



Oklahoma City Symphonic Band

Dr. Mark G. Belcik, Conductor

A Veterans Day Salute!

Music to honor our American Veterans

Assisted by:

Members of the Oklahoma City University Choirs

Dr. Randi Von Ellefson and

Professor Judith Willoughby, Conductors

Tuesday, November 11, 2014

7:30pm

Oklahoma City University
Margaret E. Petree Recital Hall
Kirkpatrick Fine Arts Center
2501 N Blackwelder Ave
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, 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.

It is fitting with the celebration of our Armed Forces in this Veteran's Day Concert that we remember the role of our Military Service Bands. Playing Sousa's stirring "The U.S. Field Artillery March" reminds me of attending the 1st Infantry Division band concerts and parades at Fort Riley, KS. The Big Red One is the oldest continuously service division in the regular U.S. Army since its organization in 1917. Chief Warrant Officer 3 Jeffrey G. Price, commander and bandmaster for the 1st Inf. Div. Band, explains the importance of military bands to servicemen and women and civilians as well. "The history of the Army band is rich and a staple of the military. In the old days the Army moved to the drum, then the Cavalry moved to the bugle. But the Army band has always played the popular songs of the day for soldiers to motivate and inspire, and to remind them of who they are. Where they're from, and what they're fighting for. Army musicians have always been a vital part of the Army—32 Medal of Honor recipients were Army musicians. By our professionalism, our dedication, our excellence...Army Band members are called to duty and must be ready in the same way as anyone also on Post." The Division's motto is "No Mission Too Difficult, No Sacrifice Too Great—Duty First!" Military Bands lead the way! (Quoted with permission of CWO3 Jeffrey G. Price) Sonie Liebler, Flute

Oklahoma City Symphonic Band

Piccolo

DeLee Francis *
Glenda Gatz *

Flute

Wendy Bersche
Marilyn Bonds
Ann Bowman
Alix Darden
Ivy Douglas
DeLee Francis *
Glenda Gatz *
Sonie Liebler
Vicki Repetto
Courtney Roark
Barbara Roewe
Erika Stevens Olinger *
Cathy Voorhies

Oboe

Marcos Alvarez
Lacey Fisher
Ned Hughes
Bonnie Jump

Clarinet

Frances Ayres
Cathie Birchall
Warren Cadwell *
Kaci Coday
Pam Cottrill
Nancy Degraff
Sherry DiJorio *
Mischa Gray
Cyndi Gustafson
Evie Lee Hall
George R. Jay
Sharon Kieklak *
K. Fred Landefeld
Leisa Mayberry
Debbie Miller
David Purcer
Nan Scott
Tasmin Williams

Bass Clarinet

Tom Ayres
Pat Fair
Susan Semrau
Deborah Walls

Contra-Alto Clarinet

Pat Fair

Bassoon

Joan Baird
Kathryn McKinney *
Robert M. Smith

Alto Saxophone

Ed Cantrell
Beki Ervin
Summer Greene
Drew Hoelscher
John Humphreys

Tenor Saxophone

Faye Sullivan
Robert Westbrook

Baritone Saxophone

Jim McGee *

Trumpet

Mike Banowetz
Gary Childers
Derek Childers
L. Dennis Doan
Henry Dolive
Marshall Douglas
Mike Ford
Bill Gipperich
Dennis Jamison
Joshua D. Smith
Larry Taylor
Kendall Wahpepah

French Horn

Samantha Carlson
LouAnn Dillard
Phyllis Dominguez
Jenny Beth Jones
Mike Luther
Jensen Mecca
Rick Spence

Trombone

Cliff Francis
Louis Hemphill
Stewart McMinimy
Aaron Mitchum
Carl Reno *
Christopher Sambrano
C. J. Smith
Charles Womack *
Duncan Woodliff

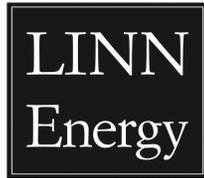
Euphonium

Dennis Beringer
Jimmy Neighbors
Dave Rosbach
Phyllis Smith *

Tuba

Sean Gold
Pat Purdy
Gene Smith
Percussion
Seth Adams
McKeever Arnold
Kristen Bradley
Mike Forcina
Michelle Hedges
Patrick McClung

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**A Veterans Day Salute!
Music to honor our American Veterans**

Tuesday, November 11, 2014

7:30 pm

Dr. Mark G. Belcik, Conductor

Festival Overture on the American National Air "The Star Spangled Banner" Dudley Buck transcribed Tom Kennedy

Concord Clare Grundman

Lux Aurumque Eric Whitacre

Inglesina Davide Delle Cese arr. John R. Bourgeois

Slava! Leonard Bernstein transcribed Clare Grundman

Intermission

American Overture Op 13 Joseph Willcox Jenkins

U.S. Field Artillery March John Philip Sousa arr. M.L. Lake

Esprit de Corps Robert Jager

Armed Forces Salute arr. Bob Lowden

America the Beautiful Samuel Augustus Ward arr. Carmen Dragon

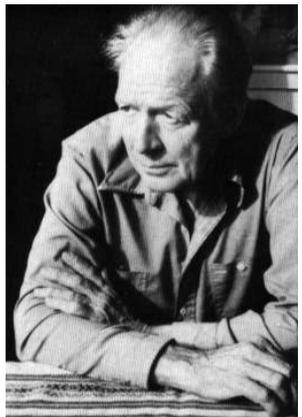


**Festival Overture on the American National Air "The Star Spangled Banner" (1879)
Dudley Buck (1839-1909)**

The Oklahoma City Symphonic Band celebrates the 200th anniversary of our country's national anthem written on September 13, 1814, during the attack on Ft McHenry. Not until 117 years later did "The Star Spangled Banner" become the official U.S. national anthem by a declaration of President Herbert Hoover. Prior to 1931, no song had been recognized as a national anthem!

The "Festival Overture" begins in a bright, spirited theme with a constant triplet meter propelling the music forward. The "Star Spangled Banner" is then introduced interestingly as the second theme, fitting perfectly into the continuing line. The beginning music is recapitulated, and both themes appear in counterpoint. There is more standard symphonic development until the anthem appears again in a minor key. A development section then leads to a rousing fanfare and the complete "Star Spangled Banner". (Review by Gene Tyranny, Rovi)

American composer Dudley Buck studied at Trinity College and later in Leipzig, Paris, and Dresden before returning to the U.S. and a highly successful career as an organist, conductor, and composer. While the majority of his works concentrated on sacred choral and organ literature, he wrote his popular solo organ work "Concert Variations on "The Star Spangled Banner" in 1866. In 1879, Buck wrote the orchestral version "Festival Overture" to celebrate Independence Day. Tom Kennedy has transcribed the piece for wind band.



Concord (1988) Clare Grundman (1913-1996)

Commissioned by the U.S. Marine Corps Band, Grundman composed a fantasia on early American tunes popular during the Revolutionary War period in New England. This impressive work stands the test of time with inventive settings of the "White Cockade", played originally by fife and drum corps; "America" written by William Billings (1746-1800), an ardent patriot, amateur musician, and tanner by trade; and "Yankee Doodle", the more popular folk song most widely associated with the War of Independence. By mid-18th century, this catchy tune had spread throughout the 13 Colonies and accompanied jigs and country dances. The jaunty tune remains a favorite among all ages today.

A prolific composer, orchestrator, and arranger, Clare Grundman specialized in school band music. Assuredly, all wind band musicians have played one of



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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. Our summer season is open to everyone.

The Oklahoma City Symphonic Band is sponsored by the Oklahoma Concert Band Foundation, whose purpose is to engage in the promotion, appreciation and support of concert band music throughout the State of Oklahoma.

Grundman's 70+ published works. His arrangements and transcriptions have introduced the music of Aaron Copland and Leonard Bernstein, among others, to school musicians and wind bands of all ages. Grundman transcribed Bernstein's "Slava!" for symphonic band. He received his music education from Ohio State University, then taught instrumental music in Ohio and Kentucky public schools. As a graduate student he studied under the great and innovative composer Paul Hindemith. The versatile Grundman wrote scores and arrangements for radio, TV, movies, and Broadway musicals as well. (www.windband.org)



Lux Aurumque (Light and Gold) (2005) **Eric Whitacre (1970-)**

Eric Whitacre is a contemporary American composer and conductor, known for his choral, orchestral, and wind ensemble music. Originally written for acapella choir in 2000, this setting is based on a Latin poem of the same name, translated into English by Edward Esch. In 2005, Whitacre adapted it for wind band commissioned by a consortium of Texas Band Directors and Texas Music Educators Association for the 2005 Texas All-State Band and dedicated to Gary Green. Whitacre's music has been described as "softly spoken, deeply harmonic and tuneful, but making use of unusual rhythms and sound balancing to create highly textured music." (Album review, "Light and Gold" Decca/Universal)

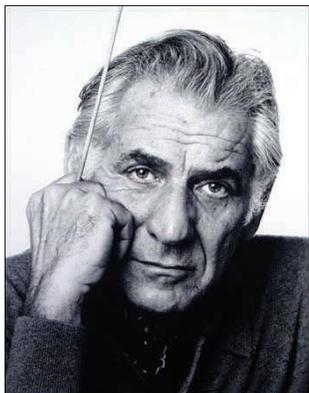
Whitacre studied piano as a child and received his music education BA from the U. of Nevada, and his Master's degree in composition from Julliard. As both composer and conductor, Whitacre's first album "Light and Gold" won a Grammy in 2012 and became the number one classical album in both the US and UK charts within a week of a release. Whitacre has written for the London Symphony Orchestra and Chorus, Chanticleer, the King's Singers, to name a few. (<http://ericwhitacre.com/>)



Inglesina "The Little English Girl" (1897) **Davide Delle Cese (1856-1938)** **Arr. John R. Bourgeois (1934-)**

The symphonic march (Scherzo Marciale) was composed in 1897 and had been ranked as the 10th most popular march in the world. It begins with a lilting melody, continues with sweet almost-like arias, and ends with an operatic flourish. Colonel John R. Bourgeois, emeritus conductor of the U.S. Marine Corps Band from 1979 to 1996, has arranged "Inglesina" for American wind bands.

Italian composer Davide Delle Cese received his early musical training from his godfather, Geminiani, a theater conductor in Rome, and his formal education at the Conservatory of San Pietro in Naples. At age 26, Delle Cese had scored all known national anthems for wind band. Following military service he led bands in Venice and eventually became Bandmaster in Betonto. He wrote more than 35 pieces for band, including marches, lyric works, waltzes, and mazurkas. (www.windband.org)



Slava! A Concert Overture (1977)
Leonard Bernstein (1918-1990)
Trans. Clare Grundman (1918-1996)

When cellist and conductor Mstislav “Slava” Rostropovich asked his friend Leonard Bernstein to help him launch his inaugural concert as Musical Director of the National Symphony Orchestra, he also asked him to write a rousing new piece for the festivities. This overture was premiered on October 11, 1977. The first theme of “Slava!” is all razz-ma-tazz filled with side-slipping modulations and sliding trombones. The second theme is a canon, and after a brief development section, the two themes return in reverse order. Near the end, they are again combined by the ubiquitous trombones. The piece is a musical extravaganza—at times vaudevillian and at times Charlie Chapin-esque in nature.

Leonard Bernstein, the son of a Russian immigrant, was born near Boston, MA in 1918, and studied composition under Walter Piston at Harvard. Called “an authentic American hero, an arts hero,” composer and maestro Bernstein divided his works between Broadway and orchestral music; “Westside Story” and “Candide” for the theatre and “Symphonies No. 1 and 2” for the concert hall were his most successful. He pursued an active career as lecturer and teacher at Tanglewood summer schools, Brandeis University, and MIT and throughout the world. In 1943, he made an impressive debut, substituting for Bruno Walter, at a New York Philharmonic concert, which led to his 47-year career as its conductor and musical director. (www.kennedy-center.org/, Bernstein's *Joy of Music* (1959)

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American Overture, Opus 13 (1955)
Joseph Willcox Jenkins (1928-2014)

This overture exemplifies the OKC Symphonic Band's musical salute to the Armed Forces on Veteran's Day. Originally written for the U.S. Army Field Band, this work is dedicated to Colonel Chester E. Whiting, USA. An octave leap in the first measure of the theme by the french horns show off the virtuosity of the whole section, which spreads to all sections of

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the band throughout this high energy piece. The music material hints of folk tune genre, but there are no direct quotes from any folk tunes. Jenkins' expressive and optimistic writing will have you whistling the theme as you leave the concert hall.

American composer Joseph Willcox Jenkins's musical education began with piano lessons at age 6. He studied composition and counterpoint at the Philadelphia Conservatory, and graduated with a Masters of Music from Eastman School of Music in 1951. Drafted into the Army during the Korean War, Jenkins became the first arranger for the U.S. Army Field Band and Chorus and for the Armed Forces Network. His first and most popular work is the popular "American Overture for Band", a must-play in the concert band repertoire today. Jenkins received many awards for his compositions; the prestigious Sousa/Ostwald in 1961, 30 ASCAP Awards 1960-1990, and the American Bandmasters Association award in 2007. (www.concordband.org; Wikipedia.org)



The U.S. Field Artillery March (1917)
John Philip Sousa, Lt, USNRF (1854-1932)

The Field Artillery branch of the U.S. Army was founded in 1775 by the Continental Congress during the Revolutionary War. One of the three Army combat arms, it has been in continuous service and is based at Fort Sill, Oklahoma presently.

This march has an unusual history: About half of its music is an adaptation of a 1908 song written by Edmund Gruber, a Brigadier General in the U.S. Army and a relative of Franz Gruber, composer of the Christmas favorite "Silent Night." Edmund Gruber's effort was titled "The Caisson Song" and soon became popular among the six regiments of the U.S. Field Artillery during World War I.

Sousa, who had joined the Naval Reserve in 1917, at the age of 62, was then asked to make an adaptation of Gruber's song for band. In 1952, H.W. Arberg arranged the original song as "The Army Goes Rolling Along", that thereafter became the U.S. Army's official song. The march opens with an original theme by Sousa, a lively, jaunty creation, festive and ebullient, quite the colorful stuff of parades and patriotic celebrations in the biggest Sousa style. Gruber's famous theme is initially heard about midway through, first in a subdued, mellow manner, then growing bigger and more celebratory. The work ends gloriously, the whole obviously intended, more than most other Sousa marches, as a grand call for patriotic celebration. (from a review by Robert Cummings, Rovi)

The man who would become known as "The March King" was born in Washington, DC. 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 wide variety of incidental works. His most famous work "The Star and Stripes Forever" was designated as the official march of the United States in 1987.



Esprit de Corps (1985) Robert Jager (1939-)

This work is termed a "fantasy-march" as well as a tribute to the U.S. Marine Corps Band. Full of energy and drama, the composition has its solemn moments and its lighter side (for example, the quasi-waltz in the middle of the piece). American composer Robert Jager intends that this work reflect the fervor and virtuosity of the Marine Band. Passages of the "Marine's Hymn" are heard with the full rendition appearing as the finale. Also, this march showcases the musical spirit of its conductor Colonel John R. Bourgeois. Throughout his 17-year career, his dramatic conducting lends a new meaning to "presto prestissimo!", hence the marking "Tempo di Bourgeois" at the beginning of this bright march.

Robert Jager received his music education at the U. of Michigan; was lecturer in composition and director of bands at Old Dominion and Tennessee Technological universities. He was arranger/composer for the Navy Armed Forces School of Music while serving in that esteemed service. A prolific writer, he has had over 35 commissions, including the U.S. Marine Band. Winner of numerous awards for his music, he is the only 3-time winner of the America Bandmasters Association's Ostwald Award.

www.fswinds.org, www.Wikipedia.org



**Armed Forces Salute
Arr. by Robert Lowden (1920-1998)**

This ever-popular collection of the U.S. military service songs honoring our active duty and veterans was arranged by Robert Lowden, a prolific composer, arranger, and renowned

clarinetist. He penned over 400 advertising jingles in his long career, but orchestra and bands know him for his many arrangements of popular and show tunes. Lowden studied music education at Temple University. During World War II, he served in the U.S. Army Band, after which he taught music back home in New Jersey. He wrote for the Someset label and its feature group



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

Sunday, December 7, 2014 at 5:30 pm
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www.okcband.org



The Oklahoma City Symphonic Band
would like to extend a special thank you
to Oklahoma City University for hosting our concert.

“101 Strings” and as the lead arranger for the Philadelphia Pops at the Music Pier. This spirited medley salutes each branch of the American Armed Forces with their respective songs. The Army’s “Caisson Song”; “Semper Paratus (Always Ready)”, the Coast Guard; “The Marines’ Hymn”; “Off We Go into the Wide Blue Yonder”, the U.S. Air Force; and the Navy’s “Anchor Aweigh”. Lowden expertly has written catchy patriotic phrases to transition between the service songs. (edited from www.windband.org/Lowden)



America the Beautiful (1960)
Samuel Augustus Ward 1847-1903
arr. Carmen Dragon (1914-1984)

Maestro Carmen Dragon’s arrangement for wind ensemble is perhaps the most widely known and revered piece of American patriotic literature. The most notable current version is this setting for band and symphonic orchestra and a mainstay of all concerts on our country’s holiday and celebratory occasions. Every musician from junior high, through college bands, community bands, military bands, and national symphonies can play it from memory. Dragon’s arrangement was featured at the memorial services for President Ronald Reagan and President

Gerald Ford, and tribute concerts for tragic events, the Murrell Building bombing in OKC and the 9/11 disaster services in NYC.

The words were written by Katharine Lee Bates (1859-1929) in 1893, while a professor at Wellesley College. The resulting poem was set to music by Samuel Augustus Ward based on his hymn tune “Materna.”

American composer, conductor, and arranger Carmen Dragon also worked in radio, film and television. He composed over 30 film scores, was conductor of the Hollywood Bowl Symphony Orchestra, and hosted a regular classical music radio show aired on the Armed Forces Radio Network well into the 1980s. Dragon’s extraordinary talent was an intuitive ability to demonstrate the best range of every instrument in the ensemble and an unflinching sense of knowing the most appealing treatment of each song he arranged. This can be heard in the sweeping opening of “American the Beautiful” as it builds through several modulations, followed by some beautiful woodwind choir sections and a decidedly full-brass Hollywood finale. (www.carmendragon.com)

Oklahoma Concert Band Foundation Young Artist Competition 2015

Open to any woodwind, brass or percussion musician in the 11th or 12th grade currently enrolled in a high school or home school music program in the state of Oklahoma. Auditions will be held at Oklahoma City University on Sunday, February 15, 2015.

The winner will receive \$500 and the opportunity to perform his or her solo in concert with the Oklahoma City Symphonic Band on April 2015. For complete information and application visit our website at www.okcband.org.

The Oklahoma City Symphonic Band and the Oklahoma Concert Band Foundation would like to thank the following individuals and businesses, whose financial contributions help support our band.

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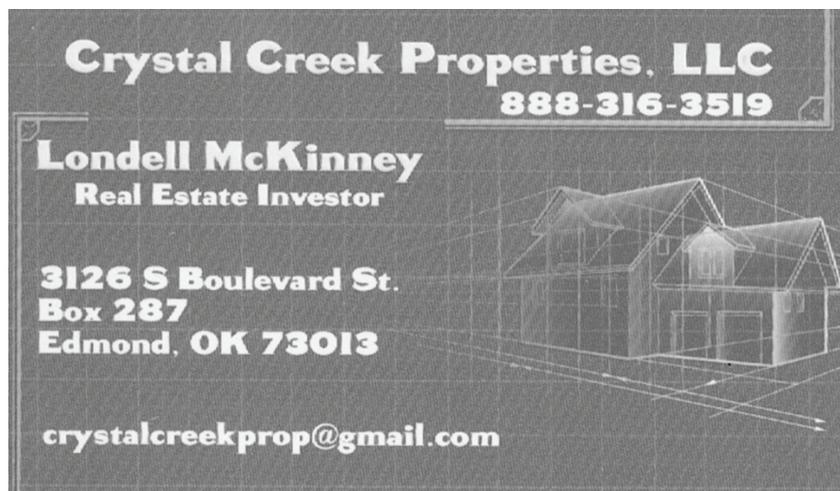
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