

About the Band...

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

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

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

Oklahoma City Symphonic Band 2023 Young Artist Competition

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 or home school music program in the state of Oklahoma. Applications must be postmarked by Friday, February 10, 2023. Auditions will be held on February 19, 2023 at Oklahoma City University. Memorization is not required but is recommended. Accompanists are required for the audition and are the responsibility of the participant. The winner will receive \$500 and the opportunity to perform his or her solo in concert with the Oklahoma City Symphonic Band on April 25, 2023. Visit our website at www.okcband.org to find more information and the application.

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whose financial contributions help support our band.

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The Oklahoma City Symphonic Band is an all volunteer band. While there is no charge for concerts we welcome support. Financial support for the band goes toward promoting concert band music in the Oklahoma City metro area, audience development, guest artists, personnel costs, concert venues, equipment and hosting our annual Young Artist Competition.

Corporate sponsors will have their business information listed on our website and your ad will be printed in all concert programs throughout the concert series. Individual sponsors will be listed as contributors in the programs.

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. We also can now accept credit card donations at our concerts at our program table in the foyer.

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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Oklahoma City Symphonic Band.

New videos are added regularly so if you like what you see,
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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!



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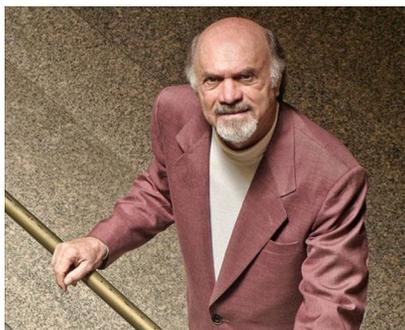


The inspiration for the title ***Crown and Collar*** came about after doing a little research behind the symbolism of the white stag in Arthurian mythology. In Arthurian literature, the pursuit of the white stag symbolizes mankind's spiritual quest. Though this is all philosophical and interesting, what drew my interest was an image of a white hart wearing a crown around his neck like a collar. This image belongs to Richard II of England and symbolizes the burden of greatness. This piece was written in a rounded binary form to contrast the image of greatness

observed from the outside with the burden and reflection happening on the inside. This piece was commissioned by Chris Miertschin for the Hutchinson Community College Wind Symphony and was Premiered May 4, 2018.

-Program Note by Grace Baugher Dunlap

Grace Baugher Dunlap (b.1995) is a Kansas born composer, horn player, and music educator. Her music is known for its memorable melodies and highlights emotional aspects of the human experience. She is a graduate of the University of Tennessee in Knoxville with a Masters in Music Composition and Graduate Certificate in Music Theory Pedagogy. Previously she studied Music Composition and French Horn at Kansas State University where she later received a Graduated Certificate in Music Education. Her music has an international presence and has made appearances at many colleges and conferences across the country.

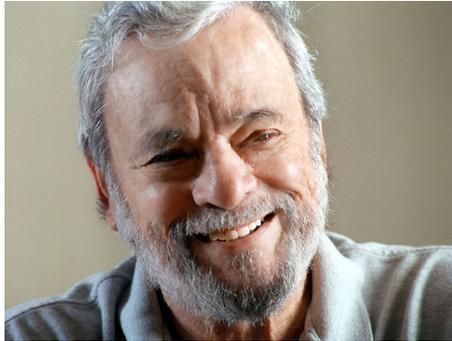


Elegy for a Young American is a testament to the vision and commitment of our 35th president, as well as a deeply emotional meditation on his tragic passing. The work is often described as moving through the various stages of grief: denial, anger, bargaining, depression, and acceptance. Interestingly, the idea of a codified progression of grief was not put forward until 1969, five years after the premiere, but there is no doubt that the piece travels through many of the emotional states felt by so many Americans

in November of 1963. Gentle, homophonic choruses give way to discordant outbursts and massive climaxes as the composer struggles to make sense of Kennedy's death. Finally, the anguish settles into a peaceful resolution, suggesting that even in the face of tragedy there is some room for acceptance.

- Program Note by Kevin Simpson for the United States Army Band concert program, 23 February 2019

Ronald Lo Presti (1933 - 1985) was a graduate of the Eastman School of Music, and a former Ford Foundation composer-in-residence. He taught at Texas Technical University, Indiana State College (Pennsylvania), and Arizona State University from 1964. Lo Presti was the recipient of several Ford Foundation grants to young American composers. He studied composition with Mennin and Rogers at the Eastman School of Music in Rochester, N.Y. (M.M., 1956), and subsequently was engaged as a clarinet teacher in public schools. He obtained popular success with his score *The Masks* (1955), which was commissioned for the space exhibit at the aerospace building at the Smithsonian Inst. in Washington, D.C.



Covering a diverse span of Stephen Sondheim's most popular musicals, ***Sondheim!*** is a symphonic setting of highlights from his illustrious catalog. This medley includes: The Ballad of Sweeney Todd, Putting It Together, Send in the Clowns, Old Friends, Children Will Listen, and Into the Woods.

Stephen Sondheim (1930 – 2021) was an American composer and lyricist. One of the most important figures in twentieth-century musical theater, Sondheim is credited for having "reinvented the American musical" with shows that tackle "unexpected themes that range far beyond the genre's traditional subjects" with "music and lyrics of unprecedented complexity and sophistication". His shows address "darker, more harrowing elements of the human experience", with songs often tinged with "ambivalence" about various aspects of life. He was known for his frequent collaborations with Hal Prince and James Lapine on the Broadway stage.

Sondheim's interest in musical theater began at a young age, and he was mentored by Oscar Hammerstein II. He began his career by writing the lyrics for *West Side Story* (1957) and *Gypsy* (1959). He transitioned to writing both music and lyrics for the theater, with his best-known works including *A Funny Thing Happened on the Way to the Forum* (1962), *Company* (1970), *Follies* (1971), *A Little Night Music* (1973), *Sweeney Todd: The Demon Barber of Fleet Street* (1979), *Merrily We Roll Along* (1981), *Sunday in the Park with George* (1984), and *Into the Woods* (1987).

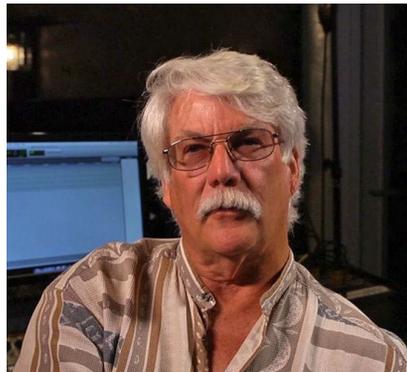
Sondheim's numerous accolades include eight Tony Awards (including a Lifetime Achievement Tony in 2008), an Academy Award, eight Grammy Awards, a Laurence Olivier Award, a Pulitzer Prize, a Kennedy Center Honor, and a Presidential Medal of Freedom. He has a theater named after him both on Broadway and in the West End of London.



The ***Flute Concerto in D Major Op. 283*** is a composition for solo flute and orchestra by the composer Carl Reinecke. The work was composed in 1908 and was Reinecke's last concerto before his death. It was first performed on March 15, 1909 in Leipzig by the flutist Maximilian Schwedler, to whom the piece is dedicated.

Carl Reinecke (1824 – 1910) was a German composer, conductor and pianist in the mid-Romantic era. At the age of 19, he undertook his first concert tour as a pianist through Denmark and Sweden, after which he lived for a long time in Leipzig where he studied under Felix Mendelssohn, Robert Schumann and Franz Liszt. In 1860, Reinecke was appointed director of the Gewandhaus Orches-

tra concerts in Leipzig and professor of composition and piano at the Conservatorium. He led the orchestra for more than three decades, until 1895. After retirement from the conservatory, Reinecke devoted his time to composition, resulting in almost three hundred published works. He wrote several operas (none of which are performed today) including *König Manfred*. During this time, he frequently made concert tours to England and elsewhere. His piano playing belonged to a school in which grace and neatness were characteristic, and at one time he was probably unrivaled as a Mozart player and an accompanist. In 1904 at the age of 80, he made recordings of seven works playing on piano roll for the Welte-Mignon company, making him the earliest-born pianist to have his playing preserved in any format. He subsequently made a further 14 for the Aeolian Company's "Autograph Metrostyle" piano roll visual marking system and an additional 20 for the Hupfeld DEA reproducing piano roll system. Reinecke died in Leipzig at the age of 85.



Parade of the Tall Ships was written to commemorate Operation Sail 1976, which was the largest gathering ever of tall sailing ships from all over the world. This historic event took place in the New York harbor on July 4, 1976 as part of America's bicentennial celebration. This march was dedicated to Commander Ned Muffley and the United States Navy Band, who also premiered the piece as part of the Operation Sail festivities.

Jay A. Chattaway was born in 1946 in Monongahela, Pennsylvania. He attended West Virginia University and

while doing graduate work there, served as assistant director of bands. He also attended the Eastman School of Music studying jazz composition and arranging with Rayburn Wright and Manny Album. Chattaway served for seven years as Chief Arranger and Composer-in-Residence with the United States Navy Band in Washington, D.C. Chattaway is known for his work as composer for several *Star Trek* television series: *Star Trek: The Next Generation*, *Star Trek: Deep Space Nine*, *Star Trek: Voyager*, and *Star Trek: Enterprise*. In 2001, he won an Emmy for Outstanding Music for a Series for the finale episode of *Star Trek: Voyager*. Chattaway is also well known as an arranger of big band charts for the Maynard Ferguson Orchestra during the 1970s, and also composed or co-composed some of Ferguson's hits, including "Conquistador", "Superman Meets the Bad Man", and "Primal Scream". Years before his association with the *Star Trek* franchise, Chattaway arranged and produced a 1979 version of the theme from *Star Trek* by Ferguson. He also wrote the music for many film scores between 1980 and 2000.



German-born French composer and impresario **Jacques Offenbach** made his name as the creator of nearly 100 operettas. Although today he is considered a master of the comic opera, he could not find lasting favor with the management of the famous Opera Comique in Paris. In 1855 he opened a small theater of his own along the Champs-Élysées that he called the Théâtre des Bouffes Parisiens. The room barely seated 300 people, but his timing was impeccable, as the opening of the theater coincided with the Paris Exposition of that year when thousands of international visitors flocked to the city. Offenbach composed a series of rapidly produced works including his first full-length operetta, *Orphee aux enfers* (Orpheus in the Underworld), which continues to be one of his most often

performed. The breakneck process of keeping the productions fresh and audiences entertained necessitated efficient writing; the works often featured formulaic but provocative plot elements including military satire and risqué humor, as well as the obligatory inclusion of popular dance numbers like the waltz, can-can, polka, and galop.

The year following the tremendous success of *Orpheus in the Underworld*, Offenbach's ***Genevieve de Brabant*** was first staged at the Theatre des Bouffes Parisiens in 1859, but received only a luke-warm reception. In 1867, Offenbach once more used this title to produce a new version of the work, now expanded to three acts with an updated libretto and new music. This time the production was a hit, due in part to the addition of two military characters that appear at a key moment during the second act and sing a comic duet. The lively ***Galop*** became well-known in its own right both throughout France and beyond, and the melody embedded in the middle of

the duet is believed to be the musical source of the oldest U.S. service song, *The Marines' Hymn*.

- Program Note from U.S. Marine Band concert program, 14 December 2016



Colonel John R. Bourgeois is a former conductor of the United States Marine Band from 1979 to 1996, as well as composer / arranger of American music. 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 the national convention in Dallas, Texas.

Colonel Bourgeois, who was born in Gibson, Louisiana, in 1934 and educated at Jesuit High School and Loyola University in New Orleans. He

served in the Marine Band under every president from Dwight Eisenhower to Bill Clinton.

Written to commemorate the 80th anniversary of the surprise attack on the American Pacific Fleet, ***Remembering Pearl Harbor*** is a stirring tribute honoring the heroes of the “date which will live in infamy”, December 7, 1941. Like flying over the Pacific, the opening bars seemingly soar back in time. The composition takes the listener on a moving journey from the precarious moments before the fateful attack, through the air strike and resulting aftermath.

The musical voyage begins with chimes signifying the hour of the attack that Sunday morning, developing into the heroic main theme representing the Spirit of America. A rousing version of *Anchors Away* takes us to the naval base at Pearl Harbor and the activities of the day. By the end of *Anchors Away*, the mood seems to change, foreshadowing the fate of the U.S. fleet.

Next, the haunting theme of the Japanese National Anthem is heard as well as the distant sound of propellers as they approach. When the planes arrive, the battle rages until there is total destruction. Countless people lost their lives on this tragic day. The playing of Taps and the Navy Hymn, *Eternal Father, Strong to Save* is presented as an homage to those who perished. Following this solemn moment, the American spirit begins to rise as they come together to defeat the enemy. As the U.S. triumphs in the end,

we hear fragments of many American tunes depicting the strength and resilience of the American people.



R. Alan Carter (b. 1964) is a composer, clinician, a retired educator and music consultant whose music is played throughout the United States. He received his B. M. degree in Music Education from Valdosta State University in Valdosta, GA. As a teacher, Alan has taught both middle school and high school levels. As a middle school teacher, his bands consistently received superior ratings at contests and festivals. He received “Teacher of the Year” at Brooks Middle in 2007 and Ware Middle in 2014. Most of his experience at the high school level was as an arranger and visual coordi-

nator. As a composer, Mr. Carter recognized a need for quality music at the middle school level that focused on teaching fundamentals while engaging the students. His music can currently be found published through Carl Fischer Music and Excelcia Music Publishing, LLC. His march “Azalea City” was featured by Bandworld Magazine’s Top 100. Currently, Mr. Carter serves as a music consultant for several schools and is the staff arranger/composer for the “Azalea Winds”, a classic community band. He is also the Director of Music at Faith Baptist Church in Valdosta, GA.



With a career spanning 35+ years in music education, **Christina M. Huss** has taught and conducted bands at both the middle school and high school level, most recently as Director of Bands at Valdosta Middle School, where she retired in 2016. Throughout her career, Ms. Huss’ bands have performed in multiple venues throughout the Southeastern United States and have consistently received superior ratings in various state and regional events.

Ms. Huss has served in a variety of roles in state music affiliations, and has enjoyed several honors and awards, including Teacher of the Year and STAR Teacher, during her 28-year tenure at Brooks County High School in Quitman, GA. Since retiring, Christina enjoys composing music for band, and continues to mentor and teach middle school band part-time for the Lowndes County, GA band program. Prior to coming to Lowndes County, she served as Director of Bands at both Valdosta Middle School in Valdosta, GA and Berrien Middle School in Nashville, GA.

Ms. Huss is a founding co-director and conductor of the Azalea Winds Community Band based in Valdosta, GA, where she continues to perform and serve as an adjudicator, guest conductor, and clinician. Most recently, Ms. Huss is a 2021 Recipient of the Citation of Merit from the Women Band Directors International.



Armed Forces Salute is an impressive tribute honoring our men and women of the Armed Forces. Includes: *The Caisson Song*; *Semper Paratus*; *The Marines' Hymn*; *The U.S. Air Force* and *Anchors Aweigh*.

Robert "Bob" Lowden (1920 – 1998) 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.



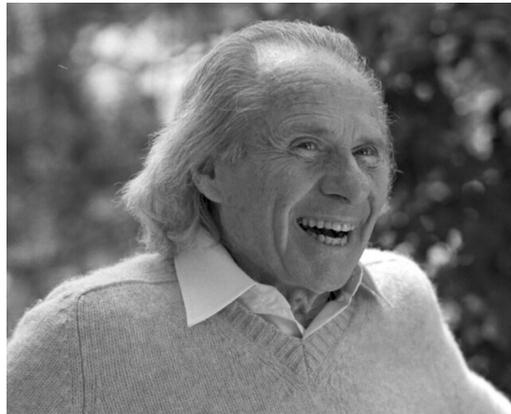
Hands Across the Sea, composed in 1899, might well be considered as Sousa's farewell to the nineteenth century that had been so crucial to the evolution of the United States of America. The two final decades of that century had also been very good to Sousa, for in those years he emerged as a world famous music personality. His magnificent Band was one of the first American success stories in music for it captured audiences wherever it played. Sousa, his Band, and his thrilling marches spoke for all of us. Together they just might possibly have been the best ambassadors for the U.S. since Benjamin Franklin.

Hands Across the Sea could also have been Sousa's sincerely confident and patriotic view of the years ahead at the dawn of what he hoped might be a bright new era for mankind. The title of the march has the ring of history in it.

John Philip Sousa (1854 - 1932) was an American bandmaster and composer of military marches. The son of an immigrant Portuguese father and a German mother, Sousa grew up in Washington, D.C., where from the age of six he learned to play the violin and later various band instruments and

studied harmony and musical theory first with John Esputa and then with George Felix Benkert. In 1867 he began to follow the career of his father as a trombonist, but later he took engagements as an orchestral violinist and served as a conductor. He also began composing.

In 1868 he enlisted in the U.S. Marine Corps as an apprentice in the Marine Band. He began building his reputation as a bandmaster of great precision through his leadership (1880–92) of this group, which he raised to the highest standard of performance. In 1892 he formed his own band, a carefully selected group capable of equal virtuosity in both military and symphonic music and with it he toured the United States and Europe from 1900–1905 and made a world tour from 1910–11.



Frederick Fennell (1914 – 2004) was an internationally recognized conductor and one of the primary figures in promoting the Eastman Wind Ensemble as a performing group. He was also influential as a band pedagogue, and greatly affected the field of music education in the US and abroad. Fennell was said to be most fond of the honorary doctorate he was awarded from Eastman, being inducted as an honorary chief of the Kiowa Nation in the 1960s, and receiving a medal of honor

from Interlochen in 1989. He made frequent appearances guest conducting such ensembles as the Boston Pops Orchestra 1949 to 1978, Buffalo Philharmonic Orchestra, Cleveland Orchestra, London Symphony Orchestra, the United States Marine Band, Interlochen Arts Academy and the Interlochen Arts Camp. In 1997, he became the first civilian to conduct an entire concert with the United States Marine Band and in July 1998 he repeated this at a concert in the Kennedy Center celebrating the 200th anniversary of the Marine Band.

