

Oklahoma City Symphonic Band

Piccolo

DeLee Francis *
Glenda Gatz *

Flute

Marilyn Bonds
Ann Bowman
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
Gisele Bryce
Warren Cadwell *
Sherry DiIorio *
George R. Jay
Sharon Kieklak
K Fred Landefeld
Leisa Mayberry
Debbie Miller
David Purcer
Kathy Rattan
Kaci Roark
Nan Scott
Cindy Trebes
Don Walker
Tasmin Williams

Bass Clarinet

Tom Ayres*
Pat Fair
Susan Semrau
Deborah Walls

Bassoon

Joan Baird
Kathryn McKinney *
Robert M. Smith

Alto Saxophone

Ed Cantrell
Beki Ervin
Drew Hoelscher
John Humphreys

Tenor Saxophone

Wiley Davis
Emily Ingram
Marcus Khosravi

Baritone Saxophone

Jim McGee *

Trumpet

Mike Banowetz
Bob Bowman
Bob Bright
Derek Childers
Gary Childers
L Dennis Doan
Henry Dolive
Marshall Douglas
Dennis Jamison
Ernest Kulka
Londell McKinney
Josh Smith
Larry Taylor
Bob Wilson

French Horn

Louann Dillard
Phyllis Dominguez
Charles Hattendorf
Jenny Beth Jones
Mike Luther
Kathryn Neal
Larry Newton
Jamie Rush
Rick Spence

Trombone

Cliff Francis
Andy Fugate
Louis Hemphill
Stewart McMinimy
Aaron Mitchum
Cynthia Vleugels
C J Smith
Charles Womack *
Duncan Woodliff

Euphonium

Dennis Beringer *
Jimmy Neighbors
Dave Rosbach
Phyllis Smith *
Scott Trebes
Don Wonderly

Tuba

Phil Burns
Robbie Rattan
Gene Smith

String Bass

Gary Michie

Percussion

Stephanie Darden
Mike Forcina
Michelle Hedges
Daniel McNair
Kelli Morrison
Tia Self
Samantha Spear
Patrick Womack



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Concert Band
Foundation, Inc.*

The Oklahoma City Symphonic Band

Dr. Mark G. Belcik, Conductor

Songs and Dances

featuring the

Putnam City High School Wind Symphony

Darby Cassaday, Conductor

and

Eric Stults

Young Artist Competition Winner

Thursday, April 19th, 2012

7:30 pm

Putnam City High School
5300 Northwest 50th Street
Oklahoma City, OK 73122

www.okcband.org

* Oklahoma Concert Band Foundation Board Member



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.



Darby Cassaday is in his second year as Director of Bands at Putnam City High School in Warr Acres, OK. As Director of Bands, Mr. Cassaday's responsibilities include conducting the Wind Symphony, co-directing the Jazz Band, directing the Pirate Marching Band, and assisting with instruction at Cooper and Capps Middle Schools. Prior to becoming Director of Bands, Darby was the Assistant Director of Bands at Putnam City H.S. for six years, where he revived the Jazz Program. In 2012, the Pirate Band was selected as an honor band to perform at the Walt Disney World "Performing Youth OnStage" in Orlando, Florida.

Mr. Cassaday is a proud graduate of the Sapulpa High School "Big Blue" Band program, where he played in the Oklahoma All State Band. Darby received both his BM in Trombone Performance and BME in Instrumental Music Education with an Emphasis in Jazz Studies from the University of Tulsa. Darby has also received his MME in Instrumental Conducting from the University of Oklahoma. In 2010, Mr. Cassaday completed his National Board for Professional Teaching Standards ("National Board") Teaching Certificate in Early Adolescent through Young Adult Instrumental Music. As a trombonist, Darby has performed with the Bartlesville Symphony and Ft. Smith Symphony, as well as with numerous church and area jazz groups. He also teaches private trombone, euphonium, and tuba lessons.

Putnam City High School Wind Symphony

Piccolo

Dallas Sprehe

Flute

Sara Lehman
Lucy Mathews
Justin Barfield
Dallas Sprehe

Oboe

Taylor Woodard

Clarinet

Zac Montgomery
Zhong Thai
Gabriel Alvarado
Rachel Lee

Bass Clarinet

Scott Mendenhall

Bassoon

Ashlyn Cook
Corey DuBose

Alto Saxophone

John Whiting
Marina Hernandez

Tenor Saxophone

Nicole Aldredge

Baritone Saxophone

Joshua Warlick

Trumpet

Sean Erwin
Ryan Templin
Zach Anderson
Elisabeth Stover
Mike Stacy

French Horn

Jason Karjoo
Brittney Castell

Trombone

James Culbertson
Matt Goodwin
Lucas Bowker
Hunter Conatser

Euphonium

Alan Miller
Duvan Singnavong

Tuba

Alfredo Valle
Russell Bertrem

Percussion

Steven Starks
Chad Yi
Cory Tucker
Edgar Miranda
Shawn Overton
Sandy Coursey

Piano

Sandy Coursey





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Song and Dances
Thursday, April 19th, 2012
7:30 p.m.

Putnam City High School Wind Symphony
Darby Cassaday, Conductor

- Lauds (Praise High Day) Ron Nelson
- The Thunderer John Philip Sousa
- "After the Thunderer" from Symphony on Themes of John Philip Sousa Ira Hearshen
- "Marsch" from Symphonic Metamorphosis Paul Hindemith
transc. by Keith Wilson

Intermission

Oklahoma City Symphonic Band
Dr. Mark G. Belcik, Conductor

- Lincolnshire Posy Percy Aldridge Grainger
edited by Frederick Fennell
 - I. Lisbon
 - II. Horkstow Grange
 - III. Rufford Park Poachers
 - IV. The Brisk Young Sailor
 - V. Lord Melbourne
 - VI. The Lost Lady Found
- Concerto for Alto Saxophone and Band Paul Creston
 - I. Energetic

Eric Stults, soloist
- On a Hymnsong of Philip Bliss David R. Holsinger
Darby Cassaday, guest conductor
- Albanian Dances Shelley Hanson
- Africa: Ceremony, Song, and Ritual Robert W. Smith



Eric Stults is an independent, caring Christian who loves to play his saxophone. Eric loves his family and would not be the person he is today without them. Some of his musical accomplishments include making the all-state band twice, making the CODA honor band four times, and being the principal saxophonist at Westmoore high for the past three years. Eric has studied with many teachers including Mr. Brian Gorrell at UCO, Dr. Jeff Loeffert at OSU, Dr. Keith Talley at SWOSU, Grammy winner Chris Wiser, and primarily Shain Baldwin of Lindsay High. Eric would like to thank his friends, family, and band directors for everything they have done for him.



Lauds (Praise High Day)(1969)

Ron Nelson (1929)

Lauds [Praise High Day] is an exuberant, colorful work intended to express feelings of praise and glorification. *Lauds* is one of the seven canonical hours that were selected by St. Benedict as the times the monks would observe the daily offices. Three (terce, sext, and none) were the times of the changing of the Roman guards and four (matins, lauds, vespers, and compline) were tied to nature. *Lauds*, subtitled *Praise High Day*, honors the sunrise; it is filled with the glory and excitement of a new day.

Lauds received its world premier by the United States Air Force Band under the direction of Lt. Col. Alan L. Bonner, a 1969 University of Oklahoma graduate, at the College Band Directors National Association/National Band Association Conference in Charlotte, North Carolina on

January 24, 1992.

Ron Nelson is a native of Joliet, Illinois. He received his Bachelor of Music degree in 1952, the Master's degree in 1953, and the Doctor of Music Arts degree in 1956 from the Eastman School of Music. He studied in France at the *Ecole Normale de Musique* and, in 1955, at the Paris Conservatory under a Fulbright Grant. Dr. Nelson joined the Brown University faculty the following year as an Assistant Professor, attaining the rank of Associate Professor in 1960 and Full Professor in 1968. He served as Chairman of the Department of Music from 1963-1973, and in 1991 he was awarded the Acuff Chair of Excellence in the Creative Arts, becoming the first musician to hold the chair.

<http://americanbandmasters.org/award/NELSON.HTM>

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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.

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The Thunderer(1889) John Philip Sousa (1854-1932)

This march was dedicated to the Knights Templar of Washington DC in 1889, three years after Sousa was inducted into that organization. "The Thunderer" was Mrs. Sousa's favorite march, and Sousa featured it on the Great Lakes Naval Training Station Band tour to benefit the American Red Cross during World War I.

The man who would become known as "The March King" was born in Washington D.C. in 1854. John Philip Sousa began his career in the U.S. Marine Band, serving as an apprentice "boy". 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. 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 Strips Forever, has been designated as the official march of the United States. (<http://artsandsciences.virginia.edu/music/performance/ensembles/studentensembles/documents/February07WEProgram.pdf>)



After the Thunderer (1991) Ira Hearshen (1948)

After the Thunderer is the second movement of "Symphony on Themes of John Philip Sousa" and is dedicated to Lt. Col. Lowell E. Graham.

"Stirred and fascinated by the music of John Philip Sousa since childhood, I still get a chill upon hearing the piccolo obbligato in the trio of *The Stars and Stripes Forever*. While the thought of transforming popular march music into a legitimate piece for concert stage had a lot of intellectual appeal, I figured that any attempt I made to pay homage to Sousa would be misunderstood. But artistic challenge won out and I started working on what was to become the second movement of the symphony in the winter of 1990-1991. I began this piece by taking the "trio" theme of the march, *The Thunderer*, slowing it down to a tempo of 48 beats per minute and casting it in the style of the Finale of

Mahler's *Third Symphony*. From the audience reaction to the first performance of (after) *The Thunderer*, I knew I was involved with something unusual in the realm of band music. The weight of the piece and its 8 minute time performance meant that the idea of a light concert suite of four to six movements as originally commissioned was out of the question. It was at this time, I realized that I had the beginning of a full-scale symphony in both length and depth. There are two problems that had to be solved: each movement had to be playable as a separate piece, and there needed to be some unifying melodic material that could bring four different Sousa marches together. I found the solution in Sousa's scores. There was a four note melodic fragment common to virtually every tune I wanted to use, the same four notes that begin the "Dies Irae" portion of the Catholic Requiem Mass. The intervals are a minor second down, a minor second up, followed by a minor third down. In the key of C Major or A minor, these notes would be C-B-C-A. This melodic motive occurs in the trios of both *Hands Across the Sea* and *Washington Post* as well as in the introduction to *Fairest of the Fair*. In fact, these are the first four notes one hears in *The Stars and Stripes Forever*. This is what makes Sousa's music "classic". I hope listeners have as much of an adventure listening to this as I did putting it together." *Program Note by Ira Hearshen* (http://www.windrep.org/After_the_Thunderer/)

"Marsch" from Symphonic Metamorphosis (1943) by Paul Hindemith

(1895-1963) Paul Hindemith was a rare musician known not only for his talent as a composer, but for his work as a professional violinist and violist, a pianist, conductor, and teacher. He could play virtually every instrument in the orchestra; if he was unfamiliar with one, he would take a week or so to master it. Hindemith was born in Hanau, Germany, in 1895. He was concertmaster for the Frankfurt Opera (1915 - 1923) except for a two-year period when he was called into service and became part of the regimental band. His compositions represented the neo-baroque, working in the classic forms of the fugue, sonata, and suite in a manner identified with Bach. His interest in composing *Gebrauchsmusik* - music for practical use rather than music for art's sake - put him in disfavor with the rising Nazi party; they felt he was not upholding his duty as a true German composer. In 1938, he left for Switzerland and later the United States, becoming head of the School of Music at Yale University in 1942 and a US citizen in 1946. Returning to Switzerland in 1953, he resided there until his death in 1963. Hindemith collaborated with choreographer Leonid Massine on a ballet utilizing music of Carl Maria von Weber. The project was eventually scrapped due to artistic differences between the parties. Hindemith felt he was just being used as an arranger, while Massine found the music too complex to dance to. The musical ideas were salvaged, three years later, when Hindemith completed his *Symphonic Metamorphosis* (1943). The work was originally written for orchestra, but the composer believed that it should be available for band, also. Hindemith asked his Yale colleague, Keith Wilson, to do the transcription, which was completed in 1961. The *Marsch* is the fourth and final movement of the composition and is based on a piano duet by Weber. The two-bar opening statement by the brass is heard in several forms throughout the movement. The woodwinds underscore the sonorous melodies of the brass with a driving rhythm and articulation that carries the movement to its finale. http://www.windband.org/foothill/pgm_note/notes_h.htm#Hindemith



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 life-long 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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Lincolnshire Posy (1937)
Percy Aldridge Grainger (1882-1971)
Edited by Frederick Fennell (1914-2004)

Australian-born composer Percy Grainger, a virtuoso pianist, performed in Europe, England, and later in the United States. Moving to London in 1901, he began writing music. Grainger's creativity and interests led to all genres and especially to the latest musical tastes of composers Edvard Grieg and Frederick Delius. Self-taught in composition, his innovative style encompassed use of wide instrumental color combinations and mixed and irregular meters. Grainger became enamored with the collection of endangered English folk songs. He recorded native singers with the resolve to score the unaltered songs into

works for wind band.

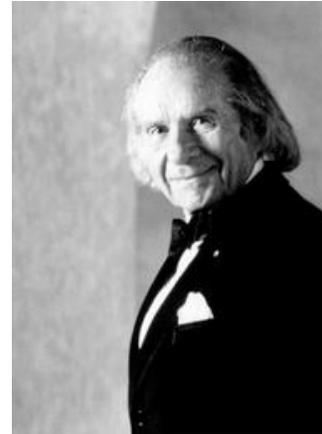
Most of his compositions were influenced by folk music. Written in 1937, "Lincolnshire Posy" remains a masterpiece in the concert band repertoire. Grainger described it as a "bunch of musical wildflowers" based on the folksongs he collected in 1905-1906. He explained: "Each number is intended to be a kind of musical portrait of the singer who sang its underlying melody...a musical portrait of the singer's personality no less than of his habits or song, his regular or irregular rhythms, his preference for gaunt or ornately arabesque delivery, his contrasts of legato and staccato, his tendency towards breadth or delicacy of tone." The first of six movements, "Lisbon" is a sailor's song in a brisk 6/8 meter with "plenty of lilt." In the second song "Horkstow Grange," (the miser and his man: a local tragedy) the use of mixed meters suggest a fight between two farm workers. "Rufford Park Poachers" is the longest and most technically difficult setting, followed by "The Brisk Young Sailor," a simple jaunty tune meant to evoke the image of a strapping young lad on his way to meet his sweetheart. The fifth movement, "Lord Melbourne" begins in free time dictated by the conductor. The final fast-paced setting, "The Lost Lady Found" features a constantly repeating motif broken only by one "bridge" section—the most conventional of all." (www.percygrainger.org; www.concordband.org)



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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 Lincolnshire 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)



**Concerto for Alto Saxophone and Orchestra Op. 26 (1941)
Paul Creston (1906–1985)**

Paul Creston, born Giuseppe Guttovoggio in New York City, is considered one of America's premier composers, with a body of work including music for piano, voice, chamber groups, concert band, and orchestra. He established a career as an organist, and despite a lack of formal training, also spent thirty-five years as a professor of music at a succession of colleges and universities. When Creston decided to focus on composition in the

early 1930s, he enjoyed relatively quick success. His compositions were among the most performed pieces of the 1930s, 1940s and 1950s, and tended to feature a strong rhythmic sense and changing meters (alternating sizes of beat groupings), though within a traditional compositional framework.

Creston chose to write for a number of "neglected" instruments, including marimba, trombone and accordion, and wrote three works for saxophone, *Sonata*, *Rapsodie*, and *Concerto for Saxophone and Orchestra*. The saxophone, invented circa 1840 by Belgian instrument maker Adolphe Sax, was quickly adopted by military bands due to its power, versatility, and fine tone quality. The French National Conservatory established a saxophone class in 1858 with Sax as its first professor, and the saxophone seemed to be well on its way to being considered a legitimate orchestral instrument. Unfortunately, Sax left the conservatory in 1871, his position was not filled, and the saxophone's progress towards universal acceptance stalled. The saxophone craze of the 1920s renewed interest in the instrument, and produced a succession of noted soloists, first in a popular and novelty vein playing songs like *Saxophobia* and *Sax-o-Phun*, but in the early 1930s, a group of legitimate classical saxophonists emerged, and some of the best composers of the period began writing music for them. Glazounov and Ibert wrote fine concerti for German-American virtuoso Sigurd Rascher. Marcel Mule emerged as leader of a French school of saxophone performance, and, after a seventy-one year vacancy, succeeded Sax as Professor of Saxophone at the Conservatory. American saxophonist Cecil Leeson inspired the composition of more than fifty new works for the instrument, including the Creston *Concerto*, composed in 1941. Today's music is the first movement, *Energetic*. It opens in dramatic fashion, with strong musical statements by the orchestra and cadenza opportunities for the soloist. The movement then settles into a pattern of driving, rhythmic music interspersed with lyrical passages. <http://ccsymphony.com/programnotes/111016programnotes.pdf>



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**On A Hymnsong Of Philip Bliss
(1989) David R. Holsinger
(1945)**

On A Hymnsong Of Philip Bliss is a radical departure of style of this composer. The frantic tempos, the ebullient rhythms we associate with Holsinger are replaced with a restful, gentle, and reflective composition based on the 1876 Philip Bliss – Horatio Spafford hymn, “It is Well with my Soul”. Written to honor the retiring Principal of Shady Grove Christian Academy, On A Hymnsong Of Philip Bliss was presented as a gift from the SGCA Concert Band to Rev. Steve Edel in May of 1989. David Holsinger ,twice the recipient of the prestigious

Ostwald Composition Prize of the American Bandmasters Association, was educated at Central Methodist College, Fayette, Missouri, Central Missouri State University, Warrensburg, and the University of Kansas, Lawrence. His primary composition study has been with Donald Bohlen at Central Missouri State and Charles Hoag at the University of Kansas.. David R. Holsinger is an elected member of the American Bandmasters Association. The April, 1999 issue of The Instrumentalist magazine, the world’s leading publication in its genre, contains an interview with the composer, along with two accompanying articles concerning Holsinger’s compositions. Over the past several years, Holsinger has been named a National Patron of Delta Omicron Music Fraternity, awarded the Distinguished Music Alumni Award from Central Missouri State University, Phi Mu Alpha Sinfonia’s Orpheus Award, as well as, honorary memberships in Kappa Kappa Psi National Music Fraternity and the Women’s National Band Directors Association. During festivities surrounding the premiere of the composer’s THE EASTER SYMPHONY; Holsinger was 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. Holsinger was the fourth composer honored with this medal and joins a distinguished roster which includes Gunther Schuller, Jan Bender, Csaba Deak, and most recent recipient, Libby Larsen. (http://www.windrep.org/On_a_Hymnsong_of_Philip_Bliss)



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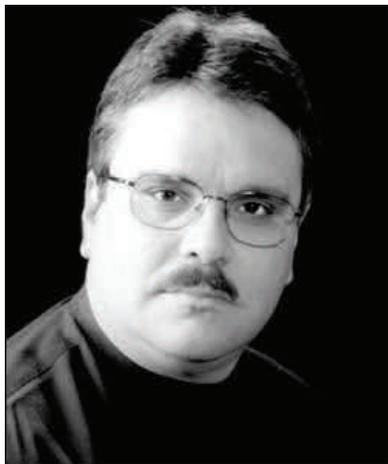
The Oklahoma City Symphonic Band would like to extend a special thank you to Putnam City High School and Mr. Darby Cassaday for the use of their facilities and for hosting this concert.



**Albanian Dance (2003)
Shelley Hanson (1951)**

This high-energy setting of the Albanian tune, *Shota*, recreates the festive mood of a raucous village dance. Eastern Europe has had a long tradition of brass bands, some of which also include clarinets and, since the twentieth century, saxophones. Although the instruments now commonly used by concert bands look and sound somewhat different than some of the instruments used by Eastern European bands, this setting of the popular Albanian tune “Shōta” seeks to re-create the festive mood of a raucous village dance, where just such a folk band would have provided the music. Present throughout the piece is the rhythmic pattern of long-short-short, which is a very common folk dance rhythm in many cultures. This piece is based on part of the finale of

the accordion concerto AccorDances, which was written for accordion virtuoso Mark Stillman. The present version was commissioned by Jane Church and the East Lansing High School Concert Band, and was premiered in November, 2003.



**Africa: Ceremony, Song, and Ritual
(1994) Robert W. Smith (1958)**

Africa is based on the primitive folk music of Western Africa. Inspired by the recording and research of Mr. Stephen Jay, the work features traditional ceremonial music for dance and entertainment as well as dynamic percussive invocations and historical songs. African musicians feel that they bring life to their instruments just as God gives life to the musician. As a result, individual instruments are believed to possess consciousness and are treated with the same respect and reverence given to an honored living person. The drum, the featured section of this work, is considered a sacred object as well as a musical instrument. It is believed to be en-

dowed with a mysterious power which has been incomprehensible to the many missionaries and early travelers on the African continent.

Oya "Primitive Fire" recreates man's conquest of fire. In the beginning of time, man discovered that he could create the illusive poser by striking two flints together. He gathered his sticks and dry leaves and kindled them. The flames begin to rise very slowly, yet steadily building higher and higher into a large writhing body of energy spreading across the horizon. Suddenly, it begins to fade.....slowly....losing life....then the last spark ascends to the heavens and leaves the earth in darkness.

The *Ancient Folk Song* originates from Ghana, situated in the tropical belt of West Africa. It is a land of lush tropical beaches and rocky lagoons. The peaceful tranquility of this beautiful country was first disturbed by European settlers in the 1500's as Ghana became the center for exporting slaves and gold. As a result, the area became known as the Gold Coast. A secondary melody based on the folk song *Marilli* weaves throughout the final statement of the original theme.

With thunder and lightening as his weapon, *Shango*, the God of Thunder revisits the earth. To herald his return, his devotees chant this invocationary praise. The big and small drums made of hollow trees and the skins of rams resound throughout the night as circles of worshipers dance to a frenzied state. The joyous opening statement returns amid the primal percussion drawing the work to an exhausting conclusion.

Africa: Ceremony, Song and Ritual was commissioned by and is dedicated to the New Trier High School Band, Winnetka, Illinois, John A. Thomson, Conductor.

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