

Oklahoma City Symphonic Band

Piccolo

DeLee Francis *
Glenda Gatz *

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
Gisele Bryce
Warren Cadwell *
Sherry DiJorio *
Dillon Francis
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

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Jimmy Neighbors
Dave Rosbach
Phyllis Smith *
Scott Trebes
Don Wonderly

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Phil Burns
Robbie Rattan
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String Bass

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Percussion

Mike Forcina
Michelle Hedges
Daniel McNair
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Tia Self
Samantha Spear



Oklahoma
Concert Band
Foundation, Inc.

The Oklahoma City Symphonic Band

Dr. Mark G. Belcik, Conductor

Side-by-Side with the

Harrison Academy Symphonic Winds

Dr. Matthew Mailman, Conductor

Sunday, February 26th, 2012

3:00 pm

The Nancy O'Brian Center for the Performing Arts

1809 Stubbeman

Norman, OK 73069

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.



Dr. Matthew Mailman has been a conductor with the Guy Fraser Harrison Academy since 1997, and is the conductor and founder of the Harrison Academy Symphonic Winds. He is Professor of Conducting in the Wanda L. Bass School of Music at Oklahoma City University, a position he has held since 1995. He serves as a Music Director for the Oklahoma Opera and Music Theater Company and Conductor of OCU's award-winning Wind Philharmonic. In the seventeen years since his appointment, he has conducted thirty-two operas and musicals and has led the Wind Philharmonic in nine world premieres, on five tours, at two OK Mozart Festivals, and at seven convention performances. He teaches graduate and undergraduate conducting and coordinates OCU's Masters in Conducting program. Recent opera conducting performances include *Gianni Schicchi*, *Le Nozze di Figaro*, *Die Fledermaus*, *La Bohème*, and Andre Previn's *A Streetcar Named Desire*. As Conductor/Artist in Residence at Opera in the Ozarks he conducted Carlisle Floyd's

opera *Susannah* in the summer of 2007 and Mozart's *Così fan Tutte* in 2008. For five years, Dr. Mailman wrote, produced, and hosted "No Strings Attached", a weekly radio program on music for winds on KCSC Edmond-Oklahoma City/ KBCW McAlester producing 180 new shows between 2004 and 2008. His work has been published in *The Instrumentalist* and *Teaching Music*, and he is a research associate and writer for 9 volumes in the series *Teaching Music Through Performance in Band*. Southern Music publishes his arrangement of Mozart's *Flute Concerto No. 2, K. 314 for Harmonie*.

Dr. Mailman is a native of Denton, Texas. He holds a Bachelor of Music in Composition and a Master of Music in Conducting from Northwestern University and a Doctorate of Musical Arts in Conducting from the University of North Texas. His father, the internationally renowned composer Dr. Martin Mailman was Composer-in-Residence at the University of North Texas for 34 years. His mother, Mary Nan Mailman, a student of Rosina Lhévinne at the Juilliard School of Music and Sylvio Scionti at North Texas State College, was a concert pianist and teacher at the University of North Texas and is now retired.

Harrison Academy Symphonic Winds

Piccolo

Thomas Tran

Flute

Abby Mueller
Thomas Tran
Baylie Longstreth
Elizabeth Bunting
Tara Freels

Oboe

Emily Tran
John Robertson

Clarinet

Emily Vallejo
Jonathan Engle
Steven Higgins
Jackie Bolton
Ashley Clouse
Betty Withers
Emily Womble
Ashley Beavers
Emily Crook

Bass Clarinet

Adrian Rodriguez
Tori Meek
Kathryn Vsoey

Bassoon

Sam Kelting
Philip Knisley
Caroline Graham

Alto Saxophone

Eric Stolts
MG Hirsch
John Rawson
Reagan Clark

Tenor Saxophone

Mario Trinidad

Baritone Saxophone

John Robertson

Trumpet

Brenna Young
Sean Erwin
Andrew Graham
Kaleb Benda
Cameron Munroe

French Horn

Summer Williams
Richard Riedl
Sean Burdett
Kyle Grisham

Trombone

Matt Goodwin
Jayden Evans

Euphonium

Kim Donnelly
Tanner Morgan

Tuba

William Eubanks
Jalea Aiken

Percussion

Kendrick McKinney
Ellen Taylor
Jeffrey Ran
Colby McKinney

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Sarah Neely
Assoc. Conductor
Joshua Floyd
Assistant
Priscilla Gray
Assistant
Christopher Hall
Assistant
Benji Stegner
Assistant



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Sunday, February 26th, 2012

3:00 p.m.

Harrison Academy Symphonic Winds

Dr. Matthew Mailman, Conductor

Hymn of Praise from Ecce sacerdos magnus

Anton Bruckner
arr. by Philip Gordon

Themes from "Green Bushes"

Percy Aldridge Grainger
setting by Larry Daehn
Sarah Neely, associate conductor

Ballo del granduca

Jan Pieterszoon Sweelinck
trans. by Michael Walters

Oklahoma City Symphonic Band

Dr. Mark G. Belcik, Conductor

Flourish for Wind Band

Ralph Vaughan Williams

Alarums, Opus 27

Dr. Matthew Mailman, guest conductor
Martin Mailman

Lincolnshire Posy

- I. Lisbon
II. Horkstow Grange
III. Rufford Park Poachers
IV. The Brisk Young Sailor
V. Lord Melbourne
VI. The Lost Lady Found

Percy Aldridge Grainger
edited by Frederick Fennell

Nobles of the Mystic Shrine

John Philip Sousa
edited by Frederick Fennell

Combined Bands

Dr. Mark G. Belcik, Conductor

Simple Gifts: Four Shaker Songs

- I. In Yonder Valley
II. Dance
III. Here Take This Lovely Flower
IV. Simple Gifts

Frank Ticheli

Three Chorale Preludes

- I. Break Forth O Beauteous Heavenly Light
II. O Sacred Head Now Wounded
III. Now Thank We All Our God

William Peter Latham



Sarah Neely, a native of Oklahoma, graduated summa cum laude in December 2006 with a Bachelors degree in Instrumental Music Education from Oklahoma City University. Sarah continued her education at OCU, studying conducting with Dr. Matthew Mailman; in 2009 she received her Masters of Music in Conducting.

While at OCU, Sarah performed as a percussionist with many of the school's ensembles, including the Wind Philharmonic, Oklahoma Opera and Music Theater Company, Percussion Ensemble, Brass Ensemble, and Steel Drum Band. In 2009, she was selected as a member of the WASBE International Youth Wind Orchestra.

Sarah frequently performs with professional orchestras, including both the Oklahoma City Philharmonic and Enid Symphony. She is currently the Band Director at Carl Albert High School in Midwest City and maintains a private percussion studio comprised of students from Edmond, Deer Creek, and Midwest City.

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Hymn of Praise from *Ecce sacerdos magnus* (1885) Anton Bruckner (1824-1896) Arranged by Philip Gordon (1894-1983)

During his lifetime, Anton Josef Bruckner was an organist, school teacher, university professor, and composer whose oeuvre included nine symphonies, sacred music, chamber music, masses (including one for winds and voices), a requiem, psalms, cantatas, and wind music. Beginning in 1856, he served as cathedral organist in Linz, during which time he wrote not only several large liturgical works but also short pieces and hymns to fit appropriate places in the church service. Hymn of Praise is such a piece. *Ecce Sacerdos Magnus* ("Behold the great high priest") is the title of the hymn originally written with Latin text as part of a motet for seven-part chorus, three trombones, and organ.

It was composed in 1885 as a processional for the entrance of the Bishop of the Linz Cathedral as part of the one-hundredth anniversary celebration of the Diocese of Linz in Austria; however, it was not premiered until November 21, 1921 in Vorarlberg, Austria. In the piece, one hears resounding chords, martial rhythms, and great climaxes where the music soars in magnificence and splendor. The music is not a vain display of pomp, but rather a transporting loftiness of spirit, and the piece ends, pianissimo, on a note of humility.



Themes from "*Green Bushes*" (1905-06) Percy Aldridge Grainger (1882-1961) Setting by Larry Daehn (1939-)

Themes from "Green Bushes" was written by Percy Grainger in London and Denmark between November 1905 and September 1906. *Green Bushes* is a melody also known as *Lost Lady Found* or *The Three Gipsies*, which was collected by Grainger on one of his folk-song collecting tours. Grainger uses this melody in the sixth movement of *Lincolnshire Posy*. Ralph Vaughn Williams also uses this melody in the *Intermezzo* of his *Folk Song Suite*. Grainger uses two sources for *Green Bushes*: the first is a folksong collected by Cecil Sharp, from the singing of Mrs. Louie Hooper of Hambridge, Somerset. The second source

is the singing of Mr. Joseph Leaning at Brigg, Lincolnshire, collected by Grainger on August 7, 1906. Grainger conducted the premier performance at the Philharmonic Concert at the Kurhaus an der Comphausbadstrasse, Auchen, Germany on May 10, 1912. The composer wrote: Among country-side folksongs in England, *Green Bushes* was one of the best known of folksongs—and well it deserved to be, with its raciness, its fresh grace, its manly clear-cut lines...*Green Bushes* strikes me as being a typical dance-folksong - a type of song come down to us from the time when sung melodies, rather than instrumental music, held country-side dancers together. It seems to breathe that lovely passion for the dance that swept like a fire over Europe in the middle ages—seems brimful of all the youthful joy and tender romance that so naturally seek an outlet in dancing.

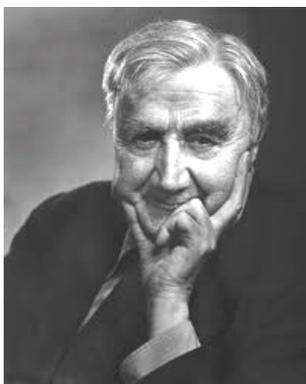


Ballo del granduca (1589) Jan Pieterszoon Sweelinck (1562-1621) Transcribed by Michael Walters

Shortly after Jan Pieterszoon Sweelinck's birth, his family moved to Amsterdam where his father took up a post as organist at the *Oude Kerk* (Old Church). Several years after his father's death, Jan Pieterszoon was himself appointed as organist at the *Oude Kerk*, and he served the city of Amsterdam in this capacity until his death in 1621.

Sweelinck, the composer, did much to advance the art of music, particularly in developing early instrumental forms of the toccata, the chorale prelude, the fugue, and the fantasia. He evidently found much inspiration in the music of Italy, the keyboard music of Elizabethan England, and the popular

music of his own country for they all served as a foundation for his own musical invention and imagination. Sweelinck achieved stature and fame as a teacher. His reputation spread throughout Europe, and his many pupils included Praetorius, Scheidt, Cernitz and Scheidemann. Sweelinck was also a proficient harpsichordist as well as organist. When Sweelinck died, an Amsterdam paper reported that a "true Prince of Music" had passed away. The five variations on the Italian dance tune "Ballo del granduca" (the Grand Duke's Ballet) are based on a melody taken from "La Pellegrina" by Emelio de Cavalieri. It was this work that was originally performed at the wedding of the Grand Duke Ferdinando of Tuscany in the city of Florence in 1589. Other settings of this tune still exist, but Sweelinck's cycle is generally considered superior. As with most of Sweelinck's works, the "Ballo del granduca" was probably written to be used as teaching material and for his own performances.



Flourish For Wind Band (1939) Ralph

Vaughn Williams (1872-1958) Ralph Vaughn Williams is one of the most illustrious and prolific British composers. He studied at Trinity College, Cambridge, and the Royal Academy of Music, London. After servicing as a lieutenant during World War I, Vaughn Williams became a Professor of Music at Oxford University in 1919. During the early 1900s a popular movement to collect English folk songs led to works by Vaughn Williams and Percy Grainger. His war experience had a profound effect on his compositions. His sense of nationalism and patriotism appeared in pieces scored for military band. The short work "Flourish for Wind Band" was

first performed in the Royal Albert Hall, London on April 1, 1939. This simple yet elegant piece was composed as an overture to the pageant "Music and the People." The score was then lost—only to reappear in 1971 and then published by Oxford University Press. (www.lipscomb.edu/windbandhistory/) The composition opens with a lively fanfare based on a four-note motif. Marked *maestoso*, the music blazes in gaudy, brassy colors but then settles down midway flowing into a serene, stately melody related to the opening motif. The repeat of the opening fanfare leads to a brilliant closing. (Robert Cumings, Rovi)

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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Alarums, Opus 27 (1969) Martin Mailman (1932-2000)

Dr. Martin Mailman is widely regarded as one of America's finest composers. Born in New York City, he studied composition under Howard Hanson, Louis Mennini, Wayne Barlow, and Bernard Rogers. He received his B.M., M.M., and Ph.D. degrees from the Eastman School of Music, Rochester, NY. After a tour in the U.S. Navy, he was a Ford Foundation composer in Jacksonville, FL, and was the first Composer in Residence at East Carolina University, Greenville, NC. Mailman joined the College of Music faculty at the University of North Texas, Denton, TX, spending 34 years as Coordinator of Composition, Regents Professor of Music, and Composer in Residence. He won numerous awards and prizes for his compositions, which include band, choral and orchestral

music, chamber music, film scores, television music, an opera and requiem for chorus, orchestra, and soloist. "Mailman served as guest conductor-composer at over 90 colleges and universities across the U.S. and Europe....The impact of his music, teaching, and career is immeasurable." Mailman wrote "Alarums For Band. Op. 27 (meaning "call to arms") in 1962 and dedicated the piece to Director of Bands Herbert Carter and the East Carolina College Band. Having met when Mailman was composer in residence at the university, Carter and Mailman remained very close friends for the rest of their lives. (www.okcu.edu/music/faculty/dmailmanbio; Notes courtesy of Dr. Matthew Mailman, son of the composer)

Nobles of the Mystic Shrine March (1923) John Philip Sousa (1854-1932) Edited by Frederick Fennell (1914-

2004) Composer, conductor, and patriot John Philip Sousa is known as "The March King." His stirring march music is featured by wind bands during our national holidays, parades, and ceremonial occasions. His marches are known and performed all around the world. Sousa composed 136 marches between 1873 and 1931. The patriotic "Stars and Stripes Forever," written in 1896, has become his signature march. It was the last piece he conducted before his death in 1932. Congress declared it the National March in 1987. His march titles are diverse featuring the



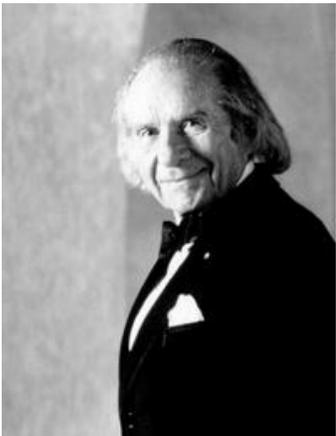
locales where he and his band were to perform, including several universities (U. of Illinois, U. of Nebraska, and Kansas State University). As the director of the U.S. Marine Corps Band from 1880-1892, Sousa developed "The President's Own" into an outstanding performance ensemble. He organized his own personal band which he conducted until his death. Composer of 15 operettas and other music genre, Sousa was also an author, poet, and editor. During his lifetime, Sousa had joined a large number of organizations, including the Ancient Arabic Order of Nobles of the Mystic Shrine in 1922. He immediately was named the first honorary director of the Almas Temple Shrine Band in Washington, D.C. and asked to write a march for the Shriners.--hence, "Nobles of the Mystic Shrine March" in 1923. Sousa wove the Turkish musical styles featured in the Shriner's Oriental Band music into this composition. Unique among Sousa's marches, "Nobles" begins in a minor key and included a part for harp. (www.dws.org/sousa/ and *Classical Music*, Frank Burrows, Ed., 2010)



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 com-

positions 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)



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)



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The Nancy O'Brian Center for the Performing Arts (NOCPA) is the showcase performance venue for the Norman Public Schools of Norman, Oklahoma. Located on North Stubbeman Avenue, adjacent to Norman North High School, the Center features a 1,200-seat Main Stage, a 200-seat Studio Theatre, Scene and Costume Shops, and an Art Gallery. The Center was conceived and designed as a unique performance facility, augmenting and serving the 22 schools of the Norman School District. The Center exists to provide students with curriculum-related arts experiences that are not possible in the normal classroom setting.

An additional mission of the Center is to serve as a performance and activity venue for the Norman Community and the Central Oklahoma Region. While the Center was built primarily to house arts events created for and by our students, it is available for outside rentals on dates not already designated for student use. The Performing Arts Center's public use is managed by the Norman Public School District.

Acknowledgements

The Oklahoma City Symphonic Band would like to extend a special thank you to The Nancy O'Brian Center for the Performing Arts.



Simple Gifts: Four Shaker Songs (2002)

Frank Ticheli (1958-) Frank Ticheli's music has been described as "powerful, deeply felt...crafted with impressive flair and an ear for striking instrumental colors." (South Florida *Sun Sentinel*) Ticheli received his master's and doctoral degrees in composition from the University of Michigan. He joined the faculty of the University of Southern California's Thornton School of Music in 1991, where he is a Professor of Composition. From 1991 to 1998, Ticheli was Composer in Residence of the Pacific Symphony, and still enjoys a close working relationship with that orchestra. His orchestral works have received considerable recognition in the U.S. and Europe and have been performed by many prestigious symphonies and wind ensembles. He has won numerous awards for his compositions, including the Charles Ives and Goddard Lieberman Awards, both from the American Academy of Arts and Letters. In 2008, Frank Ticheli appeared as guest conductor with the Oklahoma City Symphonic Band performing his compositions: "An American Elegy," Wild Nights," and "Simple Gifts" based on four Shaker melodies, the piece we are performing tonight. The first setting is "In Yonder Valley" considered to be the oldest surviving Shaker song with text, a simple hymn praising nature written in the 18th century. The lively tune "Dance" is found in an 1830's *Shaker Manuscript*. Dancing was an important part of Shaker worship, and tunes such as this were often sung by a small group of singers while the rest of the congregation danced. "Here Take This Lovely Flower" is based on a Shaker lullaby, found in *The Shaker Spiritual* collection. The finale "Simple Gifts," a hymn that celebrates the Shaker's love of simplicity and humility, has been used in hundreds of settings, most notably Aaron Copland's brilliant set of variations which conclude his "Appalachian Spring" ballet. (www.FrankTicheli.com)



Three Choral Preludes (1956)

William Peter Latham (1917-2004)

American composer William P. Latham was born in Louisiana and earned degrees in composition and theory at the Cincinnati College of Music in Cincinnati, OH. In 1951, he earned a Ph.D in composition at the Eastman School of Music, Rochester, NY. Latham joined the faculty at the University of North Texas as Professor of Music and Coordinator of Composition in 1965. Dr. Latham has composed 118 works, all of which have been performed in the United States, Canada, Europe, and Japan. "Although the "Three Choral Preludes" are based on familiar melodies written in early 18th century style, the work is an original composition. Each prelude reflects contrasting tempi and textures. Each stands alone; the overall emotional effect is heightened with a continuous

performance of all three." "Break Forth, O Beauteous Heavenly Light"; "O Sacred Head Now Wounded"; and the more familiar hymn "Now Thank We All Our God" comprise this work for wind band. (www.music.utexas.edu)

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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