

**BAYOU CITY PERFORMING ARTS
PRESENTS**



HOUSTON PRIDE BAND

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MUSICIAN'S CHOICE

November 2, 2011 • Hobby Center

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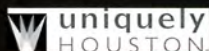
HOUSTON PRIDE BAND

GUILTY PLEASURES

MUSICIAN'S CHOICE

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GREETINGS FROM THE PRESIDENT



Welcome to the Houston Pride Band's 2011-2012 season. The beginning of every season is always filled with anticipation and excitement. This year is particularly so for us for a number of reasons.

First, this is the concert debut of our new conductor Skip Martin. After five years at the helm of the band, Jason Stephens has stepped back to the bassoon (and sometimes percussion) section and turned over the Artistic Director duties to Skip, who has been performing with the band for many years now.

With Skip's experience and background, the band should continue to grow musically as it has for the last years.

Another reason for excitement is our new relationship with Bayou City Performing Arts. This season we are presenting a joint concert season, which means working together on marketing, playbills, and season tickets. That should mean that there are more folks sitting around you in the audience than you have seen in the past. We look forward to working together and growing closer as organizations throughout the coming years.

Lastly, we are adding an extra concert at Zilkha Hall here in the Hobby Center. In the past, we have had our final concert of the season here. This year, we are opening the season here as well. We love the atmosphere and acoustics in this fabulous auditorium.

Some of these plans are very ambitious and, of course, cost more money. We hope that you will appreciate the work we are doing to provide better musical experiences and to grow our audience. A great way to show your appreciation is to join the other patrons you see in the program and provide financial support to the band. And of course, another way is to come back to our concerts and invite all your friends!

Now, sit back, relax, and enjoy with us some Guilty Pleasures.

Musically Yours,

Kevin Taylor
President, Houston Pride Band

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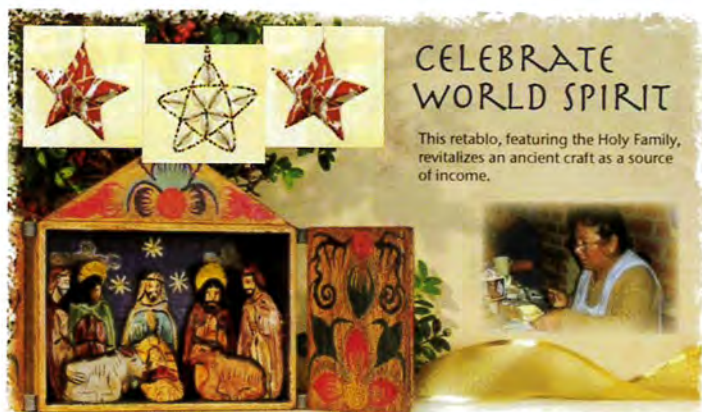


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WHAT WE STAND FOR



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Houston Pride Band - Serving as a community band in Houston's gay, lesbian, bisexual and transgendered community, the Houston Pride Band performs at community events throughout the year, as well as concerts and parades. We also provide a fun social experience for musicians.

The Houston Pride Band has a proud 30-year history. Originally known as the Montrose Marching Band, the organization was formed by a small group of musicians in 1978 as a way to make new friends and to provide entertainment for Houston's gay and lesbian community.

The Houston Pride Band is a member of the Lesbian and Gay Band Association (LGBA), a national musical organization made up of over twenty-five bands across the nation and around the world. With LGBA, members of the Houston Pride Band have been able to participate at every Gay Games, two Presidential Inaugurations, and conferences throughout the world.

Our Mission:

- 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. Visit us online at www.HoustonPrideBand.org

The Houston Pride Band is open to all brass, woodwind, and percussion players. We welcome musicians of all skill levels. If you are interest in joining us, please give us email info@houstonprideband.org so that we can gather some information from you and make arrangements to have music ready when you arrive.

The band rehearses on Wednesday evening from 7:30 to 9:30 PM at Bethel UCC, located at 1107 Shepherd Drive, near Washington.


www.HoustonPrideBand.org

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LESBIAN & GAY BAND ASSOCIATION



**LESBIAN AND GAY
BAND ASSOCIATION**

Lesbian and Gay Band Association (LGBA) is a musical organization comprised of concert and marching bands from cities across the United States and the world. Formed in 1982 as Lesbian and Gay Bands of America when seven independent bands (including the Houston Pride Band) met formally in Chicago, the Association has grown to 34 member organizations including international bands.

LGBA remains dedicated to its original goals of providing a network of lesbian and gay bands at all stages of development, promoting music as a medium of communication among people, improving the quality of artistic and organizational aspects of member bands, and stimulating public interest in the unique art form of community band music in our culture.

Lesbian and Gay Band Association meets annually in different cities to plan events, encourage the formation of new bands, and share the gift of music with gay and non-gay audiences. Seminars on topics such as musicianship, programming, and organizational skills are held in addition to general business and committee meetings.

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.

Band music was the first true love that brought us together. By uniting men and women who share this love, bands help create and enhance the "community" their members call home. Through musical performance, LGBA bands make a powerful political statement in a non-political way.

Whether marching or playing a concert, we proudly proclaim "We Are Who We Are." LGBA bands are sources of pride within their cities, as well as positive symbols of the same communities.

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Artistic Director - Skip Martin



Skip Martin began studying the clarinet over 23 years ago. He holds a Bachelors degree in music education (BME), a second Bachelors degree in clarinet performance (BM), and a Masters degree in Music Education (MM) all from Louisiana State University in Baton Rouge, LA. At LSU, he studied clarinet with Steve Cohen, music education with Dr. James Byo and Dr. Jane Cassidy, and conducting with Frank Wickes and Linda Morehouse. As a clarinetist, he has been a member of the Baton Rouge Symphony Orchestra, the LSU Symphony, LSU Wind Ensemble, and LSU New Music Ensemble. A somewhat accomplished woodwind doubler, he has performed as flute soloist with several instrumental and vocal ensembles across the Houston area including the Region X All-Region Choir and has played in many pit orchestras for both school and professional productions (flute, clarinet, saxophone, and oboe). As an educator, he served 3 years as Northshore High School Associate Director (Slidell, LA), 6 years as First Assistant Band Director at Cy-Fair High School in Cypress, TX, and 2 years at LSU as a graduate assistant.

Aside from his duties to the Houston Pride Band, he currently plays 2nd clarinet with the Houston Civic Symphony, is a freelance clarinetist and woodwind doubler in the Houston area, an occasional high school woodwind clinician, and is Volunteer Coordinator at the Hobby Center for the Performing Arts.

Production Committee

William Fu, Chair
Dale Englefield
Ron Louvier
Skip Martin
Casey Sherrell
Kevin Taylor

Program Cover Art: Warren Ellis
Program Interior: Beau G. Heyen

Assistant Director - Jason Stephens



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. After six great years leading the Houston Pride Band, Jason has stepped down in order to play again.

Mr. Stephens was selected to be a guest conductor with the Oak Lawn Symphonic Band in Dallas, Texas for their 30th Anniversary Concert in May 2010. He was also chosen to be guest conductor for the 2010 Gay Games VIII in Cologne, Germany in early August. The Gay Games is the world's largest sporting and cultural event organized by and specifically for LGBT athletes, artists, musicians and others.

Mr. Stephens currently works for the Houston Public Library as a Special Projects Coordinator. He is 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.

Sax Worx



Sax Worx has been performing together since 2005. Originally organized to perform at Houston Pride Band concerts, the quartet is branching out to perform at other events in the community. Recent performances include the Gay and

Lesbian Community Center 15th Anniversary celebration, the Hobby Center's Volunteer Appreciation Night and the American Cancer Society's Relay for Life.

HOUSTON PRIDE BAND



Artistic Director
Skip Martin

Piccolo
Heather Charron

Flute
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Jonathan Ellis
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Oboe
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GUILTY PLEASURES

Star Spangled Banner.....Music by John Stafford Smith
Lyrics by Francis Scott Key

Abracadabra.....Frank Ticheli

Scaramouche.....Darius Milhaud
Band Accompaniment by Skip Martin

I. Vif

II. Modere

III. Brasileira

Kevin Taylor, Alto Saxophone, Soloist

Colours.....Roger Cichy

I. Dark Jade

II. Mauve

III. Blue Sapphire

Star Trek: Through the Generations

"Theme from Star Trek".....Words by Gene Roddenberry,
Music by Alexander Courage

"Star Trek The Next Generation (Main Title)"....By Alexander Courage,
Gene Roddenberry and Jerry Goldsmith

"Theme from Star Trek Deep Space Nine".....Composed by
Dennis McCarthy

Arranged by Robert W. Smith

Jason Stephens, Assistant Director

Intermission

Sinfonia #3.....J.C. Bach

Instant Concert.....Harold L. Walters
Performed by SaxWorx

Washington Post.....John Philip Sousa
Edited by Skip Martin

Pop and Rock Legends: Neil Diamond.....Music by Neil Diamond
Arranged by Ted Ricketts

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Concord.....Clare Grundman

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INTERCONTINENTAL
HOUSTON NEAR THE GALLERIA

FEATURED SOLOIST: KEVIN TAYLOR



Kevin Taylor is honored and a bit frightened to be featured at tonight's concert. Although he has been playing the saxophone for over 30 years and has been part of the GLBT music scene for over 20 years, this is the first time that he has performed solo in front of an ensemble. Kevin graduated with a degree in Finance from Texas Tech University and was a proud member of the Goin' Band from Raiderland and of Kappa Kappa Psi, the band service fraternity. His participation with the GLBT community band family began in 1989

when he joined the Oak Lawn Band of Dallas. Within six months Kevin was on the board, where he stayed almost the entire time until he moved with his partner Michael to Houston in 2001. Similarly, he joined the board of the Houston Pride Band in January of 2002, and has remained there for all but two years.

Kevin has also participated on the international level with the Lesbian and Gay Band Association, serving on the board for four years in the late 90's. With LGBA, Kevin participated in Gay Games (Vancouver, New York, Amsterdam, Sydney, Chicago), Presidential Inaugurations (Bill Clinton 1993, Bill Clinton 1997, Barack Obama 2009), GLBT March on Washington (1993, 2000), and conferences around the world too numerous to mention.

He dedicates this performance to his mother, and he's sorry that it's not Yakety Sax.

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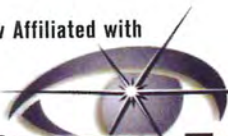
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Program Notes

Abracadabra, by Frank Ticheli

Suggested by Andy Ayala (clarinet, Board of Directors Secretary)

"The reason I wanted to play *Abracadabra* was because I played this my senior year (in high school) and I loved it. It was my favorite piece that year. It is very mysterious and just really fun to play."

Frank Ticheli (born 1958) is possibly the most sought-after and prolific wind band composer today. Ticheli says of this piece: "*Abracadabra* was composed in the summer of 2004 . . . The piece is dedicated to my son, and is at once playful and serious, innocent and mischievous. A sense of mystery pervades as the dark key of G minor is balanced by sudden shifts to bright and sunny major keys. Throughout the composition I was thinking about magic, not in an evil or frightening sense, but as a source of fun and fantasy. My wonderfully playful, sometimes mischievous young son was always in the back of mind, as were images of Halloween with its costumes and jack-o'-lanterns. As the piece nears its conclusion, the music rushes toward what seems to be an explosive finish. But the woodwinds interrupt, fanning out to a questioning whole-tone cluster. They are answered by a puff of sound, a final disappearing act."

* * * *

Scaramouche, for alto saxophone and concert band, by Darius Milhaud, band accompaniment by Skip Martin

Suggested by Skip Martin (Director, clarinet)

"I choose *Scaramouche* to feature my good friend Kevin Taylor. This is the perfect piece for Kevin because the real key to a successful performance exists in the performers sense of natural style, a performance area for which Kevin has always demonstrated great talent. I consider this a guilty pleasure because when I ask a musician to solo with the band, I do so to pay tribute to or to say thank you to those, like Kevin, who have given so much so freely to the band over the years. When I found out that Kevin had never been asked to solo, I immediately thought of *Scaramouche* and how wonderful he would sound playing the piece."

Scaramuccia, also known as **Scaramouche**, is a roguish clown character of the 17th century Italian commedia dell'arte who wears a black mask and black trousers, shirt and hat. He is usually portrayed as a buffoon or boastful clown. French composer Darius

Milhaud's (1892-1974) suite, *Scaramouche* is a jazz-influenced playful piece that exists in many forms: saxophone and piano, saxophone and orchestra, clarinet and piano, two pianos, and a few non-published concert band versions. Controversy exists over which of the two most popular incarnations, saxophone and orchestra (opus 165) or the two pianos edition (opus 165b), came first. The most salient argument suggesting that Milhaud originally intended the piece to feature his saxophone player friend, Sigurd Rascher, yet due to a lack of communication between the two men, the piano duet was finished first. Ironically, *Scaramouche* remains one of a few pieces written for Rascher that he did not actually get to perform.

Colours, by Roger Cichy

Suggested by Diane Shattenberg (Tenor Saxophone)

Diane played this piece a few years ago at the famous Blue Lake Fine Arts Camp in Michigan and absolutely fell in love with it. "It is HIGHLY challenging while being within the grasp of a community band . . . The piece is well written - perhaps even targeted for an older group of musicians. I like the way it highlights different sections, and how our sounds will make various 'colors' of the band."

Colours, written in 1997 by Roger Cichy (born 1956), is a impressionistic work with each movement of the piece representing a particular color. This representation is not based so much on the outward appearance of the colors, but rather the pigments that are combined to produce the particular color. Taken one step further, the color of each pigment is translated into its symbolic meaning, which is then represented through the music (i.e., green: warm, organic, middling qualities, immortality, neutrality). The musical "pigments" are blended into the composition of each movement to create the impression of the color. The work therefore represents the association of the musical interpretation of color symbolism as opposed to "orchestra colors" or timbres.

Star Trek: Through the Generations, featuring "Theme from *Star Trek*", "*Star Trek, the Next Generation*", and "Theme from *Star Trek, Deep Space Nine*", arranged by Robert W. Smith

Suggested by Jason Stephens (Assistant Director, Bassoonist, Percussionist)

Proudly referring to himself as a nerd and bit of a Trekkie, Jason says that this piece is not just a medley of *Star Trek* theme songs but rather it is a collection of some of the most recognizable theme songs in television history. "The mysterious sounds of the descending fourths at the opening and the majestic brass melodies are rooted in the German Romantic music of Mahler, Bruckner and others while expressing the vastness of space and the thrill of discovery and exploration in the 23rd and 24th Centuries."

Star Trek is an American science fiction entertainment franchise created by Gene Roddenberry. The original *Star Trek* television program followed the interstellar adventures of James T. Kirk and the crew of an exploration vessel of a 23rd century galactic "United Federation of Planets" – the Starship Enterprise. This series debuted in 1966 and ran for three seasons on NBC, These adventures were continued by a short-lived *Star Trek: The Animated Series* and six feature films. Eventually four more television series were produced, based in the same universe but following other characters: *Star Trek: The Next Generation*, following the crew of a new Starship Enterprise set a century after the original series; *Star Trek: Deep Space Nine* and *Star Trek: Voyager*, set contemporaneously with *The Next Generation*; and *Star Trek: Enterprise*, set before the original series, in the early days of human interstellar travel. Four additional feature films were produced, following the crew of *The Next Generation*, and, most recently, a 2009 movie reboot of the franchise featuring a young crew of the original Enterprise set in an alternate timeline.

* * * *

Sinfonia No. 3, by Johann Christian Bach, transcribed by H. Voxman

Suggested by Lupe Ybarre (Oboe, Alto Saxophone)

Lupe first performed this piece at Solo and Ensemble contest when he was a Junior in High School. His ensemble received a Division One rating (the highest rating) on their performance and advanced to the State Solo and Ensemble Competition where they also received a Superior rating. It has been over twenty years since Lupe has performed this piece for an audience and although he never thought that he would get the opportunity to do so again, he is thrilled to share this Sinfonia with you.

Johann Christian Bach (1735 – 1782) was a composer of the Classical era who was the eleventh and youngest son of Johann Sebastian Bach. Although "sinfonia" is the Italian word for symphony, J.C. Bach, sometimes used the title in the

then-antiquated meaning of an instrumental single-movement piece that uses a three-voice polyphonic style. This sinfonia has been transcribed from three voices to saxophone quartet by H. Voxman.

Instant Concert, by Harold Walters, transcribed by William Higgins

Suggested by Lisa Mace (Baritone Saxophone)

"This piece is special for me because the band seems to connect it to me. But what is truly special about it is the memory of my childhood with the song, *My Grandfather's Clock*. It brings back a time for me when things were simple and Santa Claus still existed and the worst thing I worried about was missing my mother's call to come home because it was dark and time for dinner. Songs like this and games like "duck, duck, goose" were summertime activities that every kid enjoyed."

With over 600 compositions and arrangements, Harold L. Walters is one of the more important figures in the world of band music. His twenty year plus association with the Rubank Music Publishing Company as editor, composer, and arranger make it inevitable that every music student at some point will play one of his compositions. *Instant Concert* is a lighthearted arrangement of melodies from band concert programs from across the globe. Walters has strung together, combined, merged, married, and mixed over 30 of some of the most recognizable melodies. How many can you name?

The Washington Post March, by John Philip Sousa, edited by Skip Martin

Suggested by Diane Shattenberg (Tenor saxophone)

"This piece is a good example of a classic band march so well-written that it almost plays itself."

In 1889 owners of *The Washington Post* newspaper requested that John Philip Sousa (1854-1932), the leader of the United States Marine Corps Band, compose a march for the newspaper's essay contest awards ceremony. Sousa obliged and *The Washington Post March* was born. The popularity of this march led to a British journalist dubbing Sousa "The March King."

Pop and Rock Legends: Neil Diamond, featuring "America", "You Don't Bring Me Flowers", "Cherry, Cherry", and "I'm a Believer", music by Neil Diamond, arranged by Ted Ricketts

Suggested by David DiCamillo (Bassoon, Board Treasurer)

Everyone has a favorite Neil Diamond song. Whether you turn up the volume in your car and belt out the *My Country 'Tis of Thee* when "America" comes on the radio or you mastered falsetto so that you can sing both Barbra's and Neil's parts of "You Don't Bring Me Flowers" or you relive the *Glee* episode when Puck first sings by himself every time you hear "Sweet Caroline", Neil Diamond's music is a part of you . . . you just may not want to admit it.

With over 115 million records sold worldwide, Leslie Neil Diamond (born 1941) is the third most successful Adult Contemporary artist ever, ranking behind only Barbra Streisand and Elton John. Though his popularity declined somewhat after the 1980s, Diamond continues to tour successfully to this day and maintains a very loyal fan following. He was inducted into the Songwriters Hall of Fame in 1984 and on March 14, 2011 he was inducted into the Rock and Roll Hall of Fame.

Concord, by Clare Grundman

Suggested by Heather Charron (Flute, Piccolo)

"I was in 6th grade beginner band and attending a junior high band concert where the symphonic band was playing this piece. I basically learned how to play the piccolo by listening to a recording of that solo in *Concord* over and over again. Playing the piccolo is the one thing that I can count on to always bring me happiness . . . I owe it all to hearing that piccolo solo in *Concord* at that band concert."

Clare Grundman (1913-1996) was one of the 20th century's most prolific and highly respected composers for wind band. During a span of 50 years he wrote more than 100 compositions for school, university, and professional ensemble and his music has become standard repertoire throughout the world. *Concord*, which was commissioned for the United States Marine Band, uses three American Revolution songs: "The White Cockade" (which contains Heather's famous piccolo solo), William Billings' "America" (not *America the Beautiful*), and "Yankee Doodle" (but this time with a rhythmic twist).

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