

Oklahoma City Symphonic Band

Dr. Mark G. Belcik, conductor

presents their concert

ACROSS THE SEA

Oklahoma City University
Kirkpatrick Fine Arts Center
Petree Recital Hall

www.okcband.org

TUESDAY, FEBRUARY 24, 2026
7:30 PM



Dr. Mark G. Belcik has been a member of the Wanda L. Bass School of Music faculty at Oklahoma City University since 2002. He served as Associate Dean for 23 years. 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 Long-

horn 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. He is on the board of the Oklahoma Youth Orchestra and Oklahoma Concert Band Foundation.



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DeLee Francis
Glenda Gatz
Louis Hemphill
Cathy Hill
Ned Hughes
Sonie Liebler

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Charles and Phyllis Smith
Rick Spence, in memory of his mother, Jeannie Spence
Cathy Voorhies
Dick Wright

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Barbara Masters * Candi McDonald * Daryle Plemmons * Martha Stone
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Robert Smith

Oklahoma City Symphonic Band

Piccolo

DeLee Francis *
Glenda Gatz *

Flute

Ivy Douglas
DeLee Francis *
Wendy Fruendt
Glenda Gatz *
Jonathan Grasso
Kenya Guidry-Sturm
Lauren Hampton
Candi McDonald *
Katie Messerly
Barbara Roewe
Martha Stone *

Oboe

Ned Hughes
Bonnie Jump
Paden Little
Eugene Steinberg

English Horn

Eugene Steinberg

Clarinet

Nancy Baxter
Cathie Birchall
Warren Cadwell
Betty Cain
Jonathan Craig
Nancy De Graff
Sherry Di Jorio
Cyndi Gustafson *
Lexi Harris
Cathy Hill
Diana Jones
Sharon Kieklak
Chelsea Madden
Kathy Rattan
Kevin Sharp
Hollis Taylor

Contra Alto Clarinet

Rebekah Robertson

Bass Clarinet

Noah Billingsley
Daryle Plemmons

Bassoon

Joan Baird
Catherine Brown
Reilley Hedrick
Robert Smith
Alto Saxophone
Jennifer Fessler
Alan Harvey
Drew Hoelscher *
John Humphreys
Tenor Saxophone
Faye Sullivan *
Robert Westbrook *

Baritone Saxophone

Nathan Leonard

Trumpet

Mike Banowetz
Gary Childers
Henry Dolive
Marshall Douglas
Mike Forcina
Drew Harris
Ed Krei
Kevin Rosales Flores
Nat Schnelle
Stacy Southerland
Lee Sturm-Guidry
Larry Taylor
Kendall Wahpepah
Ben White

French Horn

Tommy Chau
Louann Dillard
Bella Eneff
Jenny Beth Jones
Mike Luther
Barbara Masters
Lacy Rice
Rick Spence
Edwina Trout

Trombone

Jeffrey Cain
Kevin Fruendt
Jesse Hadley
Louis Hemphill
Myles Madden
Gary Shults
Ross Thanscheidt
Jonathan Whitford
Duncan Woodliff
Bass Trombone
Kimberly Donnelly *

Euphonium

Dennis Beringer
Rebecca Reyes

Tuba

Connor McCain
Richard Moore
Victor Mortson
Robbie Rattan
Jared Salisbury
Sergio Vasquez

Percussion

Cheldon Gatz
Vega Martinez
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Oklahoma City Symphonic Band
Dr. Mark G. Belcik, Conductor
Across the Sea
Tuesday, February 24, 2026 at 7:30 pm

Prelude, Siciliano and Rondo

Malcolm Arnold
arr. John P. Paynter

Loch Lomond

Frank Ticheli

Variations on an African Hymnsong

Quincy C. Hilliard

Amparito Roca

Jaime Texidor

Variations on a Korean Folk Song

John Barnes Chance

An American in Paris

George Gershwin
arr. José Schyns

Hands Across the Sea

John Philip Sousa
ed. Frederick Fennell

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Our Mission

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.

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!

Upcoming Oklahoma City Symphonic Band Concerts

From Stage & Screen

Featuring our Young Artist Competition Winner:

Dane Frost

Performing the Richard Strauss Horn Concerto #1, Mvt 3

Tuesday, April 25, 2026

7:30 pm

Western Heights High School

Auditorium

8201 SW 44th St

Oklahoma City, OK 73179

Blanchard's Independence Day Celebration

Friday, July 3, 2026

8:30pm

1215 E Veterans Memorial Hwy

Blanchard, OK 73010

Concert in the Park

Thursday, July 30, 2026

7:00-8:30 pm

Chisholm Trail Park Gazebo

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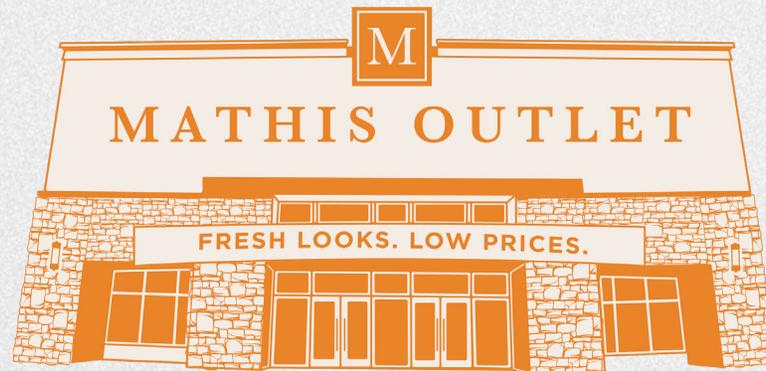
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Prelude, Siciliano and Rondo—Malcolm Arnold, arr. John P Paynter (1963/1979)

British composer Malcolm Arnold completed his *Little Suite for Brass* in 1963, adding to the competitive repertoire of British-style brass bands. Consisting of three short contrasting movements, the piece is used to this day as a “test piece” in various brass band competitions – providing a single work that all competing bands are required to perform. The suite was transcribed for full concert band in 1979 and given the name *Prelude, Siciliano and Rondo* by John P. Paynter.

All three movements are written in short, clear, five-part song forms. The A-B-A-C-A is instantly apparent to the listener while giving the composer's imaginative melodies a natural, almost folklike, setting. The *Prelude* begins bombastically in a fanfare style but reaches a middle climax and winds down to a quiet return of the opening measures, which fade to silence. The liltingly expressive *Siciliano* is both slower and more expressive than the other movements, thus allowing solo instruments and smaller choirs of sound to be heard. It also ends quietly. The rollicking five-part *Rondo* provides a romping finale in which the technical facility of the modern wind band is set forth in boastful brilliance.

- *Program Note adapted from Wind Repertory Project*

Loch Lomond—Frank Ticheli (2002)

Frank Ticheli's setting of the famous folksong is simple yet charming, preserving faithfully the melody and adding interesting harmonic vocabulary. *Loch Lomond* tells the tale of two Scottish soldiers who were imprisoned at Carlisle Castle in England, following the Battle of Culloden Moor. One of the soldiers was to be executed, while the other was to be set free. According to Celtic legend, those who died in foreign lands had their spirits travel to their homelands through the “low road,” the route for the souls of the departed. The song is from the point of view of the soldier to be executed, who tells his friend “ye'll tak' the high road and I'll tak' the low road,” in effect saying that the freed soldier will return alive, while he himself would return in spirit. He remembers his past and the “bonnie lass” (pretty girl) he will never see again and sadly accepts death.

Loch Lomond was commissioned by the Stewarton Academy Senior Wind Ensemble of East Ayrshire, Scotland, Nigel Durno, conductor. It received its premiere on 18 June 2002 by the commissioning ensemble at Royal Concert Hall in Glasgow, Scotland.

- *Program Notes by Nikk Pilato*

Variations on an African Hymnsong—Quincy Hilliard (1994)

The piece is based on a Nigerian folk song; fragments of the hymn song appear in the beginning and then the hymn song itself is introduced around the middle of the piece by the oboe. The piece also features two polyrhythms in the percussion that are based on authentic African rhythm patterns. The first polyrhythm comes from another African hymn entitled *Kyrem*. The second is based on the rhythm pattern called “Osebo.”

- *Program Note from University of Wisconsin – Eau Claire Symphony Band concert program, 27 April 2018*

Amparito Roca—James Texidor (1935)

This Spanish pasodoble march was written by Spanish bandleader and composer Jaime Texidor. Pasodoble, or double step, is a fast-paced Spanish military march. The introduction and first strain are indicative of a bullfighter's music, whereas the gentle, lighthearted trio section takes on the character of a couples dance, evoking the other essential element of the pasodoble. The powerful brass in the dogfight (bullfight), and the tutti texture of the maestoso section bring this piece to a grand conclusion.

- *Program Note by arranger*

Variations on a Korean Folk Song—John Barnes Chance (1965)

As a member of, and musical arranger for the Eighth U.S. Army Band, John Barnes Chance served in Seoul, South Korea, during the Korean War. It was during this time that he became familiar with a traditional Korean folk song called *Arirang*. Chance explains, "The tune is not as simple as it sounds, and my fascination with it during the intervening years led to its eventual use as the theme for this set of variations".

Arirang is a tune based on the pentatonic scale, and it can be dated back to the 18th century as a song of love and heartbreak. It was utilized in the 20th century as a resistance anthem during the Japanese occupation of Korea, when the singing of patriotic songs, including the national anthem, was criminalized. Chance's set of variations, written for concert band in 1965, begins by presenting the *Arirang* theme, and proceeds to develop it through five variations. The piece alternates between fast and slow variations, with the final variation being marked "Con Islancio" ("with impetuosity"), and it uses a variety of time signatures and rhythmic motives to alter the theme. Chance maintains the Eastern influence of the original tune through his use of the pentatonic scale, as well as prominent use of distinct percussion instruments, such as temple blocks, cymbals, and a gong.

The piece was awarded the Ostwald Award in 1966 by the American Bandmasters Association.

- *Program Note adapted from Baylor University Symphonic Band concert program, 15 September 2022*

An American in Paris—George Gershwin, arr José Schyns (1928/2019)

An American in Paris is a jazz-influenced symphonic poem for orchestra by American composer George Gershwin first performed in 1928. It was inspired by the time that Gershwin had spent in Paris and evokes the sights and energy of the French capital during the *Années folles*. Gershwin explained in *Musical America*, "My purpose here is to portray the impressions of an American visitor in Paris as he strolls about the city, listens to the various street noises, and absorbs the French atmosphere

José Schyns is a Belgian arranger and trombonist. As an arranger, he is well known for his talent as a musical colourist; his transcriptions are careful to respect the original music.

Adapted from Wikipedia

Hands Across the Sea March—John Philip Sousa

When played for the first time by Sousa's Band in Philadelphia's Academy of Music on April 21, 1899, "many feet were beating a tattoo." The band was obliged to repeat it three times. *Hands Across the Sea* was off to a good start, and it has since remained a standard in band literature.

The march was addressed to no particular nation, but to all of America's friends abroad. It has been suggested that Sousa was inspired by an incident in the Spanish-American War, in which Captain Chichester of the British Navy came to the support of Admiral Dewey at Manila Bay. A second, and more likely source, is a line by Frere, which was printed on the front cover of the sheet music: "A sudden thought strikes me—let us swear an eternal friendship."

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 43, from *Wind Repertory Project*