

Oklahoma City Symphonic Band

Piccolo

DeLee Francis *
Glenda Gatz *
Sharlanda Khosravi*

Flute

Wendy Bersche
Marilyn Bonds
Ann Bowman
Alix Darden
Ivy Douglas
DeLee Francis *
Glenda Gatz *
Sharlanda Khosravi *
Sonie Liebler
Vicki Repetto
Barbara Roewe
Erika Stevens Olinger *
Cathy Voorhies

Oboe

Ned Hughes
Bonnie Jump

Clarinet

Frances Ayres
Warren Cadwell *
Amy Chapman
Sherry Dijorio *
Mischa Gray
Cyndi Gustafson
Evie Lee Hall
George R. Jay
Sharon Kieklak *
K. Fred Landefeld
Leisa Mayberry
Debbie Miller
David Purcer
Kathy Rattan
Kaci Roark
Nan Scott
Tasmin Williams
Aryn Wright

Bass Clarinet

Tom Ayres
Pat Fair
Susan Semrau
Deborah Walls

Contra-Alto Clarinet

Pat Fair

Bassoon

Joan Baird
John McDowell
Kathryn McKinney *
Robert M. Smith

Alto Saxophone

Ed Cantrell
Beki Ervin
Drew Hoelscher
John Humphreys

Tenor Saxophone

Rudell Adkison
Marcus Khosravi
Faye Sullivan

Baritone Saxophone

Jim McGee *

Trumpet

John Adkison
Mike Banowetz
Gary Childers
Derek Childers
L. Dennis Doan
Henry Dolive
Marshall Douglas
Mike Ford
Bill Gipperich
Dennis Jamison
Londell McKinney
Joshua D. Smith
Larry Taylor
Kendall Wahpepah

French Horn

LouAnn Dillard
Phyllis Dominguez
Charles Hattendorf
Jenny Beth Jones
Mike Luther
Jensen Mecca
Kathryn Neal
Rick Spence
John Weidner

Trombone

Cliff Francis
Louis Hemphill
Stewart McMinimy
Aaron Mitchum
Carl Reno
C. J. Smith
Charles Womack *
Duncan Woodliff

Euphonium

Dennis Beringer
Joshua Buxton
Jimmy Neighbors
Dave Rosbach
Phyllis Smith *

Tuba

Robbie Rattan
Christopher Rowe
Gene Smith
Lyn Williams

Harp

Urszula Rucka

Percussion

Seth Adams
Samantha Carlson
Stephanie Darden
Mike Forcina
Michelle Hedges
Zachary Trosper



Oklahoma City Symphonic Band

Dr. Mark G. Belcik, Conductor

Spring Concert

featuring

Patrick Sheridan, Tuba

Guest Artist

and

Joshua Bartrug, Marimba

Young Artist Competition Winner

Tuesday, April 15, 2014

7:30pm

Oklahoma City Community College
Visual & Performing Arts Center Theater
7777 S May Ave
Oklahoma City, OK 73159

* Oklahoma Concert Band Foundation Board Member



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, Oklahoma Music Education Association Vice President for Higher Education and is past President of the Oklahoma Association of Music Schools. He is on the board of the Harrison Academy and Oklahoma Concert Band Foundation.



Patrick Sheridan is one of the most celebrated soloists in his instrument's history. He has performed more than 3,000 concerts in over 50 countries in venues ranging from the White House to NBA half-time shows to the Hollywood Bowl. At 20 years of age, Patrick became a member of "The President's Own" United States Marine Band. During his military service, he thrilled audiences across the United States with his amazing virtuosity

and musicianship as one of the band's primary soloists. Since then, Patrick has gone on to become an incredibly diverse artist with concert performances transcending stylistic genres and building fans around the world for his instrument, the tuba. He has been featured in television and radio broadcasts on 4 continents including appearances most recently on NBC's Today Show and NPR's All Things Considered and Performance Today. Patrick maintains a busy international career with more than 75 concerts annually with orchestras, bands, and chamber ensembles and in recital. At home and abroad, Patrick also performs with the creative collective, The Big Bottom Band.

Beyond his busy performing life, Mr. Sheridan's commitment to education is extensive. His wind students occupy principal positions in major international ensembles including orchestras in Amsterdam, Berlin, Vienna, Rome, Paris, Madrid, Tokyo, Hong Kong, and many others. In 2001, Patrick founded The Institute for Performance Success. This 'peak performance' training institute is dedicated to bringing fresh and innovative learning environments to performers, teachers, executives,

Continued on page 4



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Spring Concert
Tuesday, April 15, 2014
7:30 pm
Dr. Mark G. Belcik, Conductor

La Belle Hélène Overture **Jacques Offenbach**
arr. Lawrence Odom

Hymn to a Blue Hour **John Mackey**

Gabriel's Oboe **Ennio Morricone**
arr. Oystein Baadsvik
Patrick Sheridan, Tuba

Concertino for Marimba and Band Op 21B **Paul Creston**
I. Vigorous
Joshua Bartrug, Marimba

Intermission

La Fiesta Mexicana **H. Owen Reed**
III. Carnival

The Strait of Hormuz **Sam Pilafian & Patrick Sheridan**
Mr. Sheridan

Sway **Pablo Beltrán Ruiz**
arr. Sam Pilafian
orch. Patrick Sheridan

Mr. Sheridan

Hands Across the Sea **John Philip Sousa**
ed. Frederick Fennell




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athletes and others seeking 'peak performance' in their careers. Along with Sam Pilafian, Patrick is the co-author of the world's best-selling breathing method for instrumental improvement, *The Breathing Gym*. He is also co-author of the GIA publication, *Leadership Success*, with Dr. Tim Lautzenheiser. Mr. Sheridan is currently on the music faculties at Arizona State University and UCLA. In the Phoenix community, Patrick serves as the Music Director of The Salt River Brass and is the conductor of the youth band, Sonic Winds. Patrick also frequently works across the United States as a guest conductor with university bands and orchestras as well as high school and middle school all-state and regional honor bands and orchestras.

Mr. Sheridan also works as a composer and arranger. His music and arrangements have been performed internationally by symphony orchestras, concert bands, marching bands, jazz bands and drum corps. Most recently his music was performed by the US Army Band and at the American Bandmasters Association's national convention. He also co-composed with Sam Pilafian a new piece for tuba and wind band, *The Strait of Hormuz*, which he premiered at the 62nd Annual Midwest Clinics in December 2008. Patrick and Sam are also working on a double concerto for Joe Alessi and Wycliffe Gordon to be premiered at the CBDNA National Conference in 2011 by the University of New Mexico's Wind Symphony with Eric Rombach-Kendall conducting. Patrick's music, arrangements, CDs, DVDs, and books are published by Focus on Music, GIA Publications, De Haske Music, Mythen Hollanda and Dillon Music Publishing.

Mr. Sheridan has over 20 years experience in the music industry as a design consultant. Instruments influenced by Patrick's designs are played in hundreds of professional orchestras, military bands and chamber ensembles around the world. Thousands of university, high school, middle school and elementary school students play on instruments in which Patrick has been involved in the design process. He currently works as a design consultant for Jupiter Band Instruments, Inc. Patrick was a part of the design team responsible for Jupiter's Quantum Marching Project which introduced five new marching brass models in 2008. Ensembles competing in Drum Corps International and Bands of America as well as collegiate marching bands around the United States are using these instruments with great success. He is currently working on a new line of Jupiter professional brass to be introduced in 2009. Patrick is also an Artist and Educational Ambassador for Jupiter.

Patrick is a member of ASCAP, an Honorary Member of Kappa Kappa Psi and a Trustee of The International Music Camp. He holds a Master of Business Administration degree with an emphasis in finance and marketing from the University of Michigan and spends his free time with his children, Katie and Jack, hiking and camping in beautiful Arizona.

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 Dr. Frank Ticheli in 2008, Dr. Jack Stamp in 2006 and Dr. John Zdechlik in 2003. The organization hosts an annual Young Artist Competition for high school students. The students compete by audition for the opportunity to perform with the band and to win a cash prize.

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

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

The Oklahoma City Symphonic Band is sponsored by the Oklahoma Concert Band Foundation, whose purpose is to engage in the promotion, appreciation and support of concert band music throughout the State of Oklahoma.



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2014 Young Artist Competition Winner

Joshua Batrug, a senior at Yukon High School, is actively involved in Wind Ensemble, Jazz Band, Percussion Ensemble, Drum Line and Music Mentorship. Josh is the student of Dr. David Steffens, Professor of Percussion at Oklahoma City University. Joshua is a two time All-OMEA (All-State Percussionist, this year placing first in two different percussion areas. He was the percussion winner of the Carver Competition, a semi-finalist at the Great Plains International Marimba Competition, winner of the Oklahoma City Symphonic Band Young Artist Competition, and High School Percussion winner of the Ladies Music Club Young Artist Competition. Josh was recently named a State Superintendent's Award for Arts Excellence winner.

Academically, Josh maintains a 4.6 GPA. He is Valedictorian of his senior class, a member of the National Honor Society, an Advanced Placement Scholar with Honors, and is an Oklahoma Academic Scholar. In addition to his work with classical percussion, Josh is also a member of the hip-hop group Trap Boyz and the psychedelic rock group Warlox.

Josh plans to continue his studies in music next year at Oklahoma City University, where he will be attending on both academic and music talent scholarships.

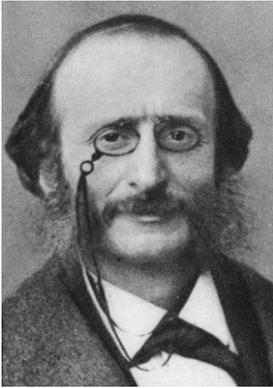


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La Belle Hélène(1864)
Jacques Offenbach (1819—1880)

La Belle Hélène (*The Fair Helen*) is the overture to a satirical operetta written as a spoof on the Greek myth of Helen of Troy. The operetta can also be construed as a satire on the age of Napoléon III. The first performance, in Paris in 1864, was an instant success. Premieres followed soon after in Vienna, Berlin, London and Chicago (1867).

Jacques Offenbach (1819-1880), born in Cologne, Germany, was a composer and cellist of the Romantic era and one of the originators of the operetta form. He

was much attached to France, his adopted country, and many of his works are very patriotic in nature. His numerous operettas that combined political and cultural satire with witty grand opera parodies were extremely popular in the 1850s and 1860. He was forced to flee France after that country fell to Germany, but his popularity later rebounded. The great chef Auguste Escoffier is said to have created the fruit dessert "Pear Hélène" in honor of Offenbach and his work.



Hymn to a Blue Hour (2010)
John Mackey (b. 1973)

The blue hour is an oft-poeticized moment of the day - a lingering twilight that halos the sky after sundown but before complete darkness sets in. It is a time of day known for its romantic, spiritual, and ethereal connotations, and this magical moment has frequently inspired artists to attempt to capture its remarkable essence. This is the same essence that inhabits the sonic world of John Mackey's *Hymn to a Blue Hour*.

Programmatic content aside, the title itself contains two strongly suggestive implications - first, the notion of hymnody, which implies a transcendent and perhaps even

sacred tone; and second, the color blue, which has an inexorable tie to American music. Certainly *Hymn to a Blue Hour* is not directly influenced by the blues, per se, but there is frequently throughout the piece a sense of nostalgic remorse and longing - an overwhelming sadness that is the same as the typically morose jazz form. Blue also has a strong affiliation with nobility, authority, and calmness. All of these notions are woven into the fabric of the piece - perhaps a result of Mackey using what was, for him, an unconventional compositional method:

"I almost never write music 'at the piano' because I don't have any piano technique. I can find chords, but I play piano like a bad typist types: badly. If I write the music using an instrument where I can barely get by, the result will be very

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different than if I sit at the computer and just throw a zillion notes at my sample library, all of which will be executed perfectly and at any dynamic level I ask. We spent the summer at an apartment in New York that had a nice upright piano. I don't have a piano at home in Austin - only a digital keyboard - and it was very different to sit and write at a real piano with real pedals and a real action, and to do so in the middle of one of the most exciting and energetic (and loud) cities in America. The result - partially thanks to my lack of piano technique, and partially, I suspect, from a subconscious need to balance the noise and relentless energy of the city surrounding me at the time - is much simpler and lyrical music than I typically write."

Though not composed as a companion work to his earlier *Aurora Awakes, Hymn to a Blue Hour* strikes at many of the same chords, only in a sort of programmatic inversion. While *Aurora Awakes* deals with the emergence of light from darkness, *Hymn to a Blue Hour* is thematically linked to the moments just after sundown - perhaps even representing the same moment a half a world away. The opening slow section of *Aurora Awakes* does share some similar harmonic content, and the yearning within the melodic brushstrokes seem to be cast in the same light.

The piece is composed largely from three recurring motives - first, a cascade of falling thirds; second, a stepwise descent that provides a musical sigh; and third, the descent's reverse: an ascent that imbues hopeful optimism. From the basic framework of these motives stated at the outset of the work, a beautiful duet emerges between horn and euphonium - creating a texture spun together into a pillowy blanket of sound, reminiscent of similar constructions elicited by great American melodists of the 20th century, such as Samuel Barber. This melody superimposes a sensation of joy over the otherwise "blue" emotive context - a melodic line that over a long period of time spins the work to a point of catharsis. In this climactic moment, the colors are at their brightest, enveloping their surroundings with an angelic glow. Alas, as is the case with the magical blue hour, the moment cannot last for long, and just as steadily as they arrived, the colors dissipate into the encroaching darkness, eventually succumbing at the work's conclusion with a sense of peaceful repose.

Program note by Jake Wallace



Gabriel's Oboe (1986) Ennio Morricone (b. 1928)

Gabriel's Oboe was written by Morricone as the main theme of the 1986 motion picture *The Mission*. Directed by Roland Joffe, the film is set in the imperial era of Spain and Portugal. The story is about a Jesuit missionary who builds a mission in the South American wilderness in hopes of converting the natives there to Christianity. *The Mission* was nominated for an Academy Award for Best Original Score, and won the Golden Globe for Best Original Score.

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In the film, the theme is featured prominently when the main character, Father Gabriel, performs on a baroque oboe near an Indian tribe, hoping to befriend them. The natives, transfixed by the sound of the foreign instrument, allow Father Gabriel into the camp. Longfield's arrangement of this melody for concert band provides flexible instrumentation for the soloist, with solo parts for Oboe, Flute, Clarinet, Trumpet, or Alto Saxophone.

Robert Longfield has long been successful as an award-winning composer, arranger, and educator. He served for fifteen years as the band and orchestra director at Davison High School in Davison, Michigan. Since 1987 he has served in a similar position at Palmetto Senior High School in Miami, Florida. Mr. Longfield is a member of ASCAP and his works are performed frequently throughout the U.S., Europe, and Japan.

-Program Note by Amanda Wang and John Uchal

Concertino for Marimba and Band Op 21B (1940) Paul Creston (1906-1985)



This work, which was commissioned by Frederique Petrides, conductor of the Orchestrette Classique, and dedicated to her, was completed in March, 1940. It is in three movements and is designed to demonstrate the capabilities of the marimba as a solo instrument with orchestral accompaniment.

The first movement, marked "Vigorous", is based on two main

themes, a strongly rhythmic one and a lyric one, both of which are announced in the orchestral introduction. The development of these themes occurs mainly in the solo part, and within the 3/4 meter are incorporated various rhythmic patterns.

There are no isolated cadenzas to reveal the virtuosity of the soloist, as the composition as a whole affords numerous opportunities to display this phase.

After the first performance of the work, Howard Taubman wrote in the New York Times: "The marimba has its limitations as a solo instrument, but Mr. Creston wrote well within them. He is, moreover, a composer with ideas and invention." And Robert Lawrence of the New York Herald Tribune wrote: "Actually, Mr Creston surpassed expectations and produced a sturdy composition of inherent musical interest."

World premiere on December 3, 2010. Conducted by Calvin Hofer.

2014 Concert Series Oklahoma City Symphonic Band Dr. Mark G. Belcik, Conductor

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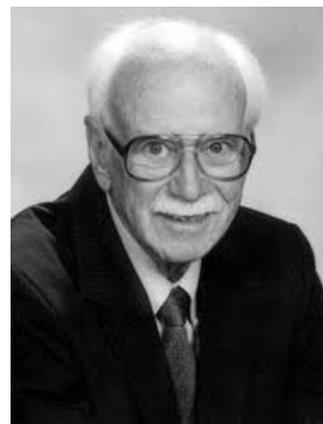
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La Fiesta Mexicana (1949) H. Owen Reed (b. 1910)

At 103 years old, H. Owen Reed is surely America's oldest composer "of note" today. And if you ever played a musical instrument and were involved in a concert band ensemble, chances are you've performed his highly accessible and engaging music.

Herbert Owen Reed is a product of the American Midwest – born in 1910 and raised in Missouri not far from Kansas City. His family had musical interests; his father was a country fiddler and his mother played the piano. Young Owen dutifully took lessons in classical piano as was the custom in many a middle-class household in those days. But he was more interested in popular piano ditties than he was in Beethoven or Bach. He was a pupil of both Howard Hanson and Bernard Rogers at the University of Rochester's Eastman School of Music. He also studied with Roy Harris and Helen Gunderson. Beginning his long association with the Michigan State University in 1939, he served as professor of music and head of composition until his retirement in 1976. He is the author of several books on theory and composition. In the thirties, Reed traveled a good deal in the Americas and Europe, capturing the diversity of folk music he heard in Scandinavia, Mexico, and the Caribbean islands. His *La Fiesta Mexicana*, a suite for full wind ensemble has been transcribed for orchestra and premiered by the Detroit Symphony. In 1975, Reed won the Neil A. Kjos Memorial Award with his unorthodox band score, *For the Unfortunate*. Among his other compositions are the ballet *The Masque of the Red Death*, the opera *Peter Homan's Dream*, a symphony, concertos for violin and cello, and choral and chamber works.

Subtitled *A Mexican Folk Song Symphony for Concert Band*, this work was written in 1949, based on experiences gained during a five-month sojourn in Mexico on a Guggenheim Fellowship. The authentic folk tunes Reed used can be found in Chapala, Jalisco, and Guadalajara; other themes were borrowed from Gregorian motifs and Aztec dances. The score carries this detailed description of the work by the composer:

"III. Carnival -- Mexico is at its best on the days of the Fiesta -- days on which passion governs the love, hatred and joys of the Mestizo and the Indio. There [are] entertainment and excitement for both young and old -- the itinerant circus, the market, the bullfight, the town band, and always the *cantinas* with the ever present band of *mariachi*."

The Marine Band recorded the work on February 9, 1950 for broadcast over the Continental FM Network on February 14, 1950 and gave the first public performance the next day at Marine Barracks, Washington, D.C.



The Strait of Hormuz (2008) Sam Pilafian & Patrick Sheridan

"Strait of Hormuz" is a concertino composed for solo tuba and concert band by Sam Pilafian and Patrick Sheridan. The work, commissioned by Keith Rudolph and the Penn High School Symphonic Band for their performance at the 62nd Annual Midwest Clinic, is the first in a series of original accompanied feature pieces from this collaborative writing team. "Strait of Hormuz" is an exploration of the music and people from seven countries (Afghanistan, Iraq, Iran, Israel, Kuwait, Oman, Pakistan and the cultural Armenians and Kurds that live in most of these countries) that are within

hundreds of miles of the strait. The Strait is an interesting focal point for the current energy issues the globe faces. As the work was in progress, it became evident to the composers that for all the region's political and religious differences, the people of the region look similar, eat close to the same foods, and make and listen to music which is very much alike. Indeed, the six scales which constitute the foundation of this work are utilized in all of the countries near the Strait. The song and dance forms presented in the work are also found in all of these cultures. The festive end of this work is presented with the hope that some day the commonality between these peoples will prevail over their present differences.



Sway (1954) Pablo Beltrán Ruiz (1915-2008) arr. Sam Pilafian, orch. Patrick Sheridan

Pablo Beltrán Ruiz was born in 1915 to Ladislao Rosas and Felipa Rodríguez. He moved to Mexico City where he studied Law for one year and Chemistry for 3 years. He also studied music at the Escuela Libre de Música (Free School of Music) in Mexico, under the guidance of professor José Vázquez.

"¿Quién Será La Que Me Quiere A Mí?" (meaning in English "Who's the one that loves me?" or "Who will be the one that will love me?", depending on which tense is interpreted: present (quiere) or future (será)) was recorded in 1953 by "Pablo Beltrán Ruiz y Su Orchestra" and was a minor hit before Dean Martin's 1954 release. It eventually became one of the best known Latin classics worldwide.

His music has been frequently used in soundtracks of a number of films such as: *Escuela de vagabundos* (1954) starring Pedro Infante and Miroslava, *iPaso a la juventud..!* (1957) starring Tin Tan, *México nunca duerme* (1958) directed by Alejandro Galindo and *Su Excelencia* (1966) starring Mario Moreno "Cantinflas".^[1]



Hands Across the Sea (1899) John Philip Sousa (1854 –1952) ed. by Frederick Fennell (1914-2004)

The man who would become known as "The March King" was born in Washington D.C. on November 6th, 1854 to a Portuguese father, who earlier that year had enlisted in the Marine Band, and a German mother. John Philip Sousa began formal music instruction at the age of 6 and appeared as a violin soloist at the age of 11. Two years later, he began his career in the U.S. Marine Band, serving as an apprentice "boy" to receive instruction "in the trade or mystery of a musician." He became leader of the

Marine Band in 1880 and served in that position until 1892, when he resigned to organize a band of his own. Along with his ability to organize and conduct superb musicians, Sousa developed a distinct flair for writing marches. He was a prolific composer who found themes for his compositions in his country's history, dedication events, military groups, and even newspaper contests. Before his death at the age of 78, Sousa had composed 136 marches, 15 operettas, 70 songs, 11 waltzes and a wide variety of incidental works. His most famous march, The Stars and Stripes Forever, has been designated as the official march of the United States.

This march was composed in 1899 and premiered at the Philadelphia Academy of Music that same year. The origin of the title is uncertain. It is certainly representative of the good will that the Sousa Band evoked on its multiple European and World tours. Sousa biographer Paul Bierley believes that Sousa discussed the justification of the Spanish-American War in a conversation using John Hookham Frere's line "A sudden thought strikes me -- let us swear an eternal friendship." The vision of Hands Across The Sea came to Sousa as an enactment of that concept.

(http://www.windband.org/foothill/pgm_note/notes_s.htm#Sousa)

Dr. Frederick Fennell was principal guest conductor of the Dallas Wind Symphony, principal conductor of the Tokyo Kosei Wind Orchestra in Japan, and Professor Emeritus at the University Of Miami School Of Music. The internationally-acclaimed conductor was widely regarded as the leader of the wind ensemble movement in this country, one of America's most recording living American classical conductors. The Fennell/Eastman Wind Ensemble recording of Percy Grainger's Linconshire Posy was selected as one of the Fifty Best Recordings of the Centenary of the Phonograph, 1877-1977, by the Stereo Review. In 1977, he received the Eastman School of Music Alumni Citation for the 25th Anniversary of the founding of the Eastman Wind Ensemble. In January of 1994, he received the Theodore Thomas Award presented by the Conductors Guild, Inc., in recognition of unparalleled leadership and service to wind band performance throughout the world. (www.meredithmusic.com/frederick-fennell-biography)