



*Oklahoma
Concert Band
Foundation, Inc.*

**The
Oklahoma City
Symphonic Band**

Dr. Mark G. Belcik, Conductor

**A Veterans Day
Musical Tribute!**

A Salute to Our Veterans

featuring

Guest Conductor

Joshua Buxton

Sunday, November 10th, 2013

4:00 pm

Oklahoma City University
Wanda L. Bass School of Music
Petree Recital Hall
2501 N. Blackwelder
Oklahoma City, OK 73106



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.



The Oklahoma City Symphonic Band
would like to extend a special thank you
to Oklahoma City University
for hosting this concert.

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 DiIorio *
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
Brian Chang
Pat Fair
Susan Semrau
Deborah Walls

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
McKeever Arnold
Samantha Carlson
Stephanie Darden
Mike Forcina
Michelle Hedges
Tia Self
Del Wilburn

Off-Stage Band

Dillan Francis—clarinet
Cory Johnson—trumpet
Jake Waldrop—trumpet
David Giaco—trombone
Lewis Westerfield—tuba
Seth Adams—percussion
McKeever Arnold—percussion

Oklahoma Concert Band Foundation Young Artist Competition 2014

Open to any woodwind, brass or percussion musician 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 February 15, 2014. Auditions will be held at Oklahoma City University on February 23, 2014.

The winner will receive \$500 and the opportunity to perform his or her solo in concert with the Oklahoma City Symphonic Band on April 15, 2014. For complete information and application visit our website at www.okcband.org.

A Veterans Day Musical Tribute! **Music to Honor our American Veterans**

Sunday, November 10th, 2012

4:00 pm

Dr. Mark G. Belcik, Conductor

La Belle Hélène Jacques Offenbach
arr. Lawrence Odom

On a Hymnsong of Lowell Mason David R. Holsinger

La Fiesta Mexicana H. Owen Reed
I. Prelude and Aztec Dance
II. Mass
III. Carnival

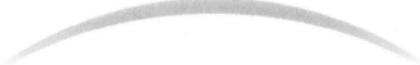
Intermission

American Pageant Thomas Knox

Hands Across the Sea John Philip Sousa
ed. Frederick Fennell
Joshua Buxton, Guest Conductor

South Pacific (Symphonic Scenario)
Richard Rodgers & Oscar Hammerstein II
Orchestration by Robert Russell Bennett
Adapted by R. Mark Rogers

Armed Forces Salute arr. Robert W. Lowden


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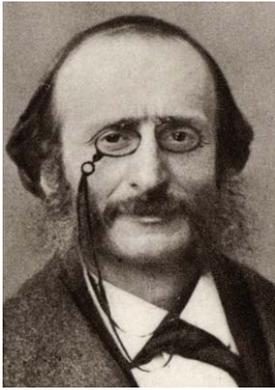
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La Belle Hélène(1864) Jacques Offenbach (1819—1880)

Jacques Offenbach, originally Jacob Offenbach, was born on June 20, 1819, in Cologne, Prussia (present-day Germany). Offenbach began playing the violin at an early age, then took up the cello. As Paris presented a more favorable atmosphere for European Jews, his father brought Offenbach there. In 1833, Offenbach began to study the cello at the Paris Conservatoire. Embracing his new surroundings, he also changed his name to Jacques during this period. After converting to Catholicism, Offenbach married a Spaniard, Herminie d'Alcain, in 1844. Around this time, he also began traveling through Europe to give performances, playing with such figures as Franz Liszt and Felix Mendelssohn. The year 1847 marked a turning point for Offenbach, as his focus began to shift from performing to composing operettas. His first operetta was *L'alcove*.

Toward the end of the decade, Offenbach was named the new conductor at the Théâtre Français. He opened his own theater, the Bouffes-Parisiens, in 1855, and would serve as its director for more than a decade. At the Bouffes-Parisiens and at other theaters, he brought to life several of his operettas, including the huge success *Orphée aux enfers* (*Orpheus in the underworld*; 1858), *La belle Hélène* (1864), *Barbe-bleue* (1866) and *La Périochole* (1868). Offenbach also produced and directed works in Germany and Austria during this period.

The 1860s were Offenbach's golden years; the success he experienced then would not be replicated later in his life. In the 1870s, Offenbach took the helm of the Théâtre de la Gaîté for four years. However, his financial standing fell into disarray after a few theatrical flops, and Offenbach went bankrupt. To help replenish his accounts, he headed to the United States for a tour in 1876.

After his return to France, Offenbach once again dedicated himself to composing. He began to write his first and only grand opera, *Les Contes d'Hoffmann* (*The Tales of Hoffmann*), which has been described as an *opéra-fantastique*. Unfortunately, he was not able to complete the work before he died in Paris on October 5, 1880, at the age of 61. Though it was left unfinished, *Les Contes d'Hoffmann* was produced at the Opéra-Comique in 1881, four months after Offenbach died. <http://www.biography.com/people/jacques-offenbach>

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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On a Hymnsong of Lowell Mason (1990) David R. Holsinger (1945-)



In the early 19th century, the leading composer of hymn tunes was Lowell Mason (1792-1872), whose main activities centered in Boston and New York City. Mason is particularly renowned for having pioneered the introduction of music instruction on a regular basis into the Boston public schools in 1827. He composed or arranged some 1600 hymn tunes and compiled some eighty collections of music. Among the best known of his surviving are ANTIOCH (Joy to the World), AZMON (O For a Thousand Tongues to Sing), BETHANY (Nearer My God to Thee), HAMBURG

(When I Survey the Wondrous Cross), and the tune on which this composition is based, the 1832 OLIVET (My Faith Looks Up To Thee).

In 1999, following 16 years of service to Shady Grove Church, Grand Prairie, Texas, award winning composer and conductor David R. Holsinger joined the faculty of Lee University, Cleveland, Tennessee. He is the inaugural conductor of the Lee University Wind Ensemble and teaches composition, orchestration, and conducting. He holds degrees from Central Methodist University, University of Central Missouri, and the University of Kansas. Among numerous awards, Holsinger was also honored by Gustavus Adolphus College with the awarding of an honorary Doctor of Humane Letters for lifetime achievement in composition and presented the Gustavus Fine Arts Medallion, the division's highest award, designed and sculpted by renowned artist, Paul Granlund. Dr. Holsinger's compositions have won four national competitions, including a two time ABA Ostwald Award. His works have also been finalists in the NBA and Sudler composition competitions. In addition to his university duties, Holsinger spends much of his energies as a guest composer and conductor with All State organizations, professional bands, and university ensembles throughout the United States. When not composing or conducting, he models HO scale trains.

<http://www.barnhouse.com/composers> and <http://trnmusic.com/products/On-a-Hymnsong-of-Lowell-Mason.html>



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La Fiesta Mexicana (1949) H. Owen Reed (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:

“**I. Prelude and Aztec Dance** -- The tumbling of the church bells at midnight officially announces the opening of the Fiesta, which has previously been unofficially announced by the setting off of fireworks, the drinking of tequila and pulque, and the migration of thousands of Mexicans and Indians to the center of activity -- the high court surrounding the cathedral. After a brave effort at gaiety, the celebrators settle down to a restless night, until the early quiet of the Mexican morning is once more shattered by the church bells and fireworks. At mid-morning a band is heard in the distance. However, attention is soon focused upon the Aztec dancers, brilliantly plumed and masked, who dance in ever-increasing frenzy to a dramatic climax.”

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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 is used to fund new music purchases, the Young Artist Competition and defray other band expenses.

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.

For information about sponsoring or making a donation, visit our website at www.okcband.org or call 405-550-1529.

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:

Oklahoma Concert Band Foundation, Inc.

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Oklahoma City, OK 73172-1406

``**II. Mass** -- The tolling of the bells is now a reminder that the Fiesta is, after all, a religious celebration. The rich and poor slowly gather within the great stone walls of the old cathedral [for reverent] homage to their Virgin."

``**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.

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

Commissioned for the inauguration of President Richard Nixon in 1973, *American Pageant* has been used at each subsequent inaugural. *America*, *Yankee Doodle*, *Battle Hymn of the Republic*, *Dixie*, *America the Beautiful*, and *Columbia the Gem of the Ocean* are melodies that all of us grew up with and are permanent measures of our heritage.

Thomas Knox was born in Danville, Ill., 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 attended school at the University of Illinois at Urbana-Champaign. He joined the 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*, which was commissioned for President Richard Nixon's first inauguration. Knox arranged or composed over 300 hundred pieces, many of which are still played by the Marine Band and bands across America.



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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)

2013 - 2014 Concert Series
Oklahoma City Symphonic Band
Dr. Mark G. Belcik, Conductor

A Christmas Festival

Sunday, December 8th, 2013 at 6:00 pm
Cherokee Baptist Church
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Oklahoma City, OK 73132

Spring Concert

Tuesday, February 25, 2014 at 7:30 pm
Oklahoma City Community College
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Patrick Sheridan, Guest Artist, Tuba
Young Artist Competition Concert

Tuesday, April 15, 2014 at 7:30 pm
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“A must see! Sheridan’s larger than life persona is merely a backdrop for his incredible velocity, velvety tone and heart-breaking musicianship. Don’t miss it!” Le Monde

www.okcband.org

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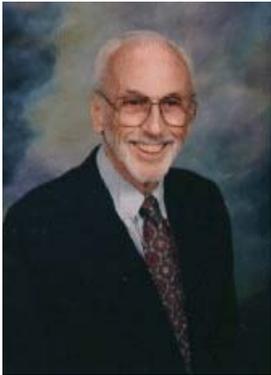


**South Pacific (1949)
Richard Rodgers
(1902-1979) & Oscar
Hammerstein II (1895-
1960), orchestration
by Robert Russell Ben-
nett (1894-1981),
adapted by R. Mark
Rogers**

Based on the Pulitzer Prize-winning book by James Michener, *Tales of the South Pacific*, the musical adaptation by Richard Rodgers and Oscar Hammerstein was an instant success, and went on to win the Pulitzer Prize, itself. "Rodgers and Hammerstein" are arguably the American equivalent of Gilbert and Sullivan, producing an enormous succession of Broadway hits, including *Oklahoma*, *Carousel*, *The King and I*, *Flower Drum Song*, *The Sound of Music*, and *State Fair*, to name just some.

Robert Russell Bennett had a long career as the orchestrator for almost every major composer of Broadway musicals, including Rudolph Friml, Vincent Youmans, Jerome Kern, George Gershwin, Irving Berlin, Cole Porter, and, of course, Richard Rodgers. Perhaps his best-known work was done for Fritz Loewe in *My Fair Lady*. The *Symphonic Scenario* is a medley of tunes from *South Pacific*. After a rather bellicose opening series of chords (it is a war story, after all), there is a short introduction with brief references to *Bali Hai*, *Some Enchanted Evening*, and *Dites-moi*, there is a more extended rendering of the following songs: *Some Enchanted Evening*, *Bali Hai*, *Younger than Springtime*, *Happy Talk*, *I'm Gonna Wash that Man Right Outta My Hair*, there is a brief coda, reprising *Some Enchanted Evening* and *Dites-moi*.

R. Mark Rogers has degrees from Texas Tech University and the University of Texas. As former Director of Publications for Southern Music Company, he is the author of editions of the music of Percy Grainger and John Philip Sousa that have entered band repertory worldwide. He is also widely published as an arranger and transcriber, with performances by all five of the Washington, DC service bands.



Armed Forces Salute
arr. Robert W. Lowden (1920 - 1999)

“Armed Forces Salute” is a spirited medley of tunes saluting the military services of the United States with their respective songs. Lowden was a prolific composer, arranger, and renowned clarinetist whose music reached far beyond the borders of his native New Jersey. He penned over 400 advertising jingles in his long career, but orchestras and bands know him for his many arrangements of popular and show tunes.

Lowden studied to be a music educator at Temple University. During World War II, he served in the U.S. Army Band. He wrote for the Somerset label and its feature group, 101 Strings. He served as the lead arranger for the Philadelphia Pops and often took a bow at performances of his works by the Ocean City Pops at the Music Pier. The Armed Forces Salute includes songs, The United States Army, “The Caisson Song” words and music by Edmond L. Gruber, The United States Coast Guard, “Semper Paratus” “Always Ready”, Frances F. Van Boskerk, The United States Marine Corps, “The Marine’s Hymn”, music by James Offenback; words by Henry C. Davis, The United States Air Force, “The U.S. Air Force”, words and music by Robert Crawford, and The U.S. Navy, “Anchors Aweigh”, music by Charles A. Zimmerman; words by George D. Lottman, Alfred Hart Miles and Royal Lovell.

(http://www.windband.org/foothill/pgm_note/notes_kl.htm)



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