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Oklahoma City Symphonic Band



Dr. Mark G. Belcik, Conductor

American Composers Past and Present

Featuring the Oklahoma Concert Band Foundation
2018 Young Artist Competition Winner

Taylor Akin, bassoon

Thursday, April 26, 2018

7:30pm

Putnam City High School
Performing Arts Center

www.okcband.org





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Oklahoma City Symphonic Band

Piccolo

DeLee Francis *
Glenda Gatz *

Flute

Marilyn Bonds
Ann Bowman
Ivy Douglas
Pat Fair
DeLee Francis *
Wendy Fruendt
Glenda Gatz *
Lauren Hampton *
Sonie Liebler
Vicki Repetto

Courtney Roark *
Barbara Roewe
Bethany Rowlings
Cathy Voorhies

Oboe

Ned Hughes
Bonnie Jump
Erin Peden
Eugene Steinberg
English Horn

Eugene Steinberg
Clarinet

Catherine Birchall
Warren Cadwell *
Carlos Castro
Nancy De Graff
Sherry Di Jorio *
Cyndi Gustafson
Sharon Kieklak
K. Fred Landefeld
Leisa Mayberry
Cherie Owen
David Purcer
Kathy Rattan
Nan Scott
Andrea Veit
Michael Wenger
Tasmin Williams

Bass Clarinet

Fran Ayres
Tom Ayres
Cris Garza
Deborah Walls
Amanda Webb
Contra Bass Clarinet
Tom Ayres

Bassoon

Joan Baird
Helen DeBolt
Melody Garza
Kathryn McKinney *
Robert Smith

Alto Saxophone

Ed Cantrell
Beki Ervin *
Drew Hoelscher
John Humphreys
Tenor Saxophone

Rudell Adkison
Faye Sullivan
Robert Westbrook *
Baritone Saxophone

Jim McGee

Trumpet

John Adkison
Mike Banowetz
Derek Childers
Gary Childers
L. Dennis Doan
Henry Dolive
Marshall Douglas
Mike Ford
Dennis Jamison
AshLynne Prigmore
Evelyn Talbot
Larry Taylor
Kendall Wahpepah

French Horn

Jan Bost *
Samantha Carlson
Mary Ellen Davis
Louann Dillard
Charles Hattendorf
Jenny Beth Jones
Mike Luther
Myleigh Neill
Lacy Rice
Rick Spence
Shelby Stanaland
Rachel Womack
Trombone

Gary Bourlier
Tom Cortes
Cliff Francis
Louis Hemphill
Aaron Mitchum
Jody Smith
Alex Templin

Charles Womack
Duncan Woodliff
Euphonium

Dennis Beringer
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Will Bishop
Jordan Bush
Jamee Hale
Darby Ralls
Robbie Rattan
Percussion
Mike Forcina
Maya Johnson
Karl Kirch
Shelby Templin
Audrey Weaver



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.



Taylor Akin has been playing bassoon for more than four years. He has had many accomplishments both regionally and nationally. He has played at Carnegie Hall, The Jacob's School of Music at Indiana University, Tanglewood Institute at Boston University, and the Advanced Double Reed Institute at Pepperdine University. He has been Principal Bassoonist of the OrMEA All-State Orchestra for two years. He is currently the Principal Bassoonist for the Oklahoma Youth Orchestra as well. He has won the Midwest Double Reed Society Young Artist Competition twice as well as the OMTA music competition. He plans to continue his study with Professor Rod Ackmann, his teacher. Taylor attends Washington High School in Washington, Oklahoma.

* Oklahoma Concert Band Foundation Board Member

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 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. 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.



A very special thank you from everyone in the Oklahoma City Symphonic Band to Mr. Jeff Downey, Ms. Mary Hoke and the Putnam City High School band program for hosting this concert.

Thank you for promoting band music in our community!

Upcoming Concerts

Blanchard's Independence Day Celebration
Monday, July 2, 2018 at 8:30pm
event runs from 6-10pm and includes activities and fireworks
987 W Veterans Memorial Parkway, Blanchard, OK

Concert in the Park
Thursday, July 26, 2018 at 7pm
Chisholm Trail Park
500 W Vandament Ave, Yukon, OK

A Musical Salute to our Veterans
Thursday, November 8, 2018 at 7:30pm
Oklahoma City University, Wanda L. Bass School of Music
Petree Recital Hall
2501 N Blackwelder Ave, Oklahoma City, OK

YouTube

Want to see and hear more of the Oklahoma City Symphonic Band?

Please drop by our YouTube channel for concert videos.
Go to www.youtube.com and search for Oklahoma City Symphonic Band.

New videos are added regularly so if you like what you see, please subscribe to the channel and you'll be notified when new videos are available.

Instrument Donations

The Oklahoma City Symphonic Band has an instrument donation program. We currently assist the John Marshall High School band program 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.

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American Composers Past and Present

Oklahoma City Symphonic Band
Dr. Mark G. Belcik, Conductor
Thursday, April 26, 2018 at 7:30pm

Overture to *Candide*

Leonard Bernstein
arr. Walter Beeler

An American Elegy

Frank Ticheli

The Stormchasers

Robert Sheldon

Divertimento
III. Allegro con brio

Alfred Uhl

Oklahoma City Symphonic Band Clarinet Quartet
Sherry Di Jorio
Tasmin Williams
Sharon Kieklak
Cris Garza

Intermission

Concerto for Bassoon Op 75
II. Adagio
III. Rondo

Carl Maria von Weber
trans. Peter Schmalz

Taylor Akin, Bassoon

Titanic Medley

James Horner
Arr. Takashi Hoshide

Symphony No. 2 "Romantic"
III. Allegro con brio

Howard Hanson
arr. W. Francis McBeth

PROGRAM NOTES



Overture to *Candide* (1956) Leonard Bernstein (1918-1996) has been called “an authentic American hero, an arts hero.” Bernstein divided his works between Broadway and orchestral music. Perhaps he is best known for the long-running Broadway musical “Westside Story.” However, Bernstein always said “he wanted to write the Great American Opera.” The result—“Candide” was based on Voltaire’s satirical novel of 1759. Bernstein’s musical version opened on Broadway December 1, 1956. Probably abit too heavy for most concert-goers, “Candide”

closed after only 76 performances despite the critics’ excellent reviews of his musical score. He reworked the score leading to more performances and glowing reviews. His final concert version of the work, “Overture” was the hit of the show. One reviewer’s comments: “Brilliantly written and scored, flying at breakneck speed, it pumps up the adrenaline of musicians and listeners alike. It features two of the show’s biggest tunes, the sweeping romantic duet between characters Candide and Cunegonde’s “Oh Happy We” and the wacky, up-tempo music for Cunegonde’s aria “Glitter and Be Gay.” Bernstein, son of a Russian immigrant was born in Boston and studied composition under composer Walter Piston at Harvard. He pursued an active career as lecturer and teacher at Tanglewood summer schools, colleges, and throughout the world. In 1943, he made an impressive debut, substituting for Conductor Maestro Bruno Walter at a New York Philharmonic concert, which led to his 47-year career as its conductor and musical director. Our Band celebrates the Maestro’s 100th birthday by performing the romping “Overture to *Candide!*”

An American Elegy (2000) Californian Frank Ticheli’s (1958-) music has been described “powerful, deeply felt...crafted with impressive flair and an ear for striking instrumental colors. (South Florida *Sun Sentinel*) Following the tragic and horrific shooting of students at Columbine (CO) High School on April 20, 1999, this piece was

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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Join us for our next fundraiser at The Garage at 2900 W Britton Rd (Britton and May) in Oklahoma City! The band will earn 10% of all proceeds for purchases made between 6:00-9:00pm. We hope to see you there!



Become an individual or a corporate sponsor of the Oklahoma Concert Band Foundation, Inc.

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:

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commissioned in their honor as well as for the survivors. In composer Ticheli's words: "An *American Elegy* is an expression of hope....It is offered as a tribute to their great strength and courage in the face of a terrible tragedy. I hope the work can also serve as one reminder of how fragile and precious life is and how intimately connected we all are as human beings. Rarely has a work revealed itself to me with such powerful speed and clarity. The first eight bars of the main melody came to me fully formed in a dream. Virtually every element of the work was discovered within the span of about two weeks.

The remainder of my time was spent refining, developing, and orchestrating. The work begins at the bottom of the ensemble's register, and ascends gradually to a heartfelt cry of hope. The main theme that follows, stated by the horns, reveals a more lyrical, serene side of the piece. A second theme, based on a simple repeated harmonic pattern, suggests yet, another more poignant mood. These three moods—hope, serenity, and sadness—become intertwined throughout the work. A four-part canon builds to a climatic quotation of the Columbine "Alma Mater". The music recedes, and an off-stage trumpeter is heard, suggesting a celestial voice—a heavenly message. The full ensemble returns with a final, exalted statement of the main theme." (www.manhattanbeachmusiconline.com)



The Stormchasers (2012) Composer, director, clinician, and teacher Robert Sheldon (1954-) has taught instrumental music for 28 years in Florida and Illinois public schools as well as university bands. As a clinician he has conducted many Regional and All-State Honor Bands throughout the U.S. and abroad. Sheldon has received many awards for compositions and teaching during his career. "Stormchasers" was commissioned by and written for the Dixon (IL) Municipal Band. Sheldon composed this march in the style of a circus "screamer,"

featuring brass fanfares, flourishes, and tuneful melodies, all played at break-neck speed. Visualize! The thrill of the elephants' grand entry parade of the now-missed historic Barnum and Bailey Circus, the spinning acrobats, dancing horses, and crazy clown antics! This march will join the fine tradition of circus bands' repertoire including "Thunder and Blazes" and "Barnum and Bailey's Favorite" marches. As we approach Spring storm season here in Oklahoma, our Band honors the valiant Storm Chasers who keep us safe as the "winds come sweeping down the Plains!"



Concerto for Bassoon Op 75, Movement No. 2 Adagio and Movement No. 3 Rondo (1811) German composer Carl Marie von Weber (1786-1826) was a contemporary of Beethoven and is best known today for his operas that established the romantic operatic tradition later revolutionized by Richard Wagner.

Von Weber is also known for composing exceptional concertinos and concertos for clarinet and bassoon soloists. Von Weber had written a concertino for the virtuoso clarinetist of the court orchestra, King Maximilian of Bavaria. Impressed with the solo, the King was persuaded by the court bassoonist Georg Friedrich Brandt to commission a concerto for his instrument. It has become a staple of the bassoon repertoire. Weber applied his skills as an opera composer to feature the wide variety of moods that the double reed instrument can produce. The highly lyrical Adagio could be an aria lifted from one of Weber's operas. Often thought of as a love song, you can hear the interplay between voices in a way many other instruments would be incapable of doing. The Rondo is the witty final movement showcasing all the soloist's technical skill, with rapid changes alternating from low to high registers, mood swings, and daring staccato passage work, building to an exciting conclusion. Peter Schmalz has brilliantly transcribed this piece for soloist and small wind ensemble.

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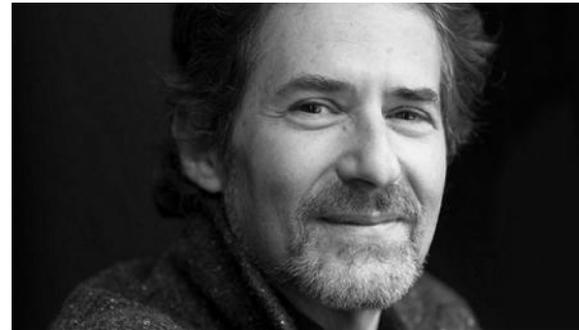
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Titanic Medley (1997)
The late James Horner (1953-2015) was an American conductor, composer, and orchestrator of film music. His epic score for the blockbuster "Titanic," remains a bittersweet, romantic, modern

soundtrack with haunting melodies that run in one's mind. Horner's score as well as the movie became a public sensation and was the first orchestral score to top the "Billboard" charts. The film became a Hollywood legend, winning Oscars for 1997's Best Dramatic Score and Original Song. It became the best-selling instrumental soundtrack in history with well over 30 million copies worldwide. Horner will be remembered for combining choral and electronic elements, frequently adding Celtic motifs. He wrote over 100 movie scores including the box-office hits "Star Trek II—The Wrath of Khan," "How the Grinch Stole Christmas," and "Avatar" (the highest grossing film of all time). Horner played piano at age 5 and added violin soon after. He later moved to London to attend the Royal College of Music. Returning home to California, he studied and received Bachelor and Master degrees in composition and music at the University of Southern California. After Horner's tragic death in a plane crash, it was learned that he had completed the score for the 2016 remake of "The Magnificent Seven." Noted for his concert band transcriptions of film music, Takashi Hoshide's fresh arrangement fittingly brings the atmosphere and emotion of the grandiose musical score to life once. Titanic was the most expensive film ever made at the time of release in December 1997, with a production budget of 200 million.

Select programming is made possible in part by the Oklahoma Arts Council, which receives support from the State of Oklahoma and the National Endowment for the Arts.





Third Movement from Symphony No. 2 (“Romantic”), Opus 30 (1930) Howard Hanson (1896-1981) was born in Wahoo, NE, son of Sweden immigrant parents. He was trained on piano by his mother and began his formal education at hometown Luther College, then on to Northwestern University. He taught composition and theory at the College of the Pacific-San Jose, CA. He was awarded the first American

Prix de Rome in Music for his orchestral and choral composition in 1921. His emerging prominence as a composer attracted the attention of George Eastman, who appointed him as the director of the newly founded Eastman School of Music in Rochester, NY in 1924. With Hanson at the helm, Eastman became established as one of the most influential music conservatories in the world, Hanson himself was an excellent educator as an conductor of the Eastman Orchestra. He remained as head of Eastman for 40 years. He continued to compose choral and symphonic music. His “Symphony No.2 (Romantic), Opus 30 was commissioned for the 50th anniversary of the Boston Symphony Orchestra in 1930. Hanson created a “work young in spirit, romantic in temperament, simple and direct in expression.” It has become his most popular work, of which its “3rd Movement” has been arranged by educator and composer of wind band works Francis McBeth (1933-2012).

Program Notes by Sonie Liebler



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