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presents



like every great story,
there are always more tales to tell.



Storytellers

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Storytellers Program

Symphony No. 1, "The Lord of the Rings" — Johan de Meij
V. Hobbits

Jonathan Craft, guest conductor

A Longford Legend — Robert Sheldon
(A Collection of Irish Street Ballades)
I. A Longford Legend
II. Young Molly Bawn
III. Killyburn Brae

Henry V (Suite from the Movie) — Patrick Doyle
arranged by Johan de Meij

intermission

March for Band, "GODZILLA" — Akira Ifukube
arranged by Kaoru Wada

Loch Lomond — Frank Ticheli

Symphony No. 1, "The Divine Comedy" — Robert W. Smith
I. The Inferno
II. Purgatorio
III. The Ascension
IV. Paradiso

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interim artistic director
Jason Stephens

flute/piccolo
Christi Gell
Aaron Reines
Sal Stow
Joseph Tidline

oboe/english horn
Lupe Ybarra

bassoon
David DiCamillo
Becky Schlembach

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tenor saxophone
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baritone saxophone
Diana Mobley

trumpet
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Greta Ott
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piano
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horn
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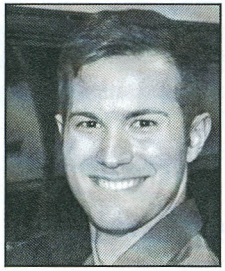
Interim Artistic Director, Jason Stephens



Jason Stephens joined the Houston Pride Band in 2004, served as Artistic Director of the Houston Pride Band from 2005-2011 and Associate Director from 2011-2013. He is currently serving as Interim Artistic Director and and plays bassoon and percussion in the band. He is a graduate from Lamar University in Beaumont, Texas, where he received his Bachelor's degree in Music Education 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.

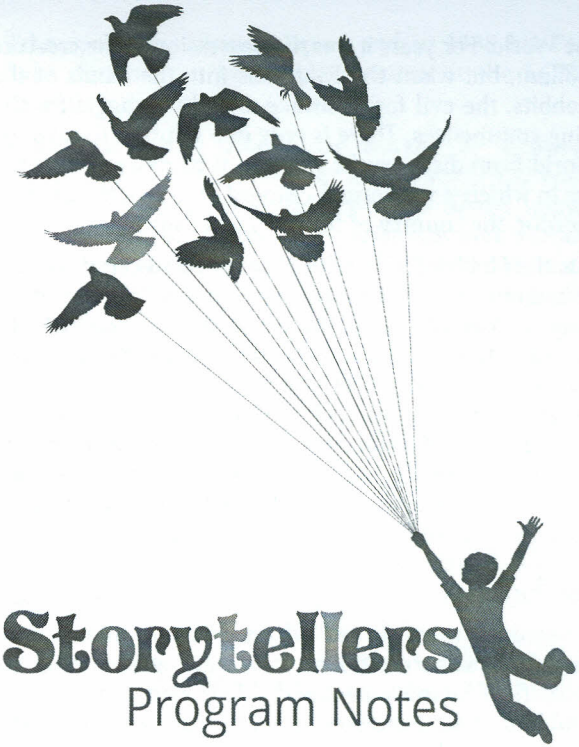
Jason is an active member in LGBA and was selected to serve as a guest conductor at the Cultural Arts Festival at Gay Games VIII in Cologne, Germany in 2010. Jason currently works for the Houston Public Library as a Project Manager. He is the music libarian for the River Oaks Chamber Orchestra, a professional chamber orchestra in Houston, Texas as well as the music librarian and 2nd bassoonist for the Houston Civic Symphony.

Guest Conductor, Jonathan Craft



A native Texan, Jonathan Craft left his hometown of Houston to study French horn at Boston University. Following that, he had the amazing good fortune to study for a year at the Royal College of Music in London, England. He has now returned home, and can be heard performing as a pianist, horn player, and music director throughout the city. He served for two years as the music minister at Grace Lutheran Church in Montrose, and has performed with such diverse groups as the Symphony of Southeast Texas, the Cypress Philharmonic, Bayou City Theatrics, Straight From New York, and the Houston Civic Symphony. He is also in high demand as a teacher and accompanist.

A member of the Houston Pride Band since 2009, he has soloed with the group at both Zilkha Hall and Jones Hall, as well as periodically taking the podium to music direct. He can also be heard on 90.1 FM on Monday nights as a co-host for the radio show "Queer Voices" on KPFT.



"Hobbits" from Symphony No. 1, "The Lord of the Rings"

Johan de Meij (b. 1953) studied trombone and conducting at the Royal Conservatory of Music in The Hague. He has earned international fame as a composer and arranger. His body of work consists of original compositions, symphonic transcriptions and arrangements of film scores and musicals. He is also active as a performer, conductor, adjudicator and lecturer. In 2010, he was appointed principal guest conductor of the renowned Simón Bolívar Youth Wind Orchestra from Caracas, Venezuela. In 2014, Johan de Meij became principal guest conductor of both The New York Wind Symphony and The Kyushu Wind Orchestra in Fukuoka, Japan.

Johan de Meij's *Symphony No. 1, "The Lord of the Rings"* was his first composition for wind ensemble and received the prestigious Sudler Composition Award in 1989. It is based on the trilogy of that name by J.R.R. Tolkien. Although it is not simple to summarize such an extensive and complex work, the main outline is as follows: the central theme is the Ring, made by primeval forces that decide the safety or destruction of

the World. For years it was the possession of the creature Gollum, but when the Ring falls into the hands of the Hobbits, the evil forces awake and the struggle for the Ring commences. There is only one solution to save the World from disaster; the Ring must be destroyed by the fire in which it was forged - Mount Doom in the heart of Mordor, the country of the evil Lord Sauron.

It is the Hobbit Frodo who is assigned to carry out this task, and to assist him a company, the Fellowship of the Ring, is formed under the leadership of Gandalf, the wizard, which includes the Hobbits Sam, Peregrin and Merin, the Dwarf Gimli, the Elf Legolas, Boromir and Aragorn, the later King. The Companions are secretly followed by Gollum, who does not shy away from any means, however deceitful, to recover his priceless Ring. However, the Companions soon fall apart, after many dangerous adventures and a surprising conclusion, Frodo and Sam can at last return to their familiar home, The Shire.

The symphony consists of five separate movements, each illustrating a character or an important episode from the book. The fifth movement of de Meij's symphony is titled "Hobbits" and expresses the carefree and optimistic character of the Hobbits in a happy folk dance; the hymn that follows emanates the determination and noblesse of the hobbit folk. The symphony does not end on an exuberant note, but is concluded peacefully and resigned, in keeping with the symbolic mood of the last chapter "The Grey Havens" in which Frodo and Gandalf sail away in a white ship and disappear slowly beyond the horizon.

A Longford Legend

Robert Sheldon (b. 1954) is one of the most performed composers of wind band music today. A recipient of numerous awards from the American School Band Director's Association, Phi Beta Mu and the American Society of Composers, Authors and Publishers, his compositions embody a level of expression that resonates with ensembles and audiences alike. He frequently appears as a conductor and music education clinician, presenting sessions and seminars at numerous colleges, universities and state Music Education Association conferences and conducting performances of his works around the world. Mr. Sheldon has received numerous awards for his compositions and regularly accepts commissions for new works, and produces numerous publications for concert band and orchestra each year.

Written in 1996, *A Longford Legend* was commissioned by the Normal Community West High School Band in Normal, Illinois. It is based on the composer's impressions of three poems found in a collection of 18th century Irish ballades, and is written as a tribute to the wonderful music of Percy Grainger, Gustav Holst and Ralph Vaughan Williams.

Sheldon heard "A Longford Legend," the poem that inspired the first movement of the suite, on "A Writer's Almanac" broadcast on National Public Radio, read by Garrison Keillor. Taken with the humor and potential for musical inspiration in the poem, he sought to find the author with the intent of writing a suite based on a variety of poems from the same venue. Through his research, he found that "A Longford Legend" was written by an anonymous author. He later found a collection of 18th century Irish street ballades by anonymous authors, and selected an additional two works, "Young Molly Bawn" and "Killyburn Brae," from this collection to complete the instrumental suite.

The first movement, "A Longford Legend", is a jaunty tune with frequent contrapuntal melodic ideas between the woodwinds and the brass. The second movement, "Young Molly Bawn," is haunting and solemn, portraying the sadness in the poem of a hunter who has mistakenly shot his love. The last movement, "Killyburn Brae," is a fast-paced and exciting tune in the style of an Irish jig. There is a tongue-in-cheek reference to the devil near the end of the movement, when the well-known *Dies Irae* motive is stated forcefully in the low winds. During the closing accelerando that follows, the composer references the return trip from Hell.

Henry V (Suite from the Movie)

As the composer of music for well-known movies like *Bridget Jones's Diary*, *Sense and Sensibility*, *Gosford Park*, and *Great Expectations*, Patrick Doyle (b. 1953) had already made his name. More recently the honor was conferred upon him to take over writing the music for the Harry Potter series from John Williams. Since the publication of the monumental soundtrack *Harry Potter and the Goblet of Fire*, Doyle has definitely joined the world top of film composers.

Toward the end of the 1980's, Doyle worked closely together with actor-director Kenneth Branagh and his Renaissance Film Company, for whom he provided

wonderful music to several Shakespeare films: *Hamlet*, *Much Ado About Nothing*, and *Henry V*. *Henry V* was Doyle's first film score and Branagh's directorial debut. It is widely considered one of the best Shakespeare film adaptations ever made and scored Branagh Oscar nominations for Best Actor and Best Director. For the song "Non Nobis Domine" from *Henry V*, Doyle received the 1989 Ivor Novello Award for Best Film Theme. In the play (as well as the movie), it tells the story of Henry V of England, focusing on the events immediately before and after the Battle of Agincourt.

In close cooperation with the composer, Johan de Meij selected the best material from the *Henry V* soundtrack for this attractive arrangement. Beginning with the "Opening Title," the music offers hints that will be boldy enunciated later. Transitioning into "O! for a Muse of fire", the theme becomes more brooding and dramatic. The music then becomes more nostalgic with an elegy to "The Death of Falstaff" followed by stirring battle preparations during "Once more unto the breach" as war nears. The music of "St. Crispin's Day" underscores the overwhelming odds facing the English forces against the French, yet rallies and creates an uplifting spirit of motivation for troops at the Battle of Agincourt. The music concludes with the unison-sung "Non Nobis Domine" as a touching finale.

March for Band, "GODZILLA"

Akira Ifukube (1914-2006) was born in Kushiro on the Japanese island of Hokkaidō, the third son of a Shinto priest. Much of his childhood was spent in areas with a mixed Japanese and Ainu population and his music was strongly influenced by the traditional music of both cultures. He studied the violin and the shamisen and his first encounter with classical music occurred when attending secondary school. Legend has it that Ifukube decided to become a composer at the age of 14 after hearing a radio performance of Igor Stravinsky's ballet, *The Rite of Spring*. He also cited the music of Manuel de Falla as a major influence.

Ifukube went on to study forestry at Hokkaidō University and composing in his spare time. Ifukube's big break came in 1935, when his first orchestral piece, *Japanese Rhapsody*, won the first prize in an international contest for young composers promoted by Alexander Tcherepnin. The judges of that contest were unanimous in their selection of Ifukube as the winner. The next year, Ifukube studied modern Western composition while Tcherepnin was visiting Japan, and in 1938 his *Piano Suite* obtained an honorable mention at the I.C.S.M. festival in Venice.

After completing school, he worked as a forestry officer and lumber processor, and towards the end of the Second World War was appointed by the Imperial Japanese Army to study the elasticity and vibratory strength of wood. He suffered radiation exposure after carrying out x-rays without protection, a consequence of the wartime lead shortage. Thus, he had to abandon forestry work and became a professional composer and teacher. Ifukube spent some time in hospital due to the radiation exposure, and was startled one day to hear one of his own marches being played over the radio when General Douglas MacArthur arrived to formalize the Japanese surrender.

From 1946 to 1953, he taught at the Nihon University College of Art, during which period he composed his first film score for *The End of the Silver Mountains*, released in 1947. Over the next fifty years, he would compose more than 250 film scores, the high point of which was his 1954 music for Ishirō Honda's Toho movie, *Godzilla*. Ifukube also created Godzilla's trademark roar - produced by rubbing a resin-covered leather glove along the loosened strings of a double bass - and its footsteps, created by striking an amplifier box. The *March for Band, "GODZILLA"* is arranged for wind ensemble by one of Ifukube's apprentices, Kaoru Wada. It is the second official theme to the monster character Godzilla (premiering during the third film in the franchise and the series he is a part of) and is some of the most notable music in the *Godzilla* movies.

Loch Lomond

Frank Ticheli (b. 1958) was born in Monroe, Louisiana and graduated from high school in Richardson, Texas. He received his Bachelor of Music in Composition from Southern Methodist University and Masters Degree in Composition and Doctorate of Musical Arts from the University of Michigan. He has composed works for wind ensemble, orchestra, chamber ensembles, and theatre and he has become one of the best known composers for wind ensemble. His music has garnered many prestigious awards and a number of his band works have become standards in the repertoire.

At the time in Scottish history when "Loch Lomond" was a new song, the United Kingdom (which united

Scotland, England, and Wales) had already been formed. But the Highland Scots wanted a Scottish, not an English King to rule. Led by their Bonnie Prince Charlie (Prince Charles Edward Stuart) they attempted unsuccessfully to depose Britain's King George II. An army of 7,000 Highlanders were defeated on April 16, 1746 at the famous Battle of Culloden Moor.

It is this same battle that indirectly gives rise to this beautiful song. After the battle, many Scottish soldiers were imprisoned within England's Carlisle Castle, near the border of Scotland. "Loch Lomond" tells the story of two Scottish soldiers who were so imprisoned. One of them was to be executed, while the other was to be set free. According to Celtic legend if someone dies in a foreign land, his spirit will travel to his homeland by "the low road" - the route for the souls of the dead. In the song, the spirit of the dead soldier shall arrive first, while the living soldier will take the "high road" over the mountains, to arrive afterwards.

The song is from the point of view of the soldier who will be executed: When he sings, "ye'll tak' the high road and I'll tak' the low road" in effect he is saying that you will return alive, and I will return in spirit. He remembers his happy past, "By yon bonnie banks ... where me and my true love were ever wont to gae [accustomed to go]" and sadly accepts his death "the broken heart it ken nae [knows no] second Spring again." The lyric intertwines the sadness of the soldier's plight with images of Loch Lomond's stunning natural beauty.

In Ticheli's *Loch Lomond*, the composer wanted to preserve the folksong's simple charm, while also suggesting a sense of hope, and the resilience of the human spirit. The final statement combines the Scottish tune with the well-known Irish folksong, "Danny Boy." According to the composer, it was by happy accident that he discovered how well these two beloved songs share each other's company, and that their intermingling suggests a spirit of human harmony.

Symphony No. 1, "The Divine Comedy"

Robert W. Smith (b. 1958) is one of the most popular and prolific composers of concert band and orchestral literature in America today. He has over 700 publications in print and his credits include compositions and productions in all areas of the music field. His original works for winds and percussion have been programmed by countless military, university, high school, and middle school bands throughout the world. From professional ensembles such as the United States Navy Band and the Atlanta Symphony to school bands and orchestras throughout the world, his music speaks to audiences in any concert setting.

Symphony No. 1, "The Divine Comedy" is Smith's first complete symphony for wind ensemble and is based on Dante's epic, *The Divine Comedy*. The first movement, "The Inferno," follows the events of the epic poem, using musical references to the events in select cantos of *The Inferno*. A slow, plaintive oboe (here English horn) solo in B-flat minor begins the symphony. Enormous crescendos, violent percussion, and towering blocks of sound quickly lead into Dante's vision of hell. A furious ostinato is used three times in this piece, first by flutes, then clarinets, and finally by the saxophones. In typical overture form, the song slows down as Dante makes his way down in the very depths of Hell. Each of the movements in this symphony have a vocal effect, and in "Inferno," this takes the form of howls of pain, balanced rhythmically with whip cracks.

"Purgatorio" continues Dante's epic through expressive solos and percussion rhythms. The piece is separated into three main parts: a lilting, dragging theme, the Earthquake (which encompasses most of the piece), and the return of the original melody. Vocalizations occur frequently during this piece, first with certain players "moaning in pain" as they drag heavy loads, then with the chants of "Gloria in Excelsis Deo" during the Earthquake, and finally with singing. Another interesting effect is during the first and last parts of the piece, in which most of the band drags their feet on the ground before stomping in a repetitive rhythm. The soprano saxophone is featured in the movement, playing complicated and very expressive solos that usually herald transitions between parts, leading the band all the way to the end of the piece, as the souls' footsteps gradually fade into the distance.

"The Ascension" represents Dante's ascension into heaven. The piece starts out with Dante looking up to the stars atop Mount Purgatory. A swift horn call starts Dante's ascension, moving faster than thought. Technically difficult woodwind runs add to the speed of Dante's ascension, as well as loud, dissonant trombone glissandos. The middle of the piece slows down, where the band sings accompanied by bowed vibraphone

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our story

Serving as a community band in Houston's gay, lesbian, bisexual, and transgender community, the Houston Pride Band has several groups that perform 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 history spanning three decades. 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, several Presidential Inaugurations, and conferences throughout the world.

mission

The mission of the Houston Pride Band is:

- 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 + rehearsals

The Houston Pride Band is open to all brass, woodwind, and percussion players. We welcome musicians of all skill levels. The band rehearses on Wednesday evenings from 7:30 to 9:30 PM at Bethel United Church of Christ, 1107 Shepherd Drive (near Washington).

proud member of the Lesbian and Gay Band Association

LGBA
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The 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.

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. For more information, visit www.gaybands.org.

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The world changes in direct proportion to the number of people willing to be honest about their lives.

— Armistead Maupin

under the rainbow

may 30, 2015 | 3pm | Resurrection MCC

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letter from the artistic director

As the new Artistic Director of the Houston Pride Band, I am humbled and grateful to be a part of such a passionate and inviting organization. I welcome you to our concert, and know you will enjoy the artistry demonstrated by the musicians of the ensemble.

Thank you to Jason Stephens, the Houston Pride Band Board and musicians for providing me this opportunity. As a newcomer to the Pride Band, it brings me great comfort to have the support needed to begin a colorful new chapter that will become part of our rich history. Joining me in embracing the new challenges that come with new leadership is newly named Assistant Artistic Director, Deborah Hirsch. Congratulations on your new position. She is, without doubt, an invaluable addition to our leadership team.

The Houston Pride Band will continue to celebrate diversity, raise awareness for causes, and provide musical outlets for the GLBTQ community and our allies in the great city of Houston and surrounding area. In the pursuit of this mission, band members form unbreakable bonds that create a strong presence in our community. I charge all those reading to embark on this joyful journey with us. Happiness is indeed found in the company you keep. I will put forth all my effort towards the development of a wide variety of works to be enjoyed by members and patrons. We need your involvement and investment in our future. We appreciate you joining us "Under the Rainbow" as one season ends, and we look over the rainbow towards the next.



Musically,

Michael D. Roberts

under the rainbow
program

Part I
Jason Stephens, Conductor

Fanfare Della Vittoria	Justin Raines
Fantasia for Alto Saxophone *Adrian Leyva, Soloist*	Claude T. Smith
Ballad for Winds	Justin Raines

intermission

"I Feel Pretty" from *West Side Story*	Leonard Bernstein arranged by James Boatman

SaxWorx
Adrian Leyva, Lisa Mace, WC McClendon, Kevin Taylor, Lupe Ybarra

Part II
Michael Roberts, Conductor

A Joyful Journey	Robert Sheldon
A Bernstein Tribute	Clare Grundman
"The Rainbow Connection" from *The Muppet Movie*	words and music by Paul WIlliams and Kenneth L. Ascher arranged by Paul Lavender
The Wizard of Oz	words and music by Harold Arlen and E.Y. Harburg arranged by James Barnes

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artistic director designate
Michael Roberts

assistant director designate
Deborah Hirsch

interim artistic director
Jason Stephens

flute/piccolo
Christi Gell
Jonathan Griffin, Jr.
Aaron Reines
Sal Stow

oboe
Hunter Cauble
Lupe Ybarra

bassoon
David DiCamillo
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Uriel Torres

e-flat clarinet
Ron Louvier

bass clarinet
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alto saxophone
Adrian Leyva
WC McClendon
Kevin Taylor

baritone saxophone
Lisa Mace
Diana Mobley

trumpet
Mary Beth Alsdorf
Brandon Bates
Christopher Hodge
Jennifer Watts

** guest artist*

horn
Patrick Hanley
*Dylan Charrin**
*Adam Davis**
*Justin Hensley**
*Kirsten Kurtz**

trombone
Trudy Allen
Noel Freeman
Chris Longoria
Nicole Taylor

euphonium
Brooke Yahney

tuba
Chris Foster

percussion
Lindsey Bavousett
Andrew Chu
Debbie Hunt
Roger French
David Nielsen

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vice president	*William Fu*	at-large	*Chris Foster*
treasurer	*David DiCamillo*	at-large	*Jon Hernandez*
secretary	*Becky Schlembach*	at-large	*Lisa Mace*
		at-large	*Sal Stow*

about our conductors

Michael Roberts, Artistic Director



Originally from Van Buren, Arkansas, Mr. Roberts attended West Texas A & M University where he studied conducting with Dr. Gary Garner & Mr. Don Lefevre. He received a bachelor's degree in music education double instrumental emphasis on Saxophone and Oboe. He has also earned hours towards a masters degree in Instrumental Conducting at Indiana University of Pennsylvania, studying with Dr. Jack Stamp. In addition to his conducting experiences with university and community ensembles, he has been an instrumental performer in various community ensembles throughout Arkansas, Texas, and Pennsylvania on Saxophone and Oboe.

During his years of teaching, Mr. Roberts has taught at both the middle school and high school levels. Bands under his direction enjoy much success around the state and country. Currently a music educator in the public schools, he is also an active adjudicator and clinician at various contests and festivals. He is an alumnus of Kappa Kappa Psi, Pi Kappa Lambda, and Alpha Chi. He is a member of the Texas Bandmasters Association and Texas Music Educators Association.

Deborah Hirsch, Assistant Artistic Director



Originally from Baltimore, Maryland, Deborah Hirsch graduated from the University of Kansas with Bachelor degrees in Music Therapy and Music Education and earned a Master of Music degree at Texas A&M University-Commerce. Deborah is completing her 37th year as a band director in the Pasadena Independent School District where bands under her direction have performed and competed successfully at the Texas Renaissance Festival, Texas UIL Concert and Sight-reading Contest, Solo and Ensemble Contest and Region Band competitions. The band was selected 3 times to perform at the state capitol for Arts Education Day and has performed the national anthem for 22 consecutive years for the Houston Astros. Deborah was named "Teacher of the Year" in 2014 and is an active member of Texas Music Educators Association, Texas Bandmasters Association and Texas Music Adjudicators Association. She is also a member of the chancel choir at Bering Memorial United Methodist Church and a board member of Pasadena Little Theater. Deborah is honored to be joining the Houston Pride Band as the new Assistant Artistic Director and looks forward to making music with this talented group of musicians next season!

Jason Stephens, Conductor



Jason Stephens joined the Houston Pride Band in 2004, served as Artistic Director of the Houston Pride Band from 2005-2011 and Associate Director from 2011-2013. He is currently serving as Interim Artistic Director and and plays bassoon and percussion in the band. He is a graduate from Lamar University in Beaumont, Texas, where he received his Bachelor's degree in Music Education 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.

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under the rainbow
program notes

Fanfare Della Vittoria and Ballad for Winds

Justin Raines (b. 1979) is originally from El Paso, Texas and he earned his Bachelors Degree in Music Theory and Composition from New Mexico State University under the guidance of Michael Staehle-Laburda, and completed his Masters in Music Composition under the guidance of Jorge Grossmann and Virko Baley. He is an award-winning composer, tuba player and conductor of the Los Angeles Gay Freedom Band. His music has been performed all over the world, and the Tad Wind Symphony from Tokyo, Japan has premiered several of his works and has released these recordings internationally on CDs and via Internet downloads.

Recently, Justin has worked with both Voltage Pictures (*The Hurt Locker, Dallas Buyers Club*) and Hollywood Media Bridge to score the films *Ambushed* and *A Certain Justice* (directed by Giorgio Serafini.) In 2011, he also composed the score for the film *Stealing Las Vegas* (produced by Roger Corman.) As a regularly commissioned composer, Justin has developed a repertoire of concert and chamber works that have been premiered and performed nationwide. A recently completed new work for Tuba and String Quartet titled *Cauterizing The Soul*, won Justin the Harvey Philips Award for Composition Excellence on May 21, 2014.

Fanfare Della Vittoria was commissioned by Anthony LaBounty for the University of Nevada Las Vegas (UNLV) Symphonic Winds and was premiered in 2011. This fanfare was composed with traditional concert fanfares in mind, using brass and percussion. The driving rhythmic figures keep the momentum moving forward, while the peaceful anthem in the middle allows for a moment of reflection.

Ballad for Winds premiered in May 2012 by the Desert Winds in Las Vegas, Nevada. It is a simple, elegant hymn with evocations of British processionals and film music. The presentations of the melody alternate between different groupings of instruments, including all brass, chamber woodwinds, low brass and full band.

Fantasia for Alto Saxophone

Claude Thomas Smith (1932-1987) was born in Monroe City, Missouri. He started his musical career playing trumpet in the fifth grade. He attended Central Methodist College until he was drafted into the Army during the Korean Conflict. Unable to find a position with the service bands as a trumpeter, he auditioned on the French Horn and won a position with the 371st Army Band. Smith finished his undergraduate studies at the University of Kansas in Lawrence. He taught instrumental music in Nebraska and Missouri junior and senior high schools, later teaching composition and conducting the orchestra at Southwest Missouri State University. In 1978, Smith gave up teaching to serve as a full-time composer and consultant for Wingert-Jones Music Company and Jenson Publishing Company. During his career, he composed over 120 works for band, chorus, orchestra, and small ensembles. Smith is perhaps best known for his rhythmic practice, particularly introducing asymmetrical meters into the band idiom, most notably with the 7/8 and oddly subdivided 9/8 measures of one of his most famous works, *Emperata Overture*.

The ***Fantasia for Alto Saxophone*** was written in 1983 for saxophonist Dale Underwood and it is dedicated to the U.S. Navy Band, to which Underwood was assigned at the time. The *Fantasia* is technically demanding for the soloist, featuring opportunities for displays of both technique and tonality. An extensive cadenza displays the full skill of the performer and range of expression available from the instrument. This composition's reputation has been proven by its appearance in conservatory curricula and by its popularity among young saxophonists for concerto competitions.

A Joyful Journey

Robert Sheldon (b. 1954) is one of the most performed composers of wind band music today. A recipient of numerous awards from the American School Band Director's Association, Phi Beta Mu and the American Society of Composers, Authors and Publishers, his compositions embody a level of expression that resonates with ensembles and audiences alike. He frequently

appears as a conductor and music education clinician, presenting sessions and seminars at numerous colleges, universities and state Music Education Association conferences and conducting performances of his works around the world. Mr. Sheldon has received numerous awards for his compositions and regularly accepts commissions for new works, and produces numerous publications for concert band and orchestra each year. In 2014, Robert Sheldon was the featured composer and conductor for the Youth Pride Band of South Florida organized by sister LGBA band, the South Florida Pride Wind Ensemble.

Written in 2002 for ***A Joyful Journey*** begins with quiet, reflective melody. The *Allegro Spirito* section takes the same theme and transforms it to a theme of pride and heroism, leading to a triumphant conclusion.

A Bernstein Tribute

There are not enough superlatives to apply to the extraordinary career of **Leonard Bernstein** (1918-1990). His vast talents, charming personality, and mastery of semantics succeeded where many have failed in communicating to others his own intense enthusiasm for and love of music. It was his fate to be far more than routinely successful. As a conductor, particularly as principal conductor and music director of the New York Philharmonic orchestra, a position he held for most of the sixties, Bernstein was without peer. His classical compositions, not to mention his movie and show music, make the most celebrated American composer since George Gershwin.

Though Bernstein's musical greatness is unquestioned, his sexuality is still controversial. Bernstein alluded to his divided self when he described himself as being "half-man, half-woman". A friend, Shirley Rhoads Perle, told Secrest that she "thought he required men sexually and women emotionally". This does not mean that Bernstein was bisexual: Like many gay men of his generation, he was a devoted husband and father in public and promiscuously queer behind the scenes. Arthur Laurents, Bernstein's collaborator in *West Side Story*, once said Bernstein was simply "a gay man who got married. He wasn't conflicted about it at all. He was just gay."

While uncertain of his own sexuality, he did not hesitate to work with other gay men. The musical *West Side Story* was the creation of Leonard Bernstein, Jerome Robbins, Arthur Laurents, and Stephen Sondheim: four gay Jewish men, all working at the very top of their craft. Though each one contributed greatly to this masterpiece, Bernstein's synthesis of Broadway, jazz, Latin rhythms, and Aaron Copland perfectly captured the city's astonishing spirit. It also captured the gay spirit. Thousands of gay Americans fell in love with *West Side Story*—the romance, violence, danger, and mystery so audible on the original cast album all felt like integral parts of the gay life they had embraced. The lyrics of "Somewhere" in particular seemed to speak directly to the gay experience before the age of liberation." It didn't hurt that actor Larry Kert, who starred as Tony, was also gay.

A musical bouquet to one of the legends of our time, ***A Bernstein Tribute*** offers the audience an opportunity to enter the world of Bernstein through some of his most notable compositions. Composer and arranger Clare Grundman (1913-1996) has captured the spirit of each work in this adaptation, which includes excerpts from the Symphonic Dances from *West Side Story*, Three Dance Episodes from *On the Town* and the *Overture to "Candide"*.

The Rainbow Connection

Paul Hamilton Williams, Jr. (b. 1940) is an American composer, singer-songwriter, and actor, best known for popular songs performed by a number of acts in the 1970s including Three Dog Night, Helen Reddy, David Bowie, and the Carpenters. He is also known for his film contributions, most notably writing the lyrics to "Evergreen" from *A Star Is Born*, for which he won a Grammy for Song of the Year and an Academy Award for Best Original Song. **Kenneth Lee "Kenny" Ascher** (b. 1944) is an American jazz pianist, composer, and arranger. His work through the years includes music and arrangements for John Lennon, Barbra Streisand and Meat Loaf.

Williams and Ascher were frequent collaborators, most notably on the song "The Rainbow Connection" from *The Muppet Movie*, where they received Oscar nominations for the 1979 Academy Awards for Best Original Song for "Rainbow Connection" and Best Original Score for the entire soundtrack. The song was also nominated for the Golden Globes for "Best Original Song" that same year.

Allmusic described "The Rainbow Connection" as an "unlikely radio hit ... which Kermit the Frog sings with all

the dreamy wistfulness of a short, green Judy Garland" and went on to add that "The Rainbow Connection" serves the same purpose in *The Muppet Movie* that "Over the Rainbow" serves in *The Wizard of Oz*, with nearly equal effectiveness: an opening establishment of the characters' driving urge for something more in life." The American Film Institute named The Rainbow Connection the 74th greatest movie song of all time in *AFI's 100 Years...100 Songs*.

The Wizard of Oz

The Wizard of Oz is widely noted for its musical selections and soundtrack. The music was composed by **Harold Arlen**, and the lyrics were written by **Yip Harburg**, both of whom won the Academy Award for Best Original Song for "Over the Rainbow." In addition, Herbert Stothart, who composed the instrumental underscore, won the Academy Award for Best Original Music Score. "Over the Rainbow" is listed as the number one song on the "Songs of the Century" list compiled by the Recording Industry Association of America and the National Endowment for the Arts. The American Film Institute also ranked "Over the Rainbow" the greatest movie song of all time on the list of *AFI's 100 Years...100 Songs*.

There are many connections between The *Wizard of Oz* and the history of the gay community. Actress Judy Garland is widely considered a gay icon. *The Advocate* has called Garland "The Elvis of homosexuals." The reasons frequently given for her standing as an icon among gay men are admiration of her ability as a performer, the way her personal struggles seemed to mirror those of gay men in America during the height of her fame, and her value as a camp figure. Garland's role as Dorothy Gale in *The Wizard of Oz* is particularly noted for contributing to this status.

It has been said that Garland's death and funeral, held in New York City in June 1969, helped inspire the Stonewall riots, the flashpoint of the modern Gay Liberation movement. There was certainly an awareness and appreciation of Garland among Stonewall Inn patrons. Because the bar had no liquor license, it was passed off as a bottle club and patrons were required to sign in. Many used pseudonyms and "Judy Garland" was among the most popular.

According to bar patron Sylvia Rivera had come from the Garland funeral earlier in the day to drink and mourn. Rivera said that indeed there was a feeling in the air that something would happen that night: "I guess Judy Garland's death just really helped us really hit the fan." Regardless of the truth of the matter, the Garland/Stonewall connection has persisted and has been fictionalized in *Stonewall*, Nigel Finch's feature film about the events leading up to the riots. Lead character Bostonia is shown watching Garland's funeral on television and mourning, and later refusing to silence a jukebox playing a Garland song during a police raid, declaring "Judy stays."

Garland's daughter Lorna Luft points to the connection with pride, saying that her mother was a "huge, huge advocate of human rights" and that Garland would have found the rioting appropriate.

Another connection is the rainbow flag, symbol of the LGBT communities which may have been inspired, in part, by Garland's song "Over the Rainbow." Garland's performance of this song has been described as "the sound of the closet," speaking to gay men whose image "they presented in their own public lives was often at odds with a truer sense of self that mainstream society would not condone."

Yet another connection between *The Wizard of Oz* and the LGBT community include the slang term "Friend of Dorothy", which likely derives from Garland's portrayal of Dorothy Gale in *The Wizard of Oz* and became a code phrase gay people used to identify each other. Dorothy's journey from Kansas to Oz mirrored many gay men's desires to escape the black-and-white limitations of small town life for big, colorful cities filled with quirky, gender-bending characters who would welcome them." This is definitely characterized in the film when Dorothy immediately accepts those who are different, including the Cowardly Lion. The Lion identifies himself through song as a "sissy" and exhibits stereotypically "gay" (or at least effeminate) mannerisms. The Lion is seen as a coded example of Garland meeting and accepting a gay man without question.

This medley is simply titled ***The Wizard of Oz*** compares with the best of the grand show medleys and features "Over the Rainbow," "Ding, Dong, The Witch is Dead," "We're Off to See the Wizard," "The Merry Old Land of Oz," and "If I Only Had a Brain." Composer and arranger **James Barnes** (b. 1949) uses brilliant transitions, rich counterpoint, development, and the full range of the concert band to create a truly fabulous piece of entertainment.

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our story

Serving as a community band in Houston's gay, lesbian, bisexual, and transgender community, the Houston Pride Band has several groups that perform 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 history spanning three decades. 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, several Presidential Inaugurations, and conferences throughout the world.

mission

The mission of the Houston Pride Band is:

- 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 + rehearsals

The Houston Pride Band is open to all brass, woodwind, and percussion players. We welcome musicians of all skill levels. The band rehearses on Wednesday evenings from 7:30 to 9:30 PM at Bethel United Church of Christ, 1107 Shepherd Drive (near Washington).

proud member of the Lesbian and Gay Band Association

LGBA
Music. Visibility. Pride.

The 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.

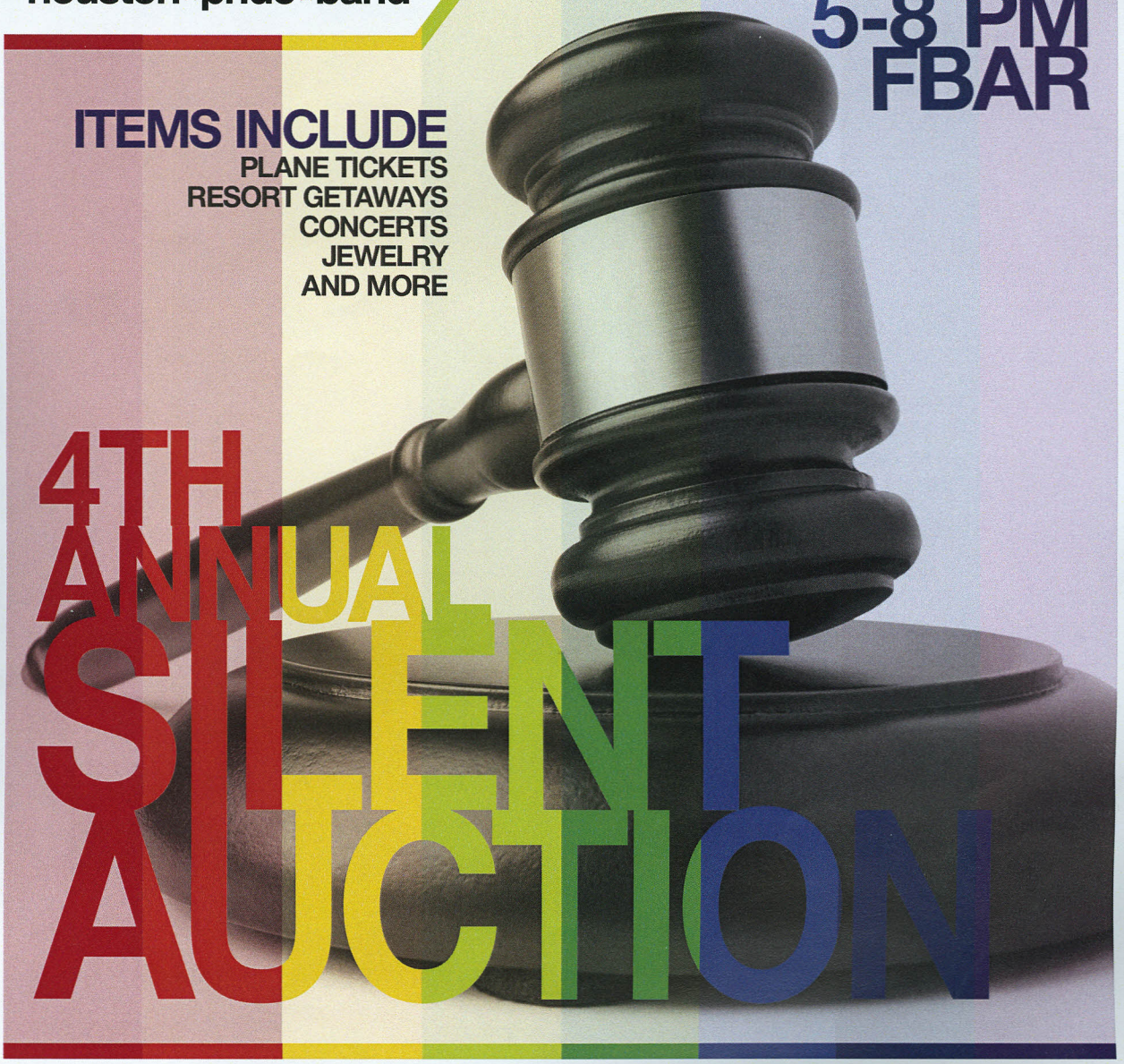
Great performances are the most visible manifestation of the lesbian and gay band movement. Member bands across the country appear in hundreds of concerts, parades and community events every year. For more information, visit www.gaybands.org.

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