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&
BAYOU CITY CHORALE

**HOUSTON
PRIDE BAND
PRESENTS**

POPERA!

SATURDAY, OCTOBER 24TH, 7:30PM



Houston Pride Band

MISSION STATEMENT

- To advocate for the GLBT community by promoting knowledge and understanding through music.
- To provide opportunities for high caliber musical performances for the GLBT community and beyond.
- To provide a welcoming and comfortable musical outlet for GLBT and GLBT-friendly wind, brass and percussion players.
- To support and raise awareness for causes which are important to the GLBT community.

MEMBERSHIP

The Houston Pride Band is open to all brass, woodwind, and percussion players. We welcome musicians of all skill levels. If you are interested in joining us, please give us a call or email us so that we can gather some information from you and make arrangement to have music ready for you when you arrive.

REHEARSALS

The band rehearses on Wednesday evenings from 7:30 to 9:30 p.m. at Resurrection MCC, 2025 West 11th Street.

For more information, please visit our web site at
www.houstonprideband.org
or email us at
info@houstonprideband.org

The Houston Pride Band presents

pOpera!

Welcome to the opening concert of the Houston Pride Band's 2009-2010 season. We are thrilled to once again be performing at Resurrection Metropolitan Community Church. We are so glad you have joined us this evening to kick off this wonderful season.

This season offers the entire band unique and challenging selections intended to broaden their horizons as well as offer enjoyable music for both band members and audience. This concert is essentially a Pops Concert - featuring popular music from stage, screen and theater. The music is "operatically" themed - featuring music not only from the opera and theater, but some music with an opera twist.

For the third year in a row, the Houston Pride Band is supporting the Houston community. Tonight, we are supporting our sister organization, Bayou City Performing Arts (including the Gay Men's Chorus of Houston, Bayou City Women's Chorus and the Bayou City Chorale), with the proceeds from tonight's ticket sales.

Of course, we cannot do this without giving thanks to several groups of people. First, I would like to thank all our members and volunteers. Without them, we would not be here with you tonight or for the last 31 years. Second, I would like to thank Resurrection Metropolitan Community Church for the wonderful rehearsal and performance venue they provide. Third, I would like to thank our leadership in the band. The Board of Directors, Production Committee and other various committees within the organization have donated their time and expertise to make sure everything runs like a well oiled machine.

We have an exciting season planned out this rest of this year. Our February concert will feature music inspired by the imagination and fantasies of others, including music from fairy tales and a Houston premiere from an up-and-coming young Thai composer. We will have our third annual Family Concert at Discovery Green Park in the Spring and will cap off our season with our first Honors concert, featuring special guests from some of the Lesbian and Gay Band Association's best and brightest.

In these trying financial times, we certainly appreciate your support and generosity. We hope you enjoy the performance this evening and come back for the rest of the season's great music!

Jason Stephens

Artistic Director and Conductor

2009-2010 Season Supporters

Lisa Mace & Nancy Wintle
Art & Beverly McGimsey
Connie Moore & Debbie Hunt
Diane Schattenberg & Karma

Yoakem
Kevin Taylor
Melissa Thompson
Randal Whitmore

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Houston Pride Band:

Amy Boyce • Jeremy Reyes • John Tomasine

Bayou City Performing Arts:

Joe Don Bradley • Greg Broderick • Sam Byrd • Doug Hill
Elias Perez • Gerri Winn



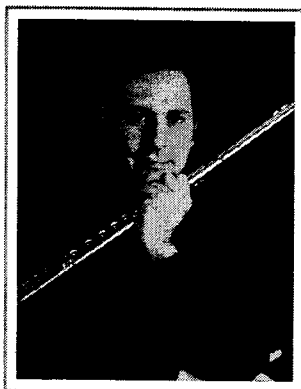
The Houston Pride Band is an active member of the Lesbian & Gay Band Association (LGBA), an international musical organization comprised of twenty-eight concert and marching bands from cities across America, Canada and Australia. Member bands of LGBA have joined forces to perform at every March on Washington and at Gay Games Sports & Cultural Festivals around the world.

Great performances are the most visible manifestation of the lesbian and gay band movement. Member bands across the country appear in hundreds of concerts, parades, and community events every year. Member bands in geographic proximity often perform together, and a typical marching schedule will include Pride Parades in several different cities.

Artistic Director Jason Stephens is a graduate from Lamar University in Beaumont, Texas, where he received a Bachelor's of Music in 2003. He studied Conducting with Travis Almany and Dr. Barry Johnson and has additional conducting instruction from Craig Kirchoff, Director of Bands and Professor of Conducting at the University of Minnesota. After moving to Houston, he joined the Houston Pride Band as a bassoonist in 2005. He was named Interim Artistic Director in early 2006 and appointed Artistic Director in November 2006.



Mr. Stephens currently works for the Houston Public Library as a Special Projects Coordinator and plans to pursue his Masters in Library Sciences from the University North Texas. He is also the music librarian for the River Oaks Chamber Orchestra, a professional chamber orchestra in Houston, Texas. Additionally, Mr. Stephens is the music librarian and 2nd Bassoonist for the Houston Civic Symphony, Houston's first and finest community orchestra.



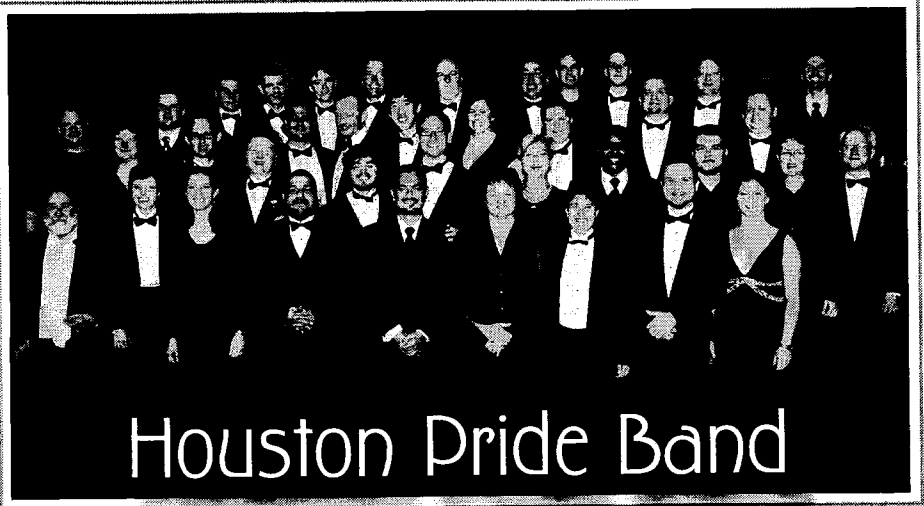
Joel Luks, born in Peru, began his musical studies, primarily on the piano, at an early age. His family then moved to Toronto due to the unstable political climate, where he was introduced to chamber and orchestral music. Upon failing miserably to play the French horn, the flute was a perfect match.

A graduate of the Eastman School of Music, he also earned the Performer's Certificate Award. His Master's degree was completed in 2003 from Rice University's Shepherd School of Music. During the summers, Joel traveled extensively and participated in the Aspen Music Festival, Chautauqua Music Festival, American Institute for

Musical Studies in Graz, Austria, and American Russian Young Artists Orchestra and Chamber tours. His primary teachers include Bonita Boyd, Leone Buyse, Nora Shulman, Nadine Asin, and Martha Aarons.

An avid educator and arts advocate, Joel also has been a featured speaker and trainer in Houston, Spring Brach, Humble and Katy ISD in the subjects of educational psychology, arts-integrated curriculums and child development.

Joel lives a varied life with diverse interests including gourmet vegan and ethnic cooking, home design, blogging, photography, graphic design and marketing. He works as a Sales and Design Consultant for Fedrick, Harris Estate Homes, and has been a feature speaker on marketing and social media at the Greater Houston Builders Association. For more information on Joel's activities, please visit his website at joelluks.com.



Houston Pride Band

ARTISTIC DIRECTOR
Jason Stephens

FLUTE
Jonathan Ellis
Joel Luks

TENOR SAXOPHONE
Diane Shattenberg

EUPHONIUM
Casey Sherrel
Russell Ben Williams

**OBOE /
ENGLISH HORN**
Lupe Ybarra

**BARITONE
SAXOPHONE**
Lisa Mace

TUBA
Elroy Forbes, Jr.
Joe Wiese

BASSOON
David DiCamillo

TRUMPET
Mary Beth Alsdorf
Arthur McGimsey
Kevin Nield
Greta Ott
Shane Wedgeworth

PERCUSSION
Debbie Hunt
Joe Lenhoff
Brian Walters

CLARINET
William Fu
Jace Hill
Ron Louvier
Skip Martin
Rudy Martinez

FRENCH HORN
Cary Byrd
Jonathan Croft
Christopher Hodge

KEYBOARDS
Jace Hill

BASS CLARINET
Melissa Thompson

TROMBONE
Trudy Allen
Kiyona Corpening

HARP
Vince Pierce

CONTRALTO CLARINET
Cecil Farrell

BASS TROMBONE
Amanda Solis

**HOUSTON PRIDE BAND
SAXOPHONE ENSEMBLE**

Lisa Mace
Connie Moore
Diane Shattenberg
Kevin Taylor
Melissa Thompson
Lupe Ybarra

ALTO SAXOPHONE
Connie Moore
Kevin Taylor

pOPera!

Houston Pride Band

Music for a Darkened Theatre.....Danny Elfman
(The Film Scores of Danny Elfman) arranged by Michael Brown

Tales from the Crypt • The Nightmare Before Christmas •
Edward Scissorhands • Beetlejuice • Spider-Man™

Carmen Fantasie.....François Borne
on themes from Georges Bizet's opera arranged for band
by R. Mark Rogers

Joel Luks, Flute

The Phantom of the Opera..... Andrew Lloyd Webber
arranged by Johan de Meij

I N T E R M I S S I O N

Toccat and Fugue in D minor.....Johann Sebastian Bach
arranged for saxophone sextet by Nigel Wood

Houston Pride Band Saxophone Ensemble

Lupe Ybarra, Soprano Saxophone •

Kevin Taylor, Connie Moore & Diane Schattenberg, Alto Saxophones •

Melissa Thompson, Tenor Saxophones • Lisa Mace, Baritone Saxophone

Selections from Wicked.....Music & Lyrics by Stephen Schwartz
arranged by Jay Bocook

No One Mourns The Wicked • Dancing Through Life •
No Good Deed • For Good • Defying Gravity

'Nessun Dorma' from Turandot.....Giacomo Puccini
arranged by George Hattendorf

Star Wars Saga.....John Williams
Music from *Star Wars* and arranged by Johan de Meij
The Empire Strikes Back

Program Notes

Daniel Robert Elfman (b. 1953) according to legend, was born in Amarillo, Texas. However, it is more likely he was born in the Los Angeles, California area. He spent his youth in the flickering light of a movie theater, where his affinity for film music was born. His musical idols of the time - all film composers: Bernard Herrman, Franz Waxman, Dimitri Tiomkin and Max Steiner. Despite a career that started with the rock band Oingo Boingo, Elfman would eventually move into scoring films where he would not only showcase a talent that paid homage to the film score masters, but to the 1930s bouncing jazz sounds of artists like Cab Calloway as well as Classical composers like Prokofiev and Stravinsky.

His personal tastes for the off-kilter and the bizarre made him a popular choice for the darker edges of cinema, but that reputation as a "dark" composer seemed unearned judging by his credits. His first studio film score was for Tim Burton's *Pee-Wee's Big Adventure*, where Elfman scored the comic exploits of Pee-Wee Herman with a Nino Rota-like carnival score.

Comedy assignments followed - *Back To School* and *Summer School* - both of which benefited from Elfman's orchestral scores. His efforts at this point belied his lack of formal musical training. In fact, Elfman had not studied composition, orchestration, counterpoint or conducting, instead picking up these skills through trial and error, and by simply composing. His Oingo Boingo band mate, Steve Bartek, was along for the ride, acting as Elfman's orchestrator - making sure that Danny got what he wanted from the orchestra.

Despite his outsider status in a part of the film industry dominated by traditions, Elfman continued to set film music trends; however, it wasn't until 1989 when he really turned heads with his towering masterwork for Tim Burton's *Batman*. It was this score that turned the tide for Elfman, catapulting him into A-list assignments that were often tuned to his sensibilities. In the early 1990s, he collaborated with Clive Barker, Sam Raimi and continued his long association with Tim Burton. Elfman is also known for composing the TV themes for *The Simpsons* and *Desperate Housewives*. Arranged by Michael Brown, **Music for a Darkened Theatre** takes music from Elfman's most famous film scores: *Tales from the Crypt*, *The Nightmare Before Christmas*, *Edward Scissorhands*, *Beetlejuice* and *Spider-Man*™.

Georges Bizet (1838-1875) was born in Paris into a very musical family: his father was a teacher of singing and his uncle was the famous singing teacher Delsarte. He entered the Paris Conservatory at the age of nine and was quickly recognized as one of the most promising students at the institution. His teachers included Halévy and Gounod, and he won prizes in almost every area of instruction. His skill as a pianist and his ability to sight read orchestra scores at the piano was legendary.

In 1857, Bizet won the Prix de Rome, allowing him to study in Italy for an extended period of time and enabling him to come into contact with the great comic operas of Rossini, Cimarosa and Mozart. On his return to Paris, he had further success in composition, with a commission for an opera from the Théâtre Lyrique. *The Pearl Fishers* was produced in 1863, but only ran for 18 performances. In 1872, after years of moderate success, Bizet's incidental music for Daudet's drama *L'Arlésienne* was enthusiastically received. A commission from the Opéra-Comique afforded Bizet the opportunity to take the subject of Prosper Merimée's short story *Carmen* and give it the full operatic treatment. Bizet's opera premiered on March 3, 1875 and the work was only gradually beginning to establish itself as a work of the first order when Bizet died on June 3, 1875. By February of 1876, Bizet's *Carmen* had been performed more than fifty times, and within the next twenty years, Paris alone saw no less than 1,000 performances!!

Carmen is, without a doubt, the most popular opera ever composed in the French language, and it may well be the most popular opera of all time in any language. Its combination of vivid characters, earthy plot, exotic locales, integrated ballet, stunning crowd scenes, infectious melodies set to fascinating harmonies, and masterful orchestration make it a textbook example of how all the clichés of opera can come together to make a thoroughly satisfying theatrical experience.

Operas were the "pop" music of their day, and salon pieces were one of the most popular means by which the "hits" of an opera were brought to a wider public. **François Borne** (1861-1929) arranged melodies from Bizet's *Carmen* into his *Carmen Fantasie* for flute and piano, taking a place alongside Pablo de Sarasate's settings of the same material for violin and Hermann Bellstedt's setting for cornet. The familiar melodies are immediately recognized and ample opportunity for technical display makes them equally popular with soloists. This setting for band was arranged by R. Mark Rogers, Director the Publications Department at Southern Music Company in San Antonio, Texas.

Andrew Lloyd Webber, Baron Lloyd-Webber (b. 1948) is an English composer of musical theater, the elder son of organist William Lloyd Webber and brother of the renowned cellist Julian Lloyd Webber. Andrew Lloyd Webber started composing at the age of six, and published his first piece at the age of nine.

Lord Lloyd Webber has achieved great popular success, with several musicals than have run for more than a decade both in the West End and on Broadway. He has composed 13 musicals, a song cycle, a set of variations, two film scores and a Latin Requiem Mass. He has also gained a number of honors, including a knighthood in 1992, followed by a peerage from the British Government for services to Music, seven Tony Awards, three Grammy Awards, an Academy Award, an Emmy Award, seven Olivier Awards, a Golden Globe award and the Kennedy Center Honors.

The Phantom of the Opera is a musical with music by Andrew Lloyd Webber and lyrics by Charles Hart and Richard Stilgoe. The musical is based on the French novel *Le Fantôme de l'Opéra* by Gaston Leroux and focuses on a beautiful soprano, Christine Daaé, who becomes the obsession of a mysterious, disfigured musical genius known as "The Phantom of the Opera." *Phantom* received its premiere in 1986 in London, starring Sarah Brightman and Michael Crawford. In 2004, a movie adaptation came out directed by Joel Schumacher and produced by Lloyd Webber. This movie version starred notables such as Gerard Butler, Emmy Rossum, Miranda Richardson and Minnie Driver.

Phantom is the second longest-running West End musical in history (behind *Les Misérables*) and the longest-running Broadway musical of all time (breaking the record held by *Cats* in January of 2006). The musical has won both the Olivier Award and Tony Award as the best musical in its debut years on the West End and Broadway. Both the London and New York productions are still running as of 2009.

The Phantom of the Opera was arranged by preeminent wind band composer Johan de Meij and includes the songs "Angel of Music," "The Music of the Night," "Notes," "Think of Me", "All I Ask of You", "The Phantom of the Opera" and "Wishing You Were Somehow Here Again".

Born in New York City, **Stephen Schwartz** (b. 1948) studied piano and composition at the Juilliard School of Music while in high school and graduated from Carnegie Mellon University in 1968 with a B.F.A. in Drama. Upon coming back to live in New York City, he went to work as a producer for RCA Records, but shortly thereafter began to work in the Broadway theatre. His first major credit was the title song for the play *Butterflies Are Free*; the song was eventually used in the movie version, as well.

In 1971, he wrote the music and new lyrics for *Godspell*, for which he won several awards, including two Grammys. This was followed by the English texts in collaboration with Leonard Bernstein for Bernstein's *Mass*, which opened the Kennedy Center for the Performing Arts in Washington, D.C. The following year, he wrote the music and lyrics for *Pippin*, and two years later, *The Magic Show*. At one point, *Godspell*, *Pippin* and *The Magic Show* were all running on Broadway simultaneously.

He worked through mid-1990s on various project when he began working in film, collaborating with composer Alan Menken on the scores for the Disney animated features *Pocahontas*, for which he received two Academy Awards and another Grammy, and *The Hunchback of Notre Dame*. He also provided songs for DreamWorks' first animated feature, *The Prince of Egypt*, for which he won another Academy Award for the song "When You Believe." He most recently collaborated with Alan Menken on the songs for Disney's *Enchanted*.

Schwartz returned to musical theater with *Wicked*, which opened in the fall of 2003 and is currently running on Broadway, in several other productions around the United States and the world. In 2008, *Wicked* reached its 1900th performance on Broadway, making Schwartz the only songwriter in Broadway history ever to have three shows run more than 1900 performances.

Wicked is based on the novel *Wicked: The Life and Times of the Wicked Witch of the West* by Gregory Maguire and tells the story of Elphaba - the character who evolves into the Wicked Witch of The West - and her struggling relationship with her sister, Glinda (The Good Witch). As a backstory to the *Wizard of Oz*, the story begins before the arrival of Dorothy and examines Elphaba's transition into the evil witch.

Selections from *Wicked* is arranged by Jay Bocook and features the songs "No One Mourns The Wicked", "Dancing Through Life", "No Good Deed", "For Good" and "Defying Gravity".

Giacomo Puccini (1858-1924) was an Italian composer whose operas, including *La bohème*, *Tosca*, *Madama Butterfly* and *Turandot*, are among the most frequently performed in the standard repertoire. He was born in Lucca in Tuscany into a family with five generations of musical history behind them. When his father died at age five, he was sent to study with his uncle who considered him to be a poor and undisciplined student. He later took the position of church organist and choir master, but it was not until he saw a performance of Verdi's *Aida* that he became inspired to be an opera composer. He and his brother walked 18.5 miles to see the performance in Pisa.

In 1880, Puccini enrolled in the Milan Conservatory to study composition with Amilcare Ponchielli and Antonio Bazzini. That same year, at age 21, he composed the *Messa*, marking the culmination of his family's long association with church music in his native Lucca. The work anticipates Puccini's career as an operatic composer by offering glimpses of the dramatic power that he would soon bring forth onto the stage.

From 1884 to 1918, Puccini turned out a new opera every few years - including *Le Villi* (1884), *Edgar* (1889), *Manon Lescaut* (1893), *La bohème* (1896), *Tosca* (1900), *Madama Butterfly* (1904), *La fanciulla del West* (1910), *La rondine* (1917) and *Il trittico* (1918) - which is comprised of three one-act operas: *Il tabarro*, *Suor Angelica* and *Gianni Schicchi*.

A habitual cigar and cigarette chain smoker, Puccini began to complain of chronic sore throats towards the end of 1923. A diagnosis of throat cancer led his doctors to recommend a new and experimental radiation therapy treatment, which was being offered in Brussels. Puccini died there in 1924 from complications from the treatment - uncontrolled bleeding led to a heart attack the day after surgery. News of his death reached New York during a performance of *La bohème*. The opera was immediately stopped, and the orchestra played Chopin's *Funeral March* for the stunned audience.

Turandot, his final opera, was left unfinished, and the last two scenes were completed by Franco Alfano based on the composer's sketches. Some dispute whether Alfano followed the sketches or not, since the sketches were said to be indecipherable, but he is believed to have done so, since, together with the autographs, he was given (still existing) transcriptions from Guido Zuccoli who was accustomed to interpreting Puccini's handiwork. Arturo Toscanini conducted the premiere of *Turandot* in 1926. When the performance reached the point where Puccini had completed the score, Toscanini stopped the orchestra, turned to the audience and said: "Here the Maestro laid down his pen."

'**Nessun Dorma**' (None Shall Sleep) is an aria from the final act of *Turandot* and is one of the best known tenor arias in all opera. It is sung by Calaf, Il principe ignoto (The unknown prince), who falls in love at first sight with the beautiful but cold Princess Turandot. However, any man who wishes to wed Turandot must first answer her three riddles. If he fails, he will be beheaded.

In the previous act, Calaf has correctly answered the three riddles put to all of Princess Turandot's prospective suitors. Nevertheless, she recoils at the thought of marriage to him. Calaf offers her another chance by challenging her to guess his name by dawn. If she does so, she can execute him, but if she does not, she must marry him. The cruel and emotionally cold princess then decrees that none of her subjects is to sleep that night until his name is discovered. If they fail, all will be killed.

As the final act opens, it is now night. Calaf is alone in the moonlit palace gardens. In the distance he hears Turandot's heralds proclaiming her command. His aria begins with an echo of their cry and a reflection on Princess Turandot:

"Nessun dorma! Nessun dorma! Tu pure, o Principessa, nella tua fredda stanza, guardi le stelle che tremano d'amore, e di speranza!"

(English translation: "None shall sleep! None shall sleep! Even you, o Princess, in your cold bedroom, watch the stars that tremble with love and with hope")

"Ma il mio mistero è chiuso in me; il nome mio nessun saprà! No, No! Sulla tua bocca lo dirò quando la luce splenderà!"

(English translation: "But my secret is hidden within me; none will know my name! No, no! On your mouth I will say it when the light shines!")

"Ed il mio bacio scioglierà il silenzio che ti fa mia!"

(English translation: "And my kiss will dissolve the silence that makes you mine!")

Just before the climactic end of the aria, a chorus of women is heard singing in the distance:

"Il nome suo nessun saprà... E noi dovrem, ahimè, morir, morir!"

(English translation: "No one will know his name... and we will have to, alas, die, die!")

Calaf, now certain of victory, sings:

"Dilegua, o notte! Tramontate, stelle! Tramontate, stelle! All'alba vincerò! Vincerò! Vincerò!"

(English translation: "Vanish, o night! Set, stars! Set, stars! At daybreak I shall win! I shall win! I shall win!")

In performance, the final "*Vincerò!*" features a sustained B4, followed by the final note, an A4 sustained even longer, although Puccini's score did not explicitly specify that the note be sustained. These are two of the highest notes in the tenor range.

John Williams (b. 1932) studied composition at UCLA with Mario Castelnuovo-Tedesco and later attended the Juilliard School. In 1956, he started working as a session pianist in film orchestras. He has composed the music and served as music director for over 70 films, including *Jaws*, *E.T.*, *Star Wars*, *Superman*, *Raiders of the Lost Ark*, *Schindler's List*, *Jurassic Park* and *Memoirs of a Geisha*. Williams has been awarded two Emmys, five Oscars, and 17 Grammy Awards, as well as several gold and platinum records. From 1980 to 1993, Williams served as conductor of the Boston Pops Orchestra. He has written many concert pieces and is also known for his themes and fanfares written for the 1984, 1988, and 1996 Olympics.

It has been more than thirty years since George Lucas' highly imaginative entertainment experience first transported an audience to "a galaxy far, far away." The "Star Wars" experience is considered a "space opera" - a blending of contemporary science fiction with the romantic fantasies of sword and sorcery. The story follows a young man, Luke Skywalker, on a journey through exotic worlds in a perpetual struggle of good against evil and the eventual success of love conquering all. *Star Wars* and its two companion films, *The Empire Strikes Back* and *Return of the Jedi*, form the center of a planned nine-part historical series. Music was selected by wind band composer and arranger Johan de Meij to display the excitement, beauty, and contrast in the first two films, *Star Wars* and *The Empire Strikes Back*.

Star Wars Saga opens with the *Main Theme*, the anthem of the saga, easily its most recognizable melody, and is variously associated with Luke, heroism and adventure. Through a transition of the *Rebel Fanfare* representing the Rebel Alliance, the music turns to the gentle, sage-like *Yoda's Theme*, conveyed in the ethereal setting of the swamp where Yoda harnesses the power of the Force to raise Luke's crashed X-Wing fighter. The *Imperial March*, subtitled *Darth Vader's Theme*, represents the evil might of the Galactic Empire and the supreme villainy of its leader. *Princess Leia's Theme* is much gentler and pays tribute to the romantic music of the early film heroines. *The Throne Room* or "May the Force be With You" theme is most consistently developed throughout the series, making it difficult to attach a specific meaning. This theme variously represents Obi-Wan Kenobi, the Jedi and the Force as well as more abstract ideas such as fate or destiny. Through various shifts recalling previous themes, the music transitions back to the heroic *Star Wars (Main Title)* invoking the natural power of good and embodying the Force triumphant. As in the case of film scores written by John Williams's great predecessors, music from the *Star Wars* films continue to enjoy immense popularity in the concert hall.

Houston Pride Band

2009 - 2010 Concert Season

pOpera!

Saturday, October 24, 2009

Resurrection Metropolitan Community Church
Houston Pride Band's first Pops concert - an amalgamation of popular music with an operatic theme: Movies, musicals and more!

John Williams: *Star Wars Saga*

Andrew Lloyd Webber: *Phantom of the Opera*

Georges Bizet: *Carmen*

Flights of Fancy

Saturday, February 27, 2010

Location to be determined

Music embracing dreams, fantasies and imagination - the ingenuity of the human mind and spirit.

Rolf Rudin: *Der Traum der Oenghus*

Johann Sebastian Bach: *Fugue in G minor*

Chiapruck Mekara: *Kheak Chen Joao Fantasy* (Houston Premiere)

Stephen Bulla: *Saxophonia* (featuring SaxWorx)

Family Concert

April 2010 (Date to be announced)

Discovery Green Park

NO STRINGS ATTACHED

Sunday, May 30, 2010 (Memorial Day weekend)

Zilkha Hall, Hobby Center

No limits, no strings! A combined honors concert with special guests from LGBA bands from around the United States.

Dmitri Shostakovich: *Festive Overture*

Modest Mussorgsky: *Pictures at an Exhibition*

Michael Torke: *Javelin*

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Houston's LGBT Magazine



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- Kathy Griffin's Big Mouth
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gay