

Oklahoma City Symphonic Band
Dr. Mark Belcik, Conductor

Dances!

Tuesday, February 21, 2023
7:30 pm

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.



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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 *

Martha Stone

Cathy Voorhies

Oboe

Ned Hughes
Bonnie Jump
Eugene Steinberg

Clarinet

Nancy Baxter
Catherine Birchall
Warren Cadwell
Nancy De Graff
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

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

Faye Sullivan
Robert Westbrook *
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Nathan Leonard

Trumpet

Mike Banowetz
Gary Childers
Marshall Douglas
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Jan Bost
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Lacy Rice

Shari Rose

Rick Spence

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Jesse Hadley
Myles Madden
Kerry Maye
Matt Sanders
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Ross Thanscheidt
Charles Womack
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Dennis Beringer
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Tuba

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* Oklahoma Concert Band Foundation Board Member

Dances!

Dr. Mark G. Belcik, Conductor

Tuesday, February 21, 2023

Three Celtic Dances

I. Reel

II. Air

III. Jig

Brian Balmages

King Cotton

John Philip Sousa

Chorale and Shaker Dance

John P. Zdechlik

Radetzky March

Johann Strauss
adapted/arranged Alfred Reed

Armenian Dances Part 1

Alfred Reed

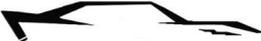
About the Band...

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.

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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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Program Notes

Based on three different Scottish dance forms, **Three Celtic Dances** explores a wide variety of Celtic styles using both authentic dance tunes and original material. The first movement, *Reel*, is in cut time as is typical of all reels. It is based on the tune *The Last Pint of Ale*, a lively, spirited tune. In this case, the melody itself never changes—the movement is constantly developed with surrounding material.

The second movement, *Air*, is based on the tune *Well May I Behold My Faithful Brown-Hair'd Maid*, a slow lyrical tune in 4/4. It presents the melody in two contrasting settings—the first in a chamber music setting with solo saxophone before a brief transition to a full ensemble presentation in an emotional and powerful setting. The movement closes with a brief return to solo saxophone in a delicate texture.

The final movement, *Jig*, is a lively dance in 6/8 and is one of the most recognized Celtic dance forms. Loosely based on the tune *Highlander's Jig*, the movement weaves in and out of the source material as it also explores original ideas.

—Program note in the score by Brian Balmages



Brian Balmages (b. 1975) is known worldwide as a composer and conductor who equally spans the worlds of orchestral, band, and chamber music. His music has been performed by groups ranging from professional symphony orchestras to elementary schools in venues such as Carnegie Hall, the Kennedy Center, Sydney Opera House, Toronto Centre for the Arts, and many more. He is a recipient of the A. Austin Harding Award from the American School Band Directors Association, won the 2020 NBA William D. Revelli Composition Contest with his work *Love and Light*, and was awarded the inaugural James Madison University Distinguished Alumni Award from the School of Visual and Performing Arts. In the same year, he was commissioned by his other alma mater, the University of Miami, to compose music for the inauguration of the institution's 6th president, Dr. Julio Frenk. His music was also performed as part of the 2013 Presidential Inaugural Prayer Service, which was attended by both President Obama and Vice President Biden.

As a conductor, Mr. Balmages enjoys regular engagements with all-state and regional ensembles as well as university and professional groups throughout the world.

Notable guest conducting appearances have included the Midwest Clinic, Western International Band Clinic, Maryborough Music Conference (Australia), College Band Directors Conference, American School Band Directors Association National Conference, numerous state ASTA conferences, Teatro dell'Aquila (Italy), and others. He is an elected member of the American Bandmasters Association and has taught instrumental conducting at Towson University where he also served as Assistant Director of Bands and Orchestras. Currently, he is Director of MakeMusic Publications and Digital Education for Alfred and MakeMusic.

—Biography and image from [Brian Balmages](#)

It is a curious fact of the music world that marches written for fairs and expositions almost always fade into oblivion. Two notable exceptions are Sousa's "**King Cotton March**" and "The Fairest of the Fair." The former was written for the Cotton States and International Exposition of 1895, and the latter for the Boston Food Fair of 1908.

Sousa and his band had great drawing power at fairs and expositions and were much sought after. But officials of the Cotton States and International Exposition in Atlanta attempted to cancel their three-week contract with the Sousa Band because of serious financial difficulties. At Sousa's insistence they honored their contract, and at the first concert they became aware of their shortsightedness. Atlanta newspapers carried rave reviews of the band's performances. For example:

...The band is a mascot. It has pulled many expositions out of financial ruts. It actually saved the Midwinter Fair in San Francisco. Recently at the St. Louis and Dallas expositions Sousa's Band proved an extraordinary musical attraction, and played before enormous audiences. It is safe to predict that history will repeat itself in Atlanta, and that the band will do the Exposition immense good. A great many people in South Carolina, Alabama, and Georgia have postponed their visit to the Exposition so as to be here during Sousa's engagement, and these people will now begin to pour in.

The Sousa Band did indeed bring the exposition "out of the red," and the same officials who had tried to cancel Sousa's engagement pleaded with him to extend it. "King Cotton" was named the official march of the exposition, and it has since become one of the perennial Sousa favorites.

—Program note in the score excerpted from Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984)

John Philip Sousa was born Nov. 6, 1854, at 636 G Street, SE, Washington, D.C., near the Marine Barracks where his father, Antonio, was a musician in the Marine Band. He received his grammar school education in Washington and for several of his school years enrolled in a private conservatory of music operated by John Esputa, Jr. There he studied piano and most of the orchestral instruments, but his first love was the violin. He gained great proficiency on the violin, and at the age of 13 he was almost persuaded to join a circus band. However, his father intervened and enlisted him as an apprentice musician in the Marine Band. Except for a period of six months, Sousa remained in the band until he was 20. In addition to his musical training in the Marine Band, he studied music theory and composition with George Felix Benkert, a noted Washington orchestra leader and teacher.



After his discharge from the Marine Corps, Sousa remained in Washington for a time, conducting and playing the violin. He toured with several traveling theater orchestras and moved to Philadelphia in 1876. There he worked as a composer, arranger, and proofreader for publishing houses. Sousa was fascinated by the operetta form and toured with a company producing the musical *Our Flirtation*, for which he wrote the incidental music and the march. While on tour in St. Louis, he received a telegram offering him the leadership of the Marine Band in Washington. He accepted and reported for duty on Oct. 1, 1880, becoming the band's 17th Leader.

The Marine Band was Sousa's first experience conducting a military band, and he approached musical matters unlike most of his predecessors. He replaced much of the music in the library with symphonic transcriptions and changed the instrumentation to meet his needs. Rehearsals became exceptionally strict, and he shaped his musicians into the country's premier military band. Marine Band concerts began to attract discriminating audiences, and the band's reputation began to spread widely. Sousa first received acclaim in military band circles with the writing of his march "The Gladiator" in 1886. From that time on he received ever-increasing attention and respect as a composer. In 1888, he wrote "Semper Fidelis." Dedicated to "the officers and men of the Marine Corps," it is traditionally known as the "official" march of the Marine Corps.

In 1889, Sousa wrote the "Washington Post" march to promote an essay contest sponsored by the newspaper; the march was soon adapted and identified with the new dance called the two-step. The "Washington Post" became the most popular tune in America and Europe, and critical response was overwhelming. A British band journalist remarked that since Johann Strauss, Jr., was called the "Waltz King" that American bandmaster Sousa should be called the "March King." With this, Sousa's regal title was coined and has remained ever since. Under Sousa the Marine Band also made its first recordings. The phonograph was a relatively new invention, and the Columbia Phonograph Company sought an ensemble to record. The Marine Band was chosen, and 60 cylinders were released in the fall of 1890. By 1897, more than 400 different titles were available for sale, placing Sousa's marches among the first and most popular pieces ever recorded, and the Marine Band one of the world's first "recording stars."

The immense popularity of the Marine Band made Sousa anxious to take his Marine Band on tour, and in 1891 President Benjamin Harrison gave official sanction for the first Marine Band tour, a tradition which has continued annually since that time, except in times of war and global pandemic. After the second Marine Band tour in 1892, Sousa was approached by his manager, David Blakely, to organize his own civilian concert band, and on July 30 of that year, John Philip Sousa resigned as Director of the Marine Band. At his farewell concert on the White House lawn, Sousa was presented with a handsome engraved baton by members of the Marine Band as a token of their respect and esteem. This baton was returned to the Marine Band by Sousa's daughters, Jane Priscilla Sousa and Helen Sousa Abert, in 1953. The Sousa baton is now traditionally passed to the new Director of the Marine Band during change of command ceremonies.

In his 12 years as Leader of the Marine Band, he served under five Presidents, and the experience he gained with the Marine Band would be applied to his civilian band for the next 39 years. With his own band, Sousa's fame and reputation would grow to even greater heights. Sousa's last appearance before "The President's Own" was on the occasion of the Carabao Wallow of 1932 in Washington. Sousa, as a distinguished guest, rose from the speaker's table, took the baton from Director Captain Taylor Branson, and led the orchestra through the stirring strains of "Hands Across the Sea." John Philip Sousa died on March 6, 1932, at Reading, Pa., where he was scheduled to conduct the Ringgold Band. His body was brought to his native Washington to lie in state in the Band Hall at Marine Barracks. Four days later, two companies of Marines and Sailors, the Marine Band, and honorary pall-bearers from the Army, Navy, and Marine Corps headed the funeral cortege from the Marine Barracks to Congressional Cemetery. His music was not the only memorial to John Philip Sousa. In his native city on Dec. 9, 1939, the new Pennsylvania Avenue Bridge across the Anacostia River was dedicated to the memory of the great American composer and bandmaster. More recently, Sousa was enshrined in the Hall of Fame for Great Americans in a ceremony at the John F. Kennedy Center for the Performing Arts in 1976.

In a fitting tribute to its 17th Leader, in 1974 the Marine Band rededicated its historic band hall at Marine Barracks as "John Philip Sousa Band Hall." The bell from the S.S. John Philip Sousa, a World War II Liberty ship, is there. On Nov. 6, 2004, "The March King's" 150th birthday, "The President's Own" and 33rd Commandant of the Marine Corps General Michael W. Hagee dedicated the new band hall at Marine Barracks Annex John Philip Sousa Hall. "The President's Own" concluded his sesquicentennial year on Nov. 5, 2005, by unveiling an eight-foot bronze statue of Sousa outside the band hall. The statue, funded by the Marine Corps Heritage Foundation, private donor Mickey Gordon, and the John Philip Sousa Foundation, is the only one of its kind. Sculpted by artist Terry Jones, the statue is an enduring testament to the composer's contributions to the Marine Band.

Unequaled by his predecessors, John Philip Sousa is responsible for bringing the United States Marine Band to an unprecedented level of excellence: a standard upheld by every Marine Band Director since. But perhaps the most significant tribute to Sousa's influence on American culture, "The Stars and Stripes Forever" was designated as the national march of the United States on Dec. 11, 1987. A White House memorandum states the march has become "an integral part of the celebration of American life."

—Biography and image from [The President's Own](#) United States Marine Band

Chorale and Shaker Dance is made up of two main musical ideas. The first is the simple melody found in the opening Chorale. The second melodic idea is the melody from the well-known Shaker Hymn, "The Gift to Be Simple". These melodies are used in alternation and combination throughout.

—Adapted from the program note in the score by John Zdechlik



John Zdechlik (2 May 1937, Minneapolis, Minn. – 21 May 2020, White Bear Lake, Minn.) was an American composer, conductor, performer and clinician.

He was born to a father who emigrated from Poland in 1910, though the surname Zdechlik is Czech in origin. Zdechlik had musical influences growing up - his grandfather was a church organist, his father regularly played recordings of Beethoven and Victor Herbert, and his parents enrolled him in piano lessons at age six. Zdechlik's parents encouraged musical pursuits but did not pressure him. In high school, Zdechlik began playing E-flat alto horn before switching to trumpet. During his high school years he also began to take an interest in jazz, and began to compose jazz band arrangements under the tutelage of his trumpet instructor Harry Strobel and local arranger and jazz pianist Herb Pilhofer.

Dr. Zdechlik earned his Ph.D. in theory and composition from the University of Minnesota, where he studied with Paul Fetler and Frank Bencriscutto for whom Zdechlik served as assistant for several years.

Thanks to Bencriscutto, Zdechlik's first major success as a composer came in 1969. Bencriscutto had been commissioned to write an original work for the Concordia College Band in Saint Paul, Minnesota, but was too busy to fulfill the commitment. The commissioner, Leon Titus, agreed to have Zdechlik fill in as the composer, resulting in Zdechlik's first major compositional success, Psalm 46.

In 1970, Zdechlik began his tenure at Lakewood Community College (now Century College) in White Bear Lake, Minnesota, where he served for nearly three decades as conductor, professor, music department chair, and resident composer until his retirement in 1997.

Soon thereafter, a commission from Bloomington Jefferson High School in Bloomington, Minnesota resulted in Zdechlik's most famous work, Chorale and Shaker Dance, which premiered at the Music Educators National Conference in 1972. Zdechlik claims to have guest conducted the piece over 500 times in his career.

Owing to his early success as a composer for the concert band medium, the vast majority of Zdechlik's future output was also for bands, most of which are commissions from high school or college ensembles. Dozens of his works have been published by Neil A. Kjos Music Company, and Zdechlik has conducted extensively throughout the United States, Japan, and Europe.

Zdechlik was elected to the American Bandmasters Association in 1989.

—Biography and image from [The Wind Repertory Project](#)

Radetzky March (1848/1993) is generally acclaimed as among the greatest of all pieces in the march vein. Strauss wrote it a year before his death in 1848. It was named for Johann Joseph Count Radetzky de Radetz, a venerable Austrian Field Marshall. The title page of the first edition bore the dedications "In honor of the greatest Field Marshall" and "Dedicated to the Imperial Royal Army." It was commissioned to celebrate Radetzky's victories, primarily the Battle of Custoza. The trio uses a popular Viennese folk tune of the time, *Alter Tanz aus Wien* or *Tinerl-Lied*, which was originally in 3/4 time. It is rumored that Strauss heard the returning soldiers singing the tune and decided to incorporate it into the work by converting it to 2/4 time. *Radetzky March* was commissioned by Field Marshall Lieutenant Peter Zanini, military advisor to the court, who organized a festival to celebrate the victories in Italy of the Austrian Army under the control of Field Marshall Radetzky.

After the first performance, conducted in Vienna by the composer on August 31, 1848, the piece became the unofficial Austrian anthem along with the *Blue Danube* waltz. When it was first played for Austrian officers, they spontaneously clapped and stomped their feet during the chorus. This tradition, with a light rhythmic clapping during the first iteration of the melody followed by thunderous clapping during the second, is kept alive today by audience members who know of the custom when the march is played. It has been a long-standing tradition of the Vienna Philharmonic to conclude every New Year's Concert with the work.

—Program note from the University of North Texas University Band concert program, 4 October 2017 ([The Wind Repertory Project](#))



Johann Strauss II (1825-1899), the most famous and enduringly successful of nineteenth-century light-music composers, was born in Vienna on 25 October 1825. His father, Johann Strauss the Elder, was by that time well on his way of becoming Europe's uncrowned king of dance music. Indeed, it was only with Strauss senior's untimely death in 1849 that the younger man could advance his own musical standing in his native Vienna.

Building upon the firm musical foundations laid by his father (1804-49) and Joseph Lanner (1801-43), Johann II, along with his brothers Josef and Eduard, developed the classical Viennese Waltz to the point where it became as much a feature of the concert hall as the dance floor. With his abundantly tuneful waltzes, polkas, quadrilles and marches, Johann II captivated not only Vienna but also the whole of Europe and America for more than half a century.

The thrice-married 'Waltz King' was persuaded to compose operetta, not by Offenbach, as often stated, but by his first wife, the singer Jetty Treffz. Strauss completed sixteen stage works, of which *Die Fledermaus* (*The Bat*, 1874) and *Der Zigeunerbaron* (*The Gypsy Baron*, 1885) remain the most popular and more than five hundred orchestral compositions - including the most famous of all waltzes, *An der schönen blauen Donau* (*The Blue Danube*, 1867). Johann Strauss II died in Vienna on 3 June 1899.

—Biography and image from [Peter Kemp, The Johann Strauss Society of Great Britain](#)

Radetzky March was adapted and arranged by **Alfred Reed**, the composer for the final piece of this program as well.

Armenian Dances, Parts I and II, constitute a four-movement suite for concert band or wind ensemble based on authentic Armenian folk songs from the collected works of Gomidas Vartabed (1869-1935), the founder of Armenian classical music.

Part I, containing the first movement of this suite (the remaining three movements constituting Part II), is an extended symphonic rhapsody built upon five different songs, freely treated and developed in terms of the modern integrated concert band or wind ensemble. While [Alfred Reed] has kept his treatment of the melodies within the general limits imposed on the music by its very nature, he has not hesitated to expand the melodic, harmonic, and rhythmic possibilities in keeping with the demands of a symphonic-instrumental, as opposed to an individual vocal or choral approach to its performance. Nevertheless, it is hoped that the overall effect of the music will be found to remain true in spirit to the work of this brilliant composer-musicologist, who almost single-handedly preserved and gave the world a treasure trove of beautiful folk music that to this day has not yet become as widely known in the Western world as it so richly deserves. It is hoped that this new instrumental setting will prove to be at least a small step in this direction.

Part I of Armenian Dances was completed in the summer of 1972 and first performed by Dr. Harry Begian (to whom this work is dedicated) and the University of Illinois Symphonic Band on January 10, 1972, at the CBDNA Convention in Urbana, Illinois.

—Program note in the score by Dr. Violet

Vagramian, Assistant Professor of Music,
Florida International University



Gomidas Vartabed (1869-1935), the founder of Armenian classical music, is credited with collecting well over four thousand Armenian folk songs. Born Soghomon Soghomonian in Keotahya, a small town in Anatolia, Turkey, he would later be given the name Gomidas. His exceptional lyric voice led the Prelate of the region to select the orphan Soghomon at the age of eleven to study at the Kevorkian Seminary in Etchmiadzin, Armenia. He was ordained an Apegha (monk) in 1895, at which time he assumed the name Gomidas, after the Armenian architect-musician Catholicos Gomidas. His desire for further musical training led him first to studies with Magar Yekmalian in Tiflis, Georgia, and from 1896 to 1899 to Berlin, where he studies at the Richard Schmidt Conservatory, as well as Frederic Wilhelm University, under eminent musicians of the time. In 1899 he graduated from both the conservatory and the university, receiving his Ph.D. in musicology; his dissertation topic was Kurdish music.

Gomidas was a founding member of the International Music Society (1899-1914), for which he read important papers on Armenian neumatic notation and the structure of Armenian sacred melodies and folk melodies. At the apex of his career, Gomidas was exiled, together with other Armenian intellectuals, by the Turks in April 1914, at which time the genocide of one and a half million Armenians took place. He was released within a short time, but the sufferings and atrocities he had witnessed resulted in a complete mental and physical breakdown from which he never recovered. He died in Paris in 1935. His legacy to the Armenian people and to the world's ethnic music is invaluable, and his major contribution lies in his preserving so many centuries-old melodies from obscurity or oblivion.

Part I of Armenian Dances is built upon five Armenian folk songs, which were first notated, purified, researched, and later arranged by Gomidas for solo voice with piano accompaniment, or unaccompanied chorus. In order of their appearance in the score, they are: "Tzirani Tzar" ("The Apricot Tree"); "Gakavi Yerk" ("Partridge's Song"); "Hoy, Nazan Eem" ("Hoy, My Nazan") "Alagyaz"; and "Gna, Gna" ("Go, Go"). "The Apricot Tree" consists of three organically connected songs that were transcribed in 1904. Its declamatory beginning, rhythmic vitality, and ornamentation make this song highly expressive. "The Partridge's Song" is an original song by Gomidas; it was published in 1908 in Tiflis, Georgia. He originally arranged it for solo voice and children's choir and later for solo voice with piano accompaniment. It has a simple, delicate

melody that might perhaps be thought of as depicting the tiny steps of a partridge. "Hoy, Nazan Eem" was published in 1908 in a choral version arranged by Gomidas. This lively, lyric love song depicts a young man singing the praises of his beloved Nazan (a girl's name). The song has dance rhythms and ornamentation that make it an impressive, catchy tune. "Alagyaz" (the name of a mountain in Armenia) was first written by Gomidas for solo voice with piano accompaniment and also in a choral arrangement. It is a beloved Armenian folk song, and its long-breathed melody is as majestic as the mountain itself. "Go, Go" is a humorous, light-textured tune. In performance, Gomidas coupled it with a contrasting slower song, "The Jug." Its repeated note pattern musically depicts the expression of laughter. This song also is in recitative style.

—Historical notes in the score by Dr. Violet Vagramian, Assistant Professor of Music, Florida International University; Image from [The Armenian Mirror-Spectator](#)



Alfred Reed (25 January 1921, Manhattan, N.Y. – 17 September 2005, Miami, Fla.) was an American composer, arranger, conductor and educator.

Born into a family of Austrian descent that cherished music, Alfred Reed began his musical studies at age ten on trumpet, and by high school age he was performing professionally in the Catskills at resort hotels. He served as musician and arrangement during World War II in the 529th Army Air Force Band, for which he created more than 100 works, and following the war was a student of Vittorio Giannini at Juilliard.

He was staff composer and arranger for both the National Broadcasting Corporation and the American Broadcasting Corporation. In 1953, Mr. Reed became conductor of the Baylor Symphony Orchestra at Baylor University in Waco, Texas, at the same time completing his academic work; he received his B.M. in 1955 and his M.M. in 1956. His Masters thesis was the Rhapsody for Viola and Orchestra, which later was to win the Luria Prize. It received its first performance in 1959, and was subsequently published in 1966. During his two years at Baylor, he also became interested in the problems of educational music at all levels, especially in the development of repertoire materials for school bands, orchestras, and choruses. This led, in 1955, to his accepting the post of editor at Hansen Publishing in New York.

In 1966 he left this post to join the faculty of the School of Music at the University of Miami, holding a joint appointment in the Theory-Composition and Music Education departments, and to develop the unique (at the time) Music Industry degree program at that institution, of which he became director.

With over 250 published works for concert band, wind ensemble, orchestra, chorus, and various smaller chamber music groups, many of which have been on the required performance lists in this country for the past 20 years, Mr. Reed was one of the nation's most prolific and frequently performed composers.

His work as a guest conductor and clinician took him to 49 states, Europe, Canada, Mexico, Japan, Australia and South America, and for many years, at least eight of his works have been on the required list of music for all concert bands in Japan, where he was the most frequently performed foreign composer today. He left New York for Miami, Florida, in 1960, where he made his home until his death.

—Biography and image from [The Wind Repertory Project](#)

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Robert Westbrook

Patron

Tom and Fran Ayres

Ann Birchall

Michael and Carol Cole

Jonathan Grasso

Sherry Di Jorio

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Bob Qualls

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Robert Bryan, DDS

Brenda Hansel

Karl and Kristen Kirch

Jonathan Kuhn

Paula Leffingwell

Sonie Liebler

Oral Surgery Specialists of Oklahoma

Robert Smith

Friend

Joan Baird, Mike Banowetz, Nancy Baxter, Gary Childers, Louann Dillard,
Beki Fuller, Sharon Kieklak, Martin King, Colton Kirton, Nathan Leonard,
Mike Luther, Bob Macemon, Leisa Mayberry, Kerry Maye, Kathryn McKinney,
Laura Renard, Gary Shults, Larry Taylor, Deborah Walls, Michael Wenger,
Charles Womack