

**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 \*  
Sherry Dilorio \*  
Cyndi Gustafson  
Sharon Kieklak  
K Fred Landefeld  
Leisa Mayberry  
Debbie Miller  
Kathy Rattan  
Kaci Roark  
Nan Scott  
Don Walker  
Tasmin Williams

**Bass Clarinet**

Tom Ayres \*  
Pat Fair

**Contra-Alto Clarinet**

Pat Fair

**Bassoon**

Joan Baird  
Robert M. Smith  
Kathryn McKinney

**Alto Saxophone**

Ed Cantrell  
Beki Ervin  
Drew Hoelscher  
John Humphreys

**Tenor Saxophone**

Wiley Davis  
Emily Ingram  
Marcus Khosravi

**Baritone Saxophone**

Jim McGee \*

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Bob Bright  
Gary Childers  
L Dennis Doan  
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Dean Gracey  
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Ernest Kulka  
Londell McKinney  
Larry Taylor  
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Phyllis Dominguez  
Charles Hattendorf  
Jenny Beth Jones  
Kathryn Neal  
Rick Spence

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Andy Fugate  
Louis Hemphill  
Stewart McMinimy  
C J Smith  
Cynthia Vleugels  
Charles Womack \*  
Duncan Woodliff

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Jimmy Neighbors  
Dave Rosbach  
Phyllis Smith \*

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Gary Michie

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Mike Forcina  
Michelle Hedges  
Kelli Morrison  
Tia Self \*  
Del Wilburn



**The  
Oklahoma City  
Symphonic Band**

Dr. Mark G. Belcik, Conductor

**Celebrate America!**

**A Salute to Our Veterans**

featuring

Guest Conductor

**Dave Martin**

Thursday, November 8th, 2012

7:30 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.



**Dave Martin** is our emcee tonight for our salute to "Veterans", and is our guest conductor this evening. Dave has been in broadcasting for over forty years. He began his radio career while in the Army at Ft. Leonard Wood, MO. He has worked in several markets and many different music formats over the years. For the last twenty-four years he has been the afternoon personality at KOMA 92.5 in Oklahoma City. If you listen any afternoon between three and seven you'll hear Dave. His love for music began at a very

early age at home where "some-type" of music was always playing at home. Dave grew up in northeast Oklahoma City and returned home after three years in the Army and seven years in radio and different locations. He is a Vietnam Veteran having spent 1968 as a military policeman in Pleiku, in the central highlands of South Vietnam.

## Oklahoma Concert Band Foundation Young Artist Competition 2013

Open to any woodwind, brass or percussion player 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 January 31, 2013. Auditions will be held at Oklahoma City University on February 10, 2013.

The winner will receive \$500 and the opportunity to perform his or her solo in concert with the Oklahoma City Symphonic Band on April 18, 2013. For complete information and application visit our website at [www.okcband.org](http://www.okcband.org).

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## **Celebrate America! A Salute to Our Veterans**

Thursday, November 8th, 2012

7:30 p.m.

Dr. Mark G. Belcik, Conductor

Chester

William Schuman

Shenandoah

Frank Ticheli

Winged Victory

Brian Balmages

Vesuvius

Frank Ticheli

Intermission

Yankee Doodle

David W. Reeves  
ed. Keith Brion

Glory of the Yankee Navy

John Philip Sousa  
ed. Frederick Fennell

Dave Martin, Guest Conductor

Sing for America

arr. James D. Ployhar

Bullets and Bayonets

John Philip Sousa  
ed. Frederick Fennell

Armed Forces Salute

arr. Robert Lowden



**Chester (1956) William Schumann (1910—**

**1992)** William Howard Schuman was born in New York City on August 4, 1910. In 1928, Schuman entered New York University to prepare for a business degree at the School of Commerce, while at the same time working for an advertising agency. However, realizing music had become important in his life, he withdrew from New York University and began counterpoint lessons with Charles Haubiel at The Juilliard School and attended summer courses in orchestration with Adolf Schmid and harmony with Bernard Wagenaar. At Teachers College of Columbia University, Schuman earned a B.S. in music education (1935), and set him thinking about the need to reform and improve music education. In 1944 G. Schirmer,

Inc., appointed Schuman Director of Publications. He began work there and continued to serve Schirmer as Special Publications Consultant after moving in 1945 to his next post, the presidency of The Juilliard School. Mr. Schuman was awarded the first Pulitzer Prize ever given in the field of musical composition.

The tune on which this Chester was born during the time of the American Revolution, appearing in 1778 in a book of tunes and anthems composed by William Billings called The Singing Master's Assistant. Chester was so popular that it was sung throughout the colonies from Vermont to South Carolina. It became the song of the American Revolution, sung around the campfires of the Continental Army and played by fifers on the march. The music and words, both composed by Billings, expressed perfectly the burning desire for freedom which sustained the colonists through the difficult years of the Revolution,

*Let tyrants shake their iron rod, And Slav'ry clank her galling chains, We fear them not, we trust in God, New England's God forever reigns.*

*The Foe comes on with haughty Stride; Our troops advance with martial noise, Their V'et'rans flee before our Youth, And Gen'ral's yield to beardless Boys.*

*What grateful Off'ring shall we bring? What shall we render to the Lord? Loud Halleluiahs let us Sing, And praise his name on ev'ry Chord.* ([http://programnotes.wikia.com/wiki/Chester\\_-\\_Overture\\_for\\_Band](http://programnotes.wikia.com/wiki/Chester_-_Overture_for_Band))



**Shenandoah (1999) Frank Ticheli (1958)**

Frank Ticheli, born in Monroe, LA, is currently Associate Professor of Music at the University of Southern California and Composer-in-Residence of the Pacific Symphony Orchestra. He received his Bachelor of Music degree in Composition from Southern Methodist College and his Master and Doctor of Musical Arts degrees in Composition from the University of Michigan. He has composed many works for band, wind ensemble, orchestra, chamber ensembles, and the theatre, and has won a number of prestigious awards.

**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.

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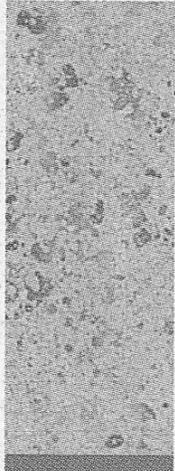
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SHENANDOAH was commissioned by the Hill Country Middle School Symphonic Band. Cheryl Floyd and Brad Smith, Directors. It is dedicated in memory of their beloved friend, Jonathan Paul Cosentino, (March 3, 1984 - December 5, 1997) a horn player in the Hill Country band program.

The origins of the folksong from Shenandoah are obscure, but all date to the 19th century. It has been attributed variously to a coal miner in Pennsylvania, to a young protégé of Stephen Foster, and to a housewife in Lexington, Kentucky. Many variants on the melody and text have been handed down through the years, the most popular telling the story of an early settler's love for a Native American woman.

Frank Ticheli writes, "In my setting of Shenandoah I was inspired by the freedom and beauty of the folk melody and by the natural images evoked by the words, especially the image of a river. I was less concerned with the sound of a rolling river than with its life-affirming energy -- its timelessness. Sometimes the accompaniment flows quietly under the melody; other times it breathes alongside it. The work's mood ranges from quiet reflection, through growing optimism, to profound exaltation" (<http://www.manhattanbeachmusic.com/html/shenandoah.html>)



### **Winged Victory (2007) Brian Balmages (1975)**

Brian Balmages is an active composer, conductor, producer, and performer. He received his bachelor's degree in music from James Madison University and his master's degree from the University of Miami in Florida. Mr. Balmages's works for symphonic band, orchestra and brass have been performed throughout the world. His active schedule of commissions has included groups ranging from elementary schools to professional ensembles, including the Baltimore Symphony Orchestra, Miami Symphony Orchestra, the University of Miami Wind Ensemble, Dominion Brass, and others. He has also enjoyed world premieres in prestigious venues including Carnegie Hall. Currently, Mr. Balmages is the Director of Instrumental Publications for the FJH Music Company Inc. in Fort Lauderdale, Florida. He resides in Baltimore with his wife, Lisa, and their son, Jacob.

The title of *Winged Victory (Beacons of Light)* is derived from two different periods in Kenosha, Wisconsin's history. The first describes the main title of the work: Winged Victory. On Memorial Day, May 30, 1900, a 60-ft monument was unveiled to commemorate the 1,367 Kenosha men who fought and died in the American Civil War. The fact that the statue was intended to symbolize a bright future ties into the second meaning of the title as well as an explanation of the subtitle, Beacons of Light. In 1866, Southport Lighthouse was built to guide ships into its harbor. In 1913, the lighthouse tower was closed and when the citizens of Kenosha learned of the federal government's plans to demolish the lighthouse, they united together to save the structure. The entire form of this work follows the progress of the Southport Lighthouse and ties into the emotions behind the magnificent statue of Winged Victory. These Beacons of Light serve as powerful metaphors that resonate not only with citizens of Kenosha, but citizens around the world who share strong nationalistic feelings. (excerpt from score program notes)



### **Vesuvius (1999) Frank Ticheli (1958)**

Vesuvius began in the composer's mind as a wild and passionate dance such as might have been performed at an ancient Roman Bacchanalia. According to Ticheli, "As it grew more explosive and fiery, the piece evolved to become more like a dance from the final days of the doomed city of Pompeii, destroyed by Mt. Vesuvius in A.D. 79." Indeed the mountain is symbolized by the power and energy in this work. The tension and suspense of the impending cataclysm characterizes the introduction of the main themes. Driving rhythms and complex mode changes convey a bacchanalian mood that is interrupted by quotations from the Dies Irae of

the medieval Requiem Mass, invoked as a symbol of death and destruction. An image of everyday village life in the towns oblivious to the danger, portrayed in a quiet interlude, is disturbed by the first fiery events on the mountain. A final battle of themes builds to a state of extreme agitation, conveying the chaos of the volcanic explosions and suffocating ash. —(from the program notes of The Claremont Winds) (<http://www.manhattanbeachmusic.com/html/shenandoah.html>)



### **Yankee Doodle Fantasy Humoresque (1878) David W. Reeves (1838—1900) Keith Brion (1933)**

David Wallace Reeves (1838 - 1900) grew up in Oswego, New York. As a teenager, he played alto horn and cornet in the town band and spent three summers touring with the Dan Rice Circus Band, where he received cornet lessons from Thomas Canham. After touring internationally with other bands, Reeves became conductor of the American Band in 1866. After the death of Patrick Gilmore in 1892, Reeves led the Gilmore Band for a year, before returning to the American Band. Best known for the more

than 80 marches that he wrote, Reeves also composed operettas, polkas, fantasies, and quadrilles. "Yankee Doodle came to town riding on a pony, He stuck a feather in his cap and called it macaroni." The words of Yankee Doodle, as known in the United States, were written by an English Army surgeon, Dr. Richard Schuckburgh. The song made fun of the untrained American troops during the French and Indian War in 1755. The soldiers liked the song, instead, and it became well known by the time of the Revolutionary War. It was often sung by the colonists in battle and it was played as the British left after the surrender of Yorktown. The early settlers of New York were Dutch and the name for Johnny was Janke, pronounced Yankee. Doodle meant "a simple, foolish person." The word macaroni was a reference, in those days, to the young men of London who dressed in odd Italian styles.

Written in 1878, this composition was intended as a showpiece for the performers of Reeves' American Band of Providence, Rhode Island. The industrial revolution of the late 19th century brought significant advances in the construction of wind instruments and an accompanying increase in playing technique. The many sections of the ensemble perform variations on the simple melody to demonstrate these performance skills. ([http://www.windband.org/foothill/pgm\\_note/notes\\_qr.htm#Reeves](http://www.windband.org/foothill/pgm_note/notes_qr.htm#Reeves))

## **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.

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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**Keith Brion**, Music Director of his own New Sousa Band, has appeared as a frequent guest conductor with nearly all of America's major symphony orchestras and professional bands. His New Sousa Band, established in 1986, is a realization of his dream to re-create the Sousa Band and once again tour America's towns and cities. He has toured extensively in the East, Middle West and the Southeastern United States with the New Sousa Band, which had its first overseas tour to Japan in August 1996. He maintains an active career as an orchestra conductor, presenting his popular Sousa revival concerts with orchestras such as the Boston Pops, the Philadelphia Orchestra and the St. Louis, Dallas, Houston, Utah, Minnesota and Milwaukee symphonies. He has published thirty editions for band, including the music of Charles

Ives, Percy Grainger, John Philip Sousa and D.W. Reeves, and is the author of numerous articles.



**Glory of the Yankee Navy (1909) John Philip Sousa (1854 –1952) ed. by Frederick Fennell (1914)**

The man who would become known as “The March King” was born in Washington D.C. on November 6<sup>th</sup>, 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.

Noted Sousa historian Paul Bierley wrote about this march composed in 1909: The musical comedy “The Yankee Girl” was in need of a spirited march, so Sousa was prevailed upon to provide one. The march, one of Sousa's most interesting musically, was dedicated to the star of the show, Blanche Ring. Lyrics were provided by Kenneth S. Clark. The title underwent a process of evolution. The earliest known manuscript was labeled Uncle Sam's Navy. Prior to the opening, newspapers referred to the march as The Honor of the Yankee Navy. ([http://www.windband.org/foothill/pgm\\_note/notes\\_s.htm#Sousa](http://www.windband.org/foothill/pgm_note/notes_s.htm#Sousa))



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**Dr. Frederick Fennell (1914-2004)** 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](http://www.meredithmusic.com/frederick-fennell-biography))



**Sing for America James D. Ployhar (1926 - 2007)**

Everyone loves a sing-along, and "Sing for America" provides an opportunity to raise your voices in praise of our great country. Please join the band and sing such wonderful melodies as "America the Beautiful," "You're a Grand Old Flag," "America," and the favorite "Battle Hymn of the Republic. You will find the words to these famous songs on the insert within the program. please join us in celebrating America! (excerpt from score program notes)

**Bullets and Bayonets (1919) John Philip Sousa (1854 -1952) ed. by Frederick Fennell (1914)**

Sousa composed Bullets and Bayonets at the height of America's involvement in World War I to salute the efforts of the U.S. Infantry in that conflict. In the trio, one can hear the percussion beating out a staccato rhythm meant to recall machine gun fire. Sousa marches often bear a dedication to people, places or events. This march is no exception and bears the dedication "To the officers and men of the U.S. Infantry" When written in 1918, the subjects of the title, Bullets and Bayonets, were a frightening reality to his soldier-countrymen then engaged in the struggle raging on the western front in World War I. The music, however, does not seem to generate a military posture. Frederick Fennell's editing has preserved the scoring of the original, with its musical ideas, deceptively simple yet solid and immediately rewarding to the performer and listener. Sousa's fondness for the sound of drum sticks "on the hoop" of wooden snare and field drums is preserved within the trio. ([http://www.windband.org/foothill/pgm\\_note/notes\\_s.htm#Sousa](http://www.windband.org/foothill/pgm_note/notes_s.htm#Sousa))



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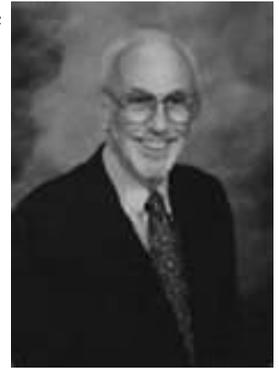
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## Armed Forces Salute Robert Lowden (1920 - 1999)

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



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Dr. Mark G. Belcik, Conductor

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