



Oklahoma City
UNIVERSITY

Margaret E. Petree College of Performing Arts
WANDA L. BASS SCHOOL OF MUSIC

WIND PHILHARMONIC & WIND ENSEMBLE

Matthew Mailman, conductor

Mark G. Belcik, conductor

Emma Neasby, graduate conductor

Margaret E. Petree Recital Hall
Saturday, September 19, 2026

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PROGRAM

WIND PHILHARMONIC

George Washington Bridge (1950)

William Schuman (1910-1992)

Blue Night (2023)

James Stephenson (b. 1969)

Carnaval! (2013)

Julie Giroux (b. 1961)

Emma Neasby, *graduate conductor*

Prelude in E-flat minor, Op. 34, No. 14 (1933)

Dmitri Shostakovich (1906-1975)

Folk Dances from Suite Op. 63 "Native Leningrad" (1942)

Edited by H. Robert Reynolds

WIND ENSEMBLE

Exaltations, Op. 67 (1981)

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Nocturne (2021)

Zhou Tian (b. 1981)

Arranged by David Thornton & Zhou Tian

Aspen Jubilee (1985)

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WIND PHILHARMONIC ROSTER

Piccolo

Anasophia Melendrez

Flute

Anasophia Melendrez*
Matt Tyler
Carley Zdanowski
Kenidy Hutchins

Oboe

Joseph Cassady*
Dalila Beer

Bassoon

Diego Ruiz*
Colin Burdick*
Aaron Schroeder
Daniela Piña

Contrabassoon

Aaron Schroeder

E-flat Clarinet

Carly Merrick

Clarinet

Dakota Barker*
Riley Payton
Carly Merrick
Dylan Rizzo
Ian Romero
Alesha Pennock
Ariel White
Caleb Gray
Gabby Molina

Bass Clarinet

Joseph Quick

Soprano Saxophone

Braden Stephen*

Alto Saxophone

Braden Stephen*
Amelia Rose Shepperd
Hannah Pierson

Tenor Saxophone

Laura Vaca

Baritone Saxophone

Aidan Hedgespeth

Trumpet

Ethan Heater*
Owen Acosta
Jordan Nicolas
Chris Pringle
Caleb Kezeor

Horn

Trey Brown*
Tyler Gonzales
Alex Velez
Madison Ticer
Georgia Lance

Trombone

MacAiden Hust*
Emma Neasby

Bass Trombone

Garrett Carter

Euphonium

Will Cordell*
Lizzy Lord
Alex Martin

Tuba

Sergio Vasquez*
Charlie Hilton

Double Bass

Abby Koehn*
Arianna Stoker
Yevgeny Dodzin

Percussion

William Bottka*
Zoey Wilmoth
Noah Phillips
Lily Goodman
Daxton Rhoads
Candace Sao
Davis Lewis

Graduate Conducting Associate

Emma Neasby

*principal

WIND ENSEMBLE ROSTER

Piccolo

Breanna McCalla

Flute

Gerardo Rivera*

Breanna McCalla

Cuau Ramirez

Anasophia Melendrez

Oboe

Lauren Vaca*

Hyobin Kim

Dalila Beer

English Horn

Hyobin Kim

Bassoon

Joseph Quick*

Amelia Rose Shepperd

Emma Stoddard

Aubrey Ketch°

Contrabassoon

Amelia Rose Shepperd

E-flat Clarinet

Wren Celis

B-flat Clarinet

Elizabeth Monzon*

Wren Celis

Kenidy Hutchins

Riley Payton

Joseph Cassady

Matt Tyler

Dakota Barker

Carly Merrick

Bass Clarinet

Ariel White

Alto Saxophone

Arturo Alvarez*

Nick Dorazil

Tenor Saxophone

Braden Stephen

Baritone Saxophone

Daniela Piña

Trumpet

Ben Failor*

Tate Mitchell

Kate Raines

Landon Arnold

Tyler Honcoop

Horn

Vincent Vasconcellos*

Michael Pulliam

Brennon Nave

Iriana Phipps

Trombone

Bevin Hampton*

MacAiden Hust

Emma Neasby

Bass Trombone

Garrett Carter

Euphonium

Will Cordell*

Lizzy Lord

Tuba

Jesse Soliz*

Sergio Vasquez

Double Bass

Ethan Goble*

Landon Bassier

Triston Greene

Vocalist

Lailah Johnson

Harp

Ryan Batt

Piano/Celeste

Isaac May

Percussion

Chloe Ross*

Cole Llanusa

J-Cole Medoff

Kendrick Brown

Nick Rainey

Isaiah Cole

Brayden Colvin

Devin Grabowski

Graduate Conducting

Associate

Emma Neasby

*principal

° Martin & Mary Nan

Mailman Excellence in

Performance Scholar

WIND PHILHARMONIC PROGRAM NOTES

William Schuman *George Washington Bridge* (1950)

Born: August 4, 1910, New York City

Died: February 15, 1992, New York City

One movement, approximately 9:00

OCU performances: 2000, 2004, 2010, 2016, 2021, 2026

William Schuman's childhood was filled with baseball, rather than music. He won the first Pulitzer Prize awarded in music in 1943, he was the recipient of two Guggenheim Fellowships, and held honorary doctorate degrees from twenty American colleges and universities. Schuman has a list of works including ten symphonies, numerous orchestral and chamber pieces, seven works for band, cantatas, an opera, ballet music, piano pieces, and music for film. Schuman was named president emeritus of the Juilliard School in 1962 and of Lincoln Center in 1969. He was an active composer, consultant, and lecturer until his death in 1992. His other original works for band are *Newsreel* (1941), *Chester* (1957), *When Jesus Wept* (1958), *The Band Song* (1964), *Be Glad Then, America* (1975), and *American Hymn: Variations on an Original Melody* (1981).

The form of the piece *George Washington Bridge* is "mathematically" shaped like that of the actual bridge. The piece begins with a massive brass and percussion sound that is stated so powerfully it presents a mental picture of a giant structure. The opening section is followed, with extreme contrast, by a more rhythmic and driving section. In the middle of the piece is a beautiful, flowing, legato section. The overview of the piece would look like A B C B A, with a coda to bring the piece to a close. Schuman uses bitonal and bimodal techniques to create unique sonorities. In composing the piece, Schuman tells of his days driving on, walking on, or just seeing the George Washington Bridge:

There are few days in the year when I do not see George Washington Bridge. I pass it on my way to work as I drive along the Henry Hudson Parkway on the New York shore. Ever since my student days when I watched the progress of its construction, this bridge has had for me an almost human personality, and this personality is astonishingly varied, assuming different moods depending on the time of day or night, the weather, the traffic and, of course, my own mood as I pass by.

I have walked across it late at night when it was shrouded in fog, and during the brilliant sunshine hours of midday. I have driven over it countless times and passed under it on boats. Coming to New York City by air, sometimes I have been lucky enough to fly right over it. It is difficult to imagine a more gracious welcome or dramatic entry to the great metropolis.

The piece was written for the Michigan School Band and Orchestra Association. The Michigan All-State Band with Dale Harris conducting first performed it on July 31, 1951 at Interlochen, Michigan.

James M. Stephenson

Blue Night (2023)

Born: February 4, 1969, Joliet, Illinois

One movement, approximately 5:30 minutes

OCU premiere performance

James Stephenson III began his musical studies in Lockport, Illinois, studying first at age 9 with his older brother and later going to the National Music Camp at Interlochen, Michigan. He completed his studies at the New England Conservatory in Boston. His teachers were Charles Schlueter, Gilbert Johnson and John Lindenau. He came late to his full-time composing career having performed 17 seasons as a trumpeter in the Naples Philharmonic in Florida. As such, he is largely self-taught, making his voice truly individual. His catalog contains concertos and sonatas for nearly every instrument, earning him the moniker “The Concerto King” from Chicago Symphony clarinetist John Yeh. The vast majority of those compositions came through commissions by and for major symphony principal players, in Chicago, Boston, New York, Philadelphia, Minnesota, Washington DC, St. Louis, Oregon, Milwaukee, and Dallas, among others. Stephenson is also a highly sought-after arranger and conductor. His arrangements have been performed/recorded/broadcast by virtually every major orchestra in the country.

Blue Night was originally scored for chamber orchestra. About his work, the composer writes:

As a fellow Lake Forest (IL) resident, I’ve long witnessed Pat and Gene Sikorovski’s continued passion and tireless energy toward fostering musical growth for many of our nearby neighbors who otherwise may lack the resources to participate in the pursuit of creative activities. I’ve even witnessed said energy firsthand, due to the fact that I shared an office with their “bravo Waukegan!” organization for a period of time. Furthermore, our family has been invited to their home on several occasions for their annual Christmas party, where the revelries would always include rousing Christmas sing-alongs to culminate the evening. This piece is a reflection on that strength and passion. I wanted to dedicate something to them that would be lush and poignant but might also represent that unwavering foundation that was always necessary to stick to the convictions of their beliefs and goals. The work has “bluesy” and “unexpected” notes that symbolize how nothing in life is a straight line; but if one stays true to their vision, the beauty of that vision will ring through and prove beneficial for all involved. I’m honored to have been given the opportunity to create this work for them. The concert band version was created for my friend and musical supporter, Tim Hendrix, for his Bentonville High School Band to premiere at the 2025 Midwest Clinic.

Julie Ann Giroux *Carnaval!* (2013)

Born: December 12, 1961, Fairhaven, Massachusetts

One movement, approximately 6:30 minutes

OCU premiere performance

Julie Ann Giroux received her formal education from Louisiana State University and Boston University. She studied composition with John Williams, Bill Conti, and Jerry Goldsmith, to name a few. Julie is an accomplished performer on piano and horn, but her first love is composition. She began playing piano at the age of three and had published her first piece at the age of nine. In 1985, she began composing, orchestrating, and conducting music for television and films. Within three hours after arriving in Los Angeles, she was at work on the music for the Emmy Award winning mini-series *North and South*, followed soon by work on the television series *Dynasty* and *The Colbys*, as well as the films *Karate Kid II*, *White Men Can't Jump*, and *Broadcast News*. She received her first Emmy nomination in 1988 for *North and South Part II – Love and War*, and over the next three years was nominated each year for her arranging and original compositions for the Academy Awards show. To date, Julie has well over 100 film and television credits and has been nominated for an Emmy several times. When she won her first Emmy Award, she was the first woman and the youngest person ever to win the award in that category. Julie has also arranged for Celine Dion, Paula Abdul, Dudley Moore, Liza Minnelli, Madonna, Reba McEntire, Little Richard, Billy Crystal, Michael Jackson and many others.

Julie is an extremely well-rounded composer, writing works for symphony orchestra (including chorus), chamber ensembles, wind ensembles, soloists, brass and woodwind quintets, and many other serious commercial formats. She began writing music for concert band in 1983, and since that time, she has composed and published numerous works for professional wind ensembles, military bands, colleges, and public schools and has conducted her music in clinics worldwide. Julie is a member of the American Bandmasters Association and the American Society of Composers, Authors, and Publishers (ASCAP).

Carnaval! was premiered by the University of North Texas Symphonic Band conducted by Dennis W. Fisher on September 24th, 2013. The piece is a vivid depiction of the excitement and energy of a Latin street carnival. During the carnival season, an annual festival held prior to Lent, cultures all over the world celebrate with parades and street parties that feature floats, dancers, vendors, and street performers. Giroux captures the activity and busyness of the carnival with a persistent rhythmic motor that travels through various timbres of the ensemble including many Latin percussion instruments.

Dmitri Shostakovich
Edited by H. Robert Reynolds
Prelude in E-flat minor, Op. 34, No. 14 (1933)

Born: September 25, 1906, St. Petersburg, Russia

Died: August 9, 1975, Moscow, Russia

One movement, approximately 2:30 minutes

OCU performances: 1998, 2026

Dmitri Dmitrievich Shostakovich was one of the foremost twentieth-century Soviet composers. He showed no bent for music until age nine, when he started lessons with his mother, a piano teacher. In scarcely a month he was playing simple classics and trying to compose, and at 11, he performed Bach's entire *Well-Tempered Clavier*. Accepted into the Petrograd Conservatory in 1919, he studied piano with Leonid Nikolaev and composition with Maximilian Steinberg. The sensational premiere in 1926 of his First Symphony and its subsequent successes abroad identified him as the leading young composer in Russia after the Revolutions of 1917.

Drawn into a semiofficial role as representative of Soviet music, Shostakovich's career evolved in the constant glare of publicity. An interest in modernist devices, love of irony (both in choice of subject and its treatment), and commitment to personal creative vision brought him repeatedly into the center of controversy. He was chastised along with Sergei Prokofiev in 1948 for "formalistic excesses" counter to the spirit of Socialist realism. Following Prokofiev's death in 1953 and his own admission into the Communist party in 1960, Shostakovich was widely acclaimed the foremost Soviet composer, a position still unchallenged at the time of his death. His musical language remained rooted in tonality, despite free dissonance, intricate counterpoint, and even transient dodecaphony (twelve-tone style). Folk music, humor, and altered harmonies are all a part of Shostakovich's musical language.

Shostakovich composed the *Twenty-four Preludes* for piano in 1932-33, and the *Prelude in E-flat minor, Op. 34, No. 14* was one of this set. Opening with a calm but strong chordal statement, this piece continues to build in a single direction to a grand *fff* climax, after which it quickly returns to the quiet, brooding mood and material of the opening. While only thirty-six measures long, the work projects a much more expansive, lengthy, and anguished composition than its few measures reveal.

Folk Dances from Suite Op. 63 "Native Leningrad" (1942)

One movement, approximately 4:00
OCU performances: 1998, 2016, 2026

Shostakovich wrote the *Suite Op. 63 "Native Leningrad"* in 1942 as a tribute to the courage of the citizens of Leningrad. This suite was culled from the incidental music for a "concert play spectacle" entitled *Native Country or Motherland*. It was scored for tenor and bass soloists, choir and orchestra, and was premiered on November 7, 1942, at the Dzerzhinsky Central Club. The suite has four movements: *Overture – October 1917*, *Song of the Victorious October* (Song of the River Neva), *Youth Dance* (Song of the Sailors), and *Song of Leningrad*. The *Youth Dance* is the movement transcribed as *Folk Dances*. While the melodies used in *Youth Dance* are reminiscent of folk tunes, Shostakovich's work is original.

It first received its title when transcribed for piano by Lev Solin. The name remained when transcribed for military band by M. Vakhutinsky. H. Robert Reynolds rescored Vakhutinsky's transcription making it suitable for American wind bands.

WIND ENSEMBLE PROGRAM NOTES

Martin Mailman *Exaltations, Op. 67* (1981)

Born: June 30, 1932, New York City

Died: April 18, 2000, Denton, TX

One movement, approximate timing: 8:00 minutes

OCU performances: 1997, 2007, 2015, 2026

Dr. Martin Mailman was Composer in Residence and Regents Professor of Music at the University of North Texas, Denton, Texas. A composition student of Louis Mennini, Wayne Barlow, Bernard Rogers, and Howard Hanson, he received his B.M., M.M., and Ph.D. degrees from the Eastman School of Music, Rochester, New York. He was among the first of contemporary American composers chosen in 1959 to participate in The Young Composers Project sponsored by the Ford Foundation and the National Music Council. Dr. Mailman received numerous awards, among which include two American Bandmasters Association/Ostwald prizes for composition, the National Band Association/Band Makers Company prize for composition, the Edward Benjamin Award, Composer of the Year by the Texas Music Teachers Association, and the 1982 Queen Marie-Jose Prize for composition. His works include chamber music, band, choral, and orchestral music, film scores, television music, an opera, and a requiem for chorus, orchestra, and soloist. A frequently sought-after clinician and teacher, Dr. Mailman served as guest conductor-composer at more than ninety colleges and universities across the United States and Europe. In November 2000, the UNT Board of Regents awarded Emeritus status to Dr. Mailman posthumously.

Exaltations was commissioned in 1981 by the Manatee High School band, Bradenton, Florida, Howard Lerner, conductor, and was premiered by that group in May of 1982. The piece later won the ABA/Ostwald Award in 1983, and was performed at the American Bandmasters Association convention in Kansas City, Missouri by the United States Air Force Band, Colonel Arnold D. Gabriel conducting.

The entire piece rhythmically is an exchange between various rhythmic levels of twos and threes. Half notes, quarter notes, and eighth notes are in constant struggle and interplay with dotted half notes, dotted quarter notes, and triplets. Even the meters demonstrate the twos and threes: 3/4, 4/4, and 5/4 (two plus three). The single unifying rhythm of two eighth notes (usually punctuated by percussion) is found in all arrival moments in the outer sections and is so important that the entire piece ends with the rhythm. All of the piece's melodic and harmonic construction is based on the four pitches (and their intervals) played by the timpani (F, A, B, and E).

Zhou Tian
Arranged by David Thornton & Zhou Tian
Nocturne (2021)

Born: December 22, 1981, Hangzhou, China

One movement, approximately 6:00 minutes

OCU premiere performance

Born into a musical family in Hangzhou, Zhou Tian moved to the United States when he was 19. He trained at the Curtis Institute of Music (B.M.), the Juilliard School (M.M.), and the University of Southern California (D.M.A.), studying with Jennifer Higdon, Richard Danielpour, Christopher Rouse, Stephen Hartke, and Donald Crockett. He has held composition fellowships from Tanglewood, Aspen, the American Conservatory at Fontainebleau, and the Henry Mancini Institute. He previously taught at Colgate University and is currently Professor of Composition at Michigan State University.

About his work, the composer writes:

Nocturne is a chorale for wind ensemble conceived on a cold, winter night. Lyrical and reflective, the music carries a strong sense of romanticism and strives to convey a sense of spiritual bliss. The piece was originally written as the middle movement of my first string quartet. My sincere thanks to David Thornton, who initiated this version for wind ensemble with an excellent transcription. I made further arrangements and composed new materials for the current version.

Ron Nelson

Aspen Jubilee (1985)

Born: December 14, 1929, Joliet, Illinois

Died: December 24, 2023, Scottsdale, Arizona

One movement, approximately 11:00 minutes

OCU premiere performance

Ron Nelson wrote his first composition at age six and began studying piano that same year. He taught himself to play string bass in order to play in the Joliet Township High School band. The director, Bruce Houseknecht, encouraged him to compose, so Dr. Nelson wrote a twenty-two minute concerto for piano and symphonic band, which he performed at age seventeen. He studied composition at the Eastman School of Music with Howard Hanson and Bernard Rogers. Dr. Nelson earned his BMus degree in 1952, MMus in 1953, and DMA in 1956, all from Eastman, and an Honorary Doctorate of Musical Arts from Oklahoma City University in 2006. He went to Paris in 1954 on a Fulbright Grant and studied at the École Normale de Musique and the Paris Conservatory with Tony Aubin. Returning to Eastman, he became involved with film music. Following graduation, he joined the music faculty of Brown University in 1956, served as Chairman of the Music Department from 1963 to 1973, and in 1991 became the first musician to be awarded the Roy Acuff Chair of Excellence in the Creative Arts. Upon his retirement in 1993, he was named professor emeritus. Dr. Nelson wrote music for virtually every musical medium, including a cantata, an opera, ballet, choral music, film music, and orchestral music.

Aspen Jubilee was commissioned by the Manatee High School Band in Bradenton, Florida. About his work, the composer wrote:

I was thinking of the stupendous beauty of the Rockies in general, of blinding sunlight of snow-covered peaks; of the frontier spirit of old Aspen with its brash, funny dynamism, and its corny ragtag Fourth of July parades and fireworks displays. I was also thinking about indescribably beautiful nights under star-filled skies (the middle section is titled *Nightsong*). There is only a passing nod to the Aspen which has now become a playground for the rich and famous. I spent thirteen of the most memorable summers of my life at the Aspen Music Festival. I was able to immerse myself in music, meet fascinating people, and recharge my batteries. Each year it became progressively more expensive and sophisticated, but I still associate it with wonderful music making.

MEET THE CONDUCTORS

Dr. Matthew Mailman is Director of Bands and Professor of Conducting in the Wanda L. Bass School of Music at Oklahoma City University, a position he has held since 1995. Dr. Mailman has had extensive and diverse experience conducting bands, operas, musicals, orchestras, choirs, and chamber music. He serves as Music Director of OCU's award-winning Wind Ensemble and a Music Director for the Oklahoma Opera and Music Theater Company. At OCU, Dr. Mailman has conducted sixty operas and musicals and has led the Wind Ensemble and Wind Philharmonic in eighteen world premieres, on six tours, at two OK Mozart Festivals, and at ten convention performances. He teaches graduate and undergraduate conducting and founded OCU's Masters in Conducting program. Dr. Mailman has been an associate conductor with the Oklahoma Youth Orchestras since 1997 and is the Founder and Music Director of the Oklahoma Youth Winds. For five years, Dr. Mailman hosted a weekly radio program, "No Strings Attached", on 90.1 FM KCSC Edmond-Oklahoma City/ 91.9 KBCW McAlester during which time he wrote and produced 180 new shows.

Dr. Mark Belcik has been a member of the Wanda L. Bass School of Music faculty at Oklahoma City University since 2002 and served as the Associate Dean for 23 years. He holds a degree in Music Education from the University of Michigan, a Master's in Horn Performance from the University of Oklahoma, and the Doctor of Music Arts in conducting from the University of Texas at Austin. Dr. Belcik's teaching experience includes appointments at the University of Texas at Austin, where he served as 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 earned national recognition and won "Sweepstakes Awards" in Oklahoma and Colorado. Dr. Belcik has conducted All-State and region honor bands in several states and has presented clinics at regional, state, and national conventions. He is the Principal Conductor and Music Director for the Oklahoma City Symphonic Band and serves as a board member for the Oklahoma Youth Orchestras, and the Oklahoma Concert Band Foundation. His professional memberships include Phi Beta Mu, Phi Mu Alpha, Phi Kappa Lambda and Phi Kappa Phi.

Emma Neasby is in her final year graduate conducting and composition student studying with Dr. Matthew Mailman and Dr. Edward Knight. She earned her Bachelor of Music Education and Music Composition from Oklahoma City University. Emma has performed in the OCU Wind Ensemble, Wind Philharmonic, Symphony Orchestra, OCU Choirs and several pit orchestras for OCU's Mainstage productions. She is an assistant conductor for the Oklahoma Youth Winds and has served as an assistant music director in OCU's production of *Anything Goes* and *The Merry Widow* and will serve as an assistant music director in OCU's upcoming productions of *Pirates!* and *Le Nozze di Figaro*. She served as president of Project 21.



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