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# Oklahoma City Symphonic Band

Dr. Mark G. Belcik, Conductor

## Transcriptions!

Thursday, February 23, 2017  
7:30pm

Santa Fe High School  
1901 W 15th St  
Edmond, OK 73013

[www.okcband.org](http://www.okcband.org)



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## Upcoming Concerts

Spring Concert Featuring  
our Young Artist Competition Winner,  
Jacob Black from Putnam City North HS  
performing "Fantasia for Alto Saxophone"  
by Claude T. Smith

Thursday, April 27, 2017 at 7:30pm

Yukon Fine Arts Center

850 Yukon Ave

Yukon, OK 73099

## Blanchard's Independence Day Celebration

Saturday, July 1, 2017 at 8:30pm

Event runs from 6-10pm and includes activities and fireworks!

987 W Veterans Memorial Highway

Blanchard, OK

## Concert in the Park

Thursday, July 27, 2017 at 7:00pm

Chisholm Trail Park

500 W Vandament Ave, Yukon



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.



A very special thank you from everyone in the Oklahoma City Symphonic Band to Ms. Sarah Neely and the Santa Fe High School band program for hosting this concert and supporting community music.

## Oklahoma City Symphonic Band

### Piccolo

DeLee Francis \*  
Glenda Gatz \*  
Flute  
Marilyn Bonds  
Ann Bowman  
Alix Darden  
Ivy Douglas  
Pat Fair  
DeLee Francis \*  
Wendy Freundt  
Glenda Gatz \*  
Sonie Liebler  
Erika Olinger \*  
Vicki Repetto  
Katy Rich  
Courtney Roark  
Barbara Roewe  
Bethany Rowlings  
Cathy Voorhies  
Oboe  
Lacey Fisher  
Ned Hughes  
Bonnie Jump  
Erin Peden  
Clarinet  
Frances Ayres  
Catherine Birchall  
Warren Cadwell \*  
Carlos Castro  
Kaci Coday  
Nancy De Graff  
Sherry Di Jorio \*  
Cyndi Gustafson  
George R. Jay  
Sharon Kieklak \*  
K. Fred Landefeld  
Leisa Mayberry \*  
Cherie Owen  
David Purcer  
Kathy Rattan  
Nan Scott  
Michael Wenger  
Tasmin Williams

### Bass Clarinet

Tom Ayres  
Deborah Walls  
Amanda Webb  
Bassoon  
Joan Baird  
Helen DeBolt  
Kathryn McKinney \*  
Robert Smith  
Alto Saxophone  
Beki Ervin  
Drew Hoelscher  
John Humphreys  
Tenor Saxophone  
Rudell Adkison  
Faye Sullivan  
Robert Westbrook \*  
Baritone Saxophone  
Jim McGee \*  
Trumpet  
John Adkison  
Mike Banowetz  
Derek Childers  
Gary Childers  
L. Dennis Doan  
Henry Dolive  
Marshall Douglas  
Mike Ford  
Dennis Jamison  
AshLynne Prigmore  
Larry Taylor  
Kendall Wahpepah  
French Horn  
Jan Bost  
Samantha Carlson  
Mary Ellen Davis  
Louann Dillard  
Jenny Beth Jones  
Mike Luther  
Myleigh Neill  
Rick Spence

### Trombone

Gary Bourlier  
Tom Cortes  
Cliff Francis  
Louis Hemphill  
Jody Smith  
Alex Templin  
Charles Womack  
Duncan Woodliff  
Euphonium  
Dennis Beringer  
Richard Moore  
Jimmy Neighbors  
Dave Rosbach  
Phyllis Smith \*  
Tuba  
Will Bishop  
Victor Djonorh  
Christopher Wessel  
Percussion  
Oz Alfert  
Rachel Fontanez  
Mike Forcina  
Maya Johnson  
Katrina Schroeder  
Shelby Templin  
Harp  
Emily Carpenter

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## Transcriptions!

Dr. Mark G. Belcik, Conductor  
Thursday, February 23, 2017 at 7:30pm

- March and Procession of Bacchus Leo Delibes  
Arranged by Eric Osterling
- Prelude Op 34 #14 Dmitry Shostakovich  
Transcribed by H. Robert Reynolds
- Recitation Book for Saxophone Quartet Movement V David Maslanka
- Santa Fe High School Saxophone Quartet  
Joezie Cool, soprano Nathan Butler, alto  
Grayson Bryant, tenor Jacob Vanmieghem, bari
- Enigma Variations Op 36 Edward Elgar  
Transcribed by Earl Slocum
- Theme  
Variation I (C.A.E.)  
Variation II (W.M.B. IV)  
Variation III (R.P.A. V)  
Variation IV (G.R.S. XI)  
Variation V (Nimrod IX)  
Variation VI Finale (E.D.U. XIV)
- Intermission
- March of the Princesses Jules Massenet  
Transcribed by Fred Junkin
- Parade of the Charioteers Miklos Rozsa  
Arranged by Robert Hawkins
- Two Bagatelles Alfred Reed
- I. Cantado II. Scherzando
- Santa Fe High School Trombone Quartet  
Trey Cole, Jacob Courtney, Maya Cook, Brian To
- The King and I Selections Richard Rodgers & Oscar Hammerstein II  
Revised and Adapted by Mark Rogers
- Elsa's Procession to the Cathedral from "Lohengrin" Richard Wagner  
Transcribed by Lucien Cailliet

The definition of a musical “transcription”: “The adaptation of a composition for a medium from that for which it was originally written, so made that the musical substance remains essentially unchanged.” (from *The Harvard Dictionary of Music*, compiled by Willi Apel, p. 56)



**March and Procession of Bacchus (1876)** Leo Delibes (1826-1891) was born in France. Beginning in 1847, he studied composition at the Paris Conservatoire. A year after, he began taking voice lessons, though his talent became evident as a much better organist. He held positions as a rehearsal accompanist, a chorus master at the Theatre Lyrique, as second chorus master at the Paris Opera (in 1864), and as organist at Saint-Pierre-de-Chailot (1865-71). He is best known for his operettas and operas. This composition is from his opera *Sylvia-La nymphe*

*de Diane*. In the story, Amyntas loves Sylvia, one of Diana’s nymphs, but he has to submit to various tests before winning her. The March opens with pompous brass flourishes. The music then speeds up marking the beginning of reveling, and then moves to a slow melody marking the arrival of Bacchus, the wine-drinking god. It finishes in a lively fashion representing the continued pranks of the frenzied crowd. Arranger Eric Osterling (1926-2005) was an music educator and director of music of Portland (CT) public schools for 34 years, and later as professor of music at Florida Southern College. An ASCAP award-winner writer, his marches and concert band arrangements are widely performed by all levels of wind bands.



**Prelude (ca. 1950s)** Dimitri Shostakovich (1906-1975) was one of the foremost 20<sup>th</sup> century Russian composers. Although he showed no interest in music until starting piano lessons with his mother at the age of 9, he was playing simple classics within a month. He entered the Petrograd Conservatory in 1919 as a piano performance and composition student. The 1926 premiere of his “First Symphony” and its success abroad labeled him as the leading young composer in Russia after the 1917 Revolution. “Prelude”, Opus 34.

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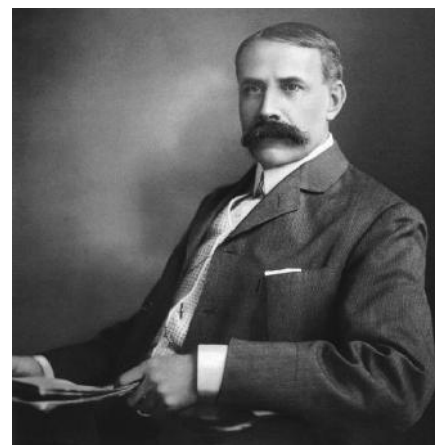
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No. 14 in E-flat Minor, was written originally for the piano, and transcribed by H. Robert Reynolds, in 1988. After 26 years as director of Bands and musical studies at the U. of Michigan, Reynolds is now principal conductor of the wind ensembles in the Thornton School of Music at U. of Southern Cal. He was the guest conductor for the 1976 Oklahoma All State Honor Band in our city. He is well known for his transcriptions from other mediums for wind bands. "Prelude" opens with a calm but strong chordal statement, with an almost sinister sense, and builds toward a grand climax. And then, the music quickly returns to the quiet mood of the beginning. This piece achieves the feeling of an expansive and lengthy composition in *only* 36 measures.



**Enigma Variations (1965)**

One of the greatest British composers Edward Elgar (1857-1934) came from a musical family. At an early age, he learned to play the violin, organ, as well as other instruments—a performer and later a conductor. Elgar was a prolific composer of choral, orchestral, and chamber works, and was a master of orchestration. His most popular piece is "Pomp and Circumstance March No. 1", which epitomized the Edwardian era in British history. Elgar had the ability to combine nobility and grandeur of utterance with a popular style in his large-scale works.

Originally written for orchestra 1899, the "Variations on an Original Theme ("Enigma") op. 36, has become a staple of the orchestral repertoire. So too, now transcribed for concert wind band, it is a show piece for wind ensembles. Earl Slocum (1902-1994) musician, teacher, and conductor, arranged this version of Theme and 6 of the total 14 Variations in 1965. Elgar explained that "...the variations have amused me because I've labeled 'em with the nicknames of particular friends....the "enigma" however, is a mystery for the ages. I will not explain."



**March of the Princesses, from Cinderella (1894)**

French composer Jules Massenet (1842-1912) wrote this piece for a ballet scene in Act II, as the procession enters the Royal Hall. The opera's first performance was an instant success in 1899 at the Opera-Comique of Paris. Artistically

arranged for concert band by Fred Junkin (1927-), the piece maintains the lightness of the orchestral score, and uses a great sonority of the full band in the tutti sections. Junkin served as Director of Bands and Supervisor of Music in Victoria, TX for 31 years. A graduate with Bachelor's and Master's degrees in Music Education from U. of Texas, his bands won many State contests and honors. Junkin served as Texas Bandmaster Association president and was selected Texas Bandmaster of the Year in 1984. Massenet composed 25 operas and also oratorios, ballets, and orchestral works. He studied at the Paris Conservatory of Music and achieved great success as a teacher, influencing an entire generation of French composers.



**Parade of the Charioteers (1959)**

from the M-G-M, William Wyler presentation of "Ben-Hur". One recent reviewer wrote: "This epic has as many fanfares as a John Williams "Star Wars" soundtrack, substituting chariots for Pod races and Imperial Rome for Galactic Empires, both with

their Imperial marches." Composer Miklos Rosza (1907-1995) was a Hungarian composer trained in Germany, and took up residence in the U.S., becoming a citizen in 1946. Best known for his nearly 100 film scores, he also wrote concert music as well. His pianist mother saw and encouraged his talent. An uncle, a violinist with the Budapest Opera, gave 5-year-old Miklos a violin. By age 8, he was performing in public and composing. He was introduced to film music in 1934, moved to Hollywood, and instantly began a long career writing for the major movie studios. One of his most famous pieces from his most successful film orchestral score "Ben-Hur" is a fine example of the composer improvising authentic Roman-era music in epic style. An opening fanfare from the brass builds in intensity as the players sound ever shortening, quickening notes, accompanying the image of charioteers assembling for the parade. The second half of the piece, done to march tempo, heightens the excitement of the spectacle. Arranger Robert Hawkins was director of bands and professor of music for Western State U of Colorado and later at More-

## 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 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.





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head State College (MD) He has guest conductor of the Boston Pops and the U.S. Navy Band. He specialized in arrangement of movie scores for wind ensembles.



**The King and I Selection (2002)**  
was Rodgers and Hammerstein's 5<sup>th</sup> Broadway show, first performed on March 29, 1951, and closed after 1,246 performances. It has had long runs in theatres throughout the world. Many Broadway revivals and national have continued to thrilled the crowds! Once again the show is traveling the U.S. Based on the classic 1944 novel by Margaret Landon, *Anna and the King of Siam*, Lyricist Richard Rodgers (1902-

1979) and Oscar Hammerstein II (1895-1960) worked their magic and the song "Whistle a Happy Tune" stays in one's head throughout a lifetime. American composer, conductor, and arranger Robert Russell Bennett (1894-1981) was born into a musical family in Kansas City, MO. He studied harmony, counterpoint with outstanding teachers in Berlin, Paris, and London. Beginning in the 1920, Bennett scored over 300 Broadway musicals during 40-year period, including works of Jerome Kern, Cole Porter, George Gershwin, and Frederick Loewe. His rich well-balanced arrangements established the Broadway musical "sound" of the 1940s, 50s, and 60s.



**Elsa's Procession to the Cathedral**, from the opera "Lohengrin" (1850), by the German Richard Wagner (1813-1883). Drawing inspiration from Beethoven and Mozart, and his familiarity with theater, Wagner set out to not just compose operas, but bring the genre to a whole new level. The legend of the Holy Grail is the inspiration for the opera "Lohengrin"; its music is overflowing with medieval color and has an ageless elegance that has made this piece a repertoire standard. French-American composer Lucien Cailliet (1991-1985) has transcribed many classics from orchestral scores to wind ensembles and concert bands. In the operatic presentation, features a double chorus adds its song of solemn praise to that of the

orchestra. In Cailliet's transcription for band (1938) the instrumental solo voices of the original are paralleled and the choral voices are echoed in the rich instrumental texture, recreating all the luxuriant Wagnerian color, drama, pageantry, power, and mysticism of the original work--a favorite of concert band programming.

Sonie Liebler, program notes



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