



SAIL THE SEVEN SEAS

a concert by the
houston • pride • band

March 10, 2018
7pm | MATCHouston

HENRY WADSWORTH LONGFELLOW

My soul is full of longing
for the secret of the sea,
and the heart of the great ocean
sends a thrilling pulse through me.

FROM THE PRESIDENT

For ages, the sea has mystified us, thrilled us, and taken us around the world. It has also inspired great works of poetry, art, and music. Tonight, the Houston Pride Band highlights music that has been inspired by many elements of the ocean, both from classical and popular repertoire. Whether you're a landlubber, a cruise aficionado, or a boat captain yourself, we hope you'll enjoy this thrilling program of music.

As the Houston Pride Band is getting ready to present our 40th anniversary season of concerts in 2018-19, I would like to dedicate this concert to the hundreds of musicians who have been a part of our organization since its founding at the Montrose Activity Center in 1978. As we have been preparing for our 40th anniversary gala concert that will take place at the Hobby Center on October 13, 2018, our thoughts have been with those who blazed trails before us. They created this wonderful ensemble which brings together people of all backgrounds, sexual orientations, and gender expressions in a safe, welcoming place to join together in celebration of making music. We hope you find as much fun and joy in hearing this music as we have had in preparing it.



Thank you all for your support!

*Chris Foster
President, Houston Pride Band*



SAIL THE SEVEN SEAS

Deborah Hirsch &
Crawford Howell,
conductors

program

Variants on a Nautical Hymn

Mark Williams

Molly on the Shore

Percy Aldridge Grainger

Sea Glass

Rick Kirby

Sea Songs

Ralph Vaughan Williams

Princess Royal • Admiral Benbow • Portsmouth
Stephen Crawford, guest conductor

Sailor's Hornpipe

arr. David Burndrett

featuring the Houston Pride Band Flute Choir

Brandy

Brian Tighe, vocal solo

Elliott Lurie

Highlights from South Pacific

Richard Rodgers

arr. Philip J. Lang

Some Enchanted Evening • A Wonderful Guy • Bali Ha'i • There is Nothin' Like a Dame

INTERMISSION

Under the Sea

Alan Menken

arr. Will Rapp

featuring the Houston Pride Band Percussion Ensemble

Make Sail!

Clifton Jameson Jones

Hands Across the Sea

John Philip Sousa

Stephen Crawford, guest conductor

Russian Sailor's Dance

Reinhold Gliere

arr. Johnnie Vinson

Medley:

The Blue Danube
My Heart Will Go On

Johann Strauss/arr. Ernest Ortone

James Horner/arr. Paul Lavender

How Far I'll Go

Lin-Manual Miranda

arr. Matt Conaway

Pirates of the Caribbean: The Curse of the Black Pearl

Klaus Badelt

arr. Ted Ricketts

Fog Bound • The Medallion Calls • To the Pirate's Cave • The Black Pearl • One Last Shot • He's a Pirate

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Mark Bailes
Nicholas Davila
Christi Gell
Jonathan Griffin, Jr.
Jamee Molander
Sal Stow*
Samantha Vickery

oboe

Hunter Cauble
Michael Moreau

bassoon

David DiCamillo*
Becky Schlembach

clarinet

William Fu*
Billy Gresham
Artezia Luna
Chelsea Rasing
Jeffrey Taylor

bass clarinet

Nicolas Droger

alto saxophone

Gonzalo Agudelo
Fernando Arteaga
Christina De Leon
Elizabeth De Los Rios
Daniel Garcia
Christy McKinney

tenor saxophone

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baritone saxophone

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Program by Joe Dombrowski

ARTIST BIOGRAPHIES

Deborah Hirsch

Artistic Director

ORIGINALLY FROM BALTIMORE, Maryland, **Deborah Hirsch** graduated from the University of Kansas with a bachelor's degrees in music therapy and music education, and earned a master's degree in music at Texas A&M University-Commerce.

She was also a member of the 312th Army Band in Lawrence, Kansas before moving to Texas.

Deborah recently retired after 37 years as a band director in the Pasadena Independent School District, where bands under her direction performed and competed successfully at Texas Renaissance Festival, Texas UIL Concert and Sight Reading Contest, Solo and Ensemble Contest, and Region Band competitions. The band was selected three times to perform at the state capitol for Arts Education Day and performed the national anthem for twenty-two consecutive years for Houston Astros. Deborah was named "Teacher of the Year" in 2014.

Deborah participated in the Colorado University Conducting Symposium in June, where she studied under Steve Davis, Dr. Donald McKinney, Dr. Matt Roeder, and Dr. Matthew Dockendorf. She is an active member of Texas Music Educators Association, Texas Bandmasters Association, Women Band Directors International, and Texas Music Adjudicators Association. Deborah is also a member of the chancel choir and bell choir at Bering Memorial United Methodist Church and a board member of Pasadena Little Theater.

Crawford Howell

Associate Conductor

BORN AND RAISED in Channelview, Texas, **Crawford Howell** graduated from Baylor University with a bachelor's degree in Music Education with an emphasis in instrumental music.



Mr. Howell's 29-year teaching career included six years in Channelview ISD and 23 years in Spring Branch ISD. During Crawford's career bands under his direction competed successfully in music festivals across the states of Texas and Florida, UIL Concert & Sight Reading Contest, Solo & Ensemble Contest, and Region Band Competitions at the High school and Middle school level. Crawford also taught instrumental music privately (mainly Low Brass) over his career, and had numerous students receive individual awards on Solo's at the Region and State level. Crawford has had numerous students audition and perform in the TMEA Region, Area, and State Orchestras and Bands.

Since retirement, Crawford has enjoyed working with band programs in the Houston area, traveling with his partner Ed, spending time with their Pug Lilly and his cat Bailey, and taking life a little slower. Crawford is happy to be playing Tuba in the Houston Pride Band and conducting a few pieces now and then.

Stephen Crawford

Guest Conductor

STEPHEN CRAWFORD is currently the Director of Concert Bands, and the Wind & Percussion Program at the High School for the Performing and Visual Arts in Houston. He also serves as chairperson of the Instrumental Music department.

Prior to this appointment, he taught middle school and high school band in central and north Texas. Mr. Crawford received his Bachelor of Music and teacher certification from The University of Texas at Austin, and his Master of Music in Wind Conducting from Pennsylvania State University. His trombone teachers have included Allen Barnhill, David Waters, and Donald Knaub. His primary conducting instructors have been Jerry Junkin and Dennis Glocke. Mr. Crawford's professional memberships include the Texas Music Educators Association, the College Band Directors National Association, and the World Association for Symphonic Bands and Ensembles.



PROGRAM NOTES

COMPILED BY
CHRIS FOSTER

Variants on a Nautical Hymn

Mark Williams

THIS WORK IS WRITTEN FOR AND DEDICATED TO THE Kamiakin High School Wind Ensemble, Kennewick, Washington, which is directed by John Owen. It is based on the Naval Hymn, *Eternal Father, Strong to Save*, written in 1860. The hymn's author William Whiting was inspired by the dangers of the sea described in Psalm 107. It was popularized by the Royal Navy and the United States Navy in the late 19th century, and variations of it were soon adopted by many branches of the armed services in the United Kingdom and the United States. The first verse reads:

*Eternal Father, strong to save,
Whose arm hath bound the restless wave,
Who bidd'st the mighty ocean deep
Its own appointed limits keep;
Oh, hear us when we cry to Thee,
For those in peril on the sea!*

Mark Williams (1955-2008) was one of the premier composers for school bands and orchestras. He has over 200 published works to his credit. Mr. Williams was born in Chicago and grew up in Spokane, Washington. He taught music in the state of Washington for many years, specializing in elementary band.

Mr. Williams held the Bachelor of Arts in Education and Master of Education degrees from Eastern Washington University and served as woodwind performer and arranger for the 560th Air Force Band. He performed regularly on bassoon and served as Conductor and Artistic Director for the Spokane British Brass Band.

Molly on the Shore

Percy Aldridge Grainger

PERCY GRAINGER (1882-1961) WAS A PIANO PRODIGY turned composer who was known for his strange personal habits, his colorful prose, and his equally unusual music - his many admirers today still recognize that 'he possessed "the supreme virtue of never being dull.' Born in Australia, he began studying piano at an early age. He came to the U.S. at the outbreak of World War I and enlisted as an Army bandsman, becoming an American citizen in 1918. He went on to explore the frontiers of music with his idiosyncratic folk song settings, his lifelong advocacy for the saxophone, and his Free Music machines which predated electronic synthesizers.

His many masterworks for winds include *Lincolnshire Posy*, *Irish Tune from County Derry*, *Children's March* and, of course,

Molly on the Shore. "Molly" was written in 1907 by Grainger as a birthday gift for his mother. It is an arrangement of two contrasting Irish reels, "Temple Hill" and "Molly on the Shore" that present the melodies in a variety of textures and orchestrations, giving each section of the band long stretches of thematic and countermelodic material.

Sea Glass

Rick Kirby

SEA GLASS—*Worn by the waves and recycled by the sea, sea glass is a product of both nature and man. Bottles, jars, and glass carelessly discarded are tumbled by the ocean to form these colorful gems of the shore.*

The composer writes:

As a young boy growing up on the seacoast of New Hampshire, I developed a love for the sea. In the late '50s sea glass was plentiful because we had not yet decided to stop polluting the ocean with our trash. However, a beautiful by-product of our polluting ways was beautiful sea glass.

Shards of broken bottles and other glass items were polished by the sea and sand to create a smooth, opaque finish. We would give our collected sea glass to my mother who would take it home and place it in clear bottles. She would place them on window sills which allowed the sun to create beautiful colored patterns on the floors of our house.

Rick Kirby was born in Boston, Massachusetts in 1945 and was educated in the New England area. After arriving in Wisconsin in 1974, he taught at several high schools and universities. He retired from public school teaching in 2001 to pursue a full time career as a composer and arranger. He is presently the staff arranger for the award winning Sound of Sun Prairie Marching Band and the Wisconsin State Champion Waukesha West High School Marching Band.

Sea Songs

Ralph Vaughan Williams

RALPH VAUGHAN WILLIAMS (1872-1958) spent two years between school and university in musical study at the Royal College of Music. After taking a degree at Cambridge, he returned to the Royal College in London to receive a doctorate in music at Cambridge. With his friend, Gustav Holst, Vaughan Williams cut the ties that had bound English music to Germany and Italy. Instead of looking for good models on the Continent, these two young Englishmen decided to seek them at home in England's own past.

Written for British military band in 1924, *Sea Songs* is a single-

movement composition based on three English sailing songs. The first of these, *Princess Royal*, briskly begins the work. The melody is delightful, with a lightly played eighth-note accompaniment propelling this section effortlessly onward. The second melody, *Admiral Benbow*, also referred to as *The Brother Tar's Song*, is bold in nature, continuing the allegro tempo of the opening. The melody of the final ballad, *Portsmouth*, is written in an expressive and flowing cantabile style. A quick repeat of the first two songs brings the work to its conclusion.

Sailor's Hornpipe

arr. David Burndrett

ALSO KNOWN AS *THE COLLEGE HORNPIPE* and *Jack's the Lad*, this upbeat tune is a traditional melody to accompany the hornpipe dance. The tune was first printed as the "College Hornpipe" in 1798 by J. Dale of London. The dance imitates the life of a sailor and their duties aboard ship. Due to the small space that the dance required, and no need for a partner, the dance was popular on-board ship. Accompaniment may have been the music of a tin whistle or, from the 19th century, a squeezebox. Samuel Pepys referred to it in his diary as "The Jig of the Ship" and Captain Cook, who took a piper on at least one voyage, is noted to have ordered his men to dance the hornpipe in order to keep them in good health. In the United States, this melody can be heard as a portion of the opening credits of the original *Popeye the Sailor* cartoons.

Brandy

Elliott Lurie

"BRANDY (YOU'RE A FINE GIRL)" is a 1972 song written and composed by Elliot Lurie and recorded by Lurie's band, Looking Glass, on their debut album. The single reached number one on both the Billboard Hot 100 and Cash Box Top 100 charts. Horns and strings were arranged by Larry Fallon. The lyrics tell of Brandy, a barmaid in a busy western seaport harbor town which serves "a hundred ships a day." Though lonely sailors flirt with her, she pines for one who's long since left her.

Highlights from *South Pacific*

Richard Rodgers, arr. Philip J. Lang

SOUTH PACIFIC IS A HALLMARK OF AMERICAN ART. Written in 1949 by Rodgers and Hammerstein (composer and lyricist respectively), it was universally lauded for its take on war, danger, and romance. The year it premiered on Broadway, the show won 10 Tonys and a Pulitzer prize. In 1958, the musical was made into a film which remained the highest grossing film based on a Rodgers and Hammerstein musical until the *Sound of Music* was released (1967). The soundtrack for the movie also reached critical success in the U.S., the album stayed at #1 on the Billboard charts top 200 albums for seven full months, making it the fourth longest run in the top spot in history. In

the United Kingdom, the album topped charts for 115 weeks (total), 70 of which were consecutive (the album was the top selling album for the entirety of 1959).

The story of the musical is based on the series of short stories by John A. Michener entitled Tales of the South Pacific. The stories tell the story of the U.S.'s involvement in the Pacific War portion of World War II. The book itself is told from a first person point of view (an unnamed Commander) and is based upon Michener's own experiences on the battlefield of WWII.

Under the Sea

Alan Menken, arr. Will Rapp

"UNDER THE SEA" is a popular song from Disney's 1989 animated film *The Little Mermaid*, composed by Alan Menken with lyrics by Howard Ashman and based on the song "The Beautiful Briny" from the 1971 film *Bedknobs and Broomsticks*. It is influenced by the Calypso style of the Caribbean which originated in Trinidad and Tobago. The song was performed in the film by Samuel E. Wright. The track won the Academy Award for Best Original Song in 1989, as well as the Grammy Award for Best Song Written for Visual Media in 1991. The song is a plea by the crab Sebastian imploring Ariel to remain sea-bound, and resist her desire to become a human in order to spend her life with Prince Eric, with whom she has fallen in love. Sebastian warns of the struggles of human life while at the same time expounding the benefits of a care-free life underwater. However, his plea falls on deaf ears, for Ariel leaves before the end of the song. In 2007, the Broadway musical version used this as the featured production number, with the role of Sebastian played by Tituss Burgess. The song is still present throughout all the Walt Disney parks and resorts and the Disney Cruise Line.

Make Sail!

Clifton Jameson Jones

IN THE DAYS OF THE GREAT SAILING SHIPS, "Make sail!" was the command shouted to the crew to ready the ship when conditions were favorable to sail. With happy "swashbuckling" melodies, grand orchestral flourishes and colorful splashes of mallet percussion, this work captures all the excitement of the long-ago journeys of the tall ships.

Clifton Jones writes and arranges music for band, orchestra, jazz ensemble and woodwind ensembles. He is a native of Houston, Texas, and studied composition and theory at Trinity University, and at the University of Houston. Mr. Jones plays clarinet in the Austin Symphonic Band in Austin, Texas and has written many works dedicated to them, and their director, Richard Floyd. Mr. Jones currently teaches in the College Station Independent School District in College Station, Texas where he teaches woodwind methods, and directs the jazz ensemble at A&M Consolidated High School.

Hands Across the Sea

John Philip Sousa

THE MAN WHO WOULD BECOME KNOWN AS “The March King” was born in Washington D.C. on November 6, 1854 to a Portuguese father, who earlier that year had enlisted in the Marine Band, and a German mother. **John Philip Sousa** (1854-1932) began formal musical instruction at the age of 6 and appeared as a violin soloist at the age of 11. Two years later, he began his career in the U.S. Marine Band, serving as an apprentice “boy” to receive instruction “in the trade or mystery of a musician.” He became leader of the Marine Band in 1880 and served in that position until 1892, when he resigned to organize a band of his own. Along with his ability to organize and conduct superb musicians, Sousa developed a distinct flair for writing marches.

Hands Across The Sea March was composed in 1899 and premiered at the Philadelphia Academy of Music that same year. The origin of the title is uncertain. It is certainly representative of the good will that the Sousa Band evoked on its multiple European and World tours. Sousa biographer Paul Bierley believes that Sousa discussed the justification of the Spanish-American War in a conversation using John Hookham Frere’s line “A sudden thought strikes me—let us swear an eternal friendship.” The vision of *Hands Across The Sea* came to Sousa as an enactment of that concept.

Medley: The Blue Danube & My Heart Will Go On

Johann Strauss, arr. Ernest Ortone & James Horner, arr. Paul Lavender

THE BLUE DANUBE is a waltz by the Austrian composer **Johann Strauss II** (1835-1899), composed in 1866. It has been one of the most consistently popular pieces of music in the classical repertoire. The specifically Viennese sentiment associated with Strauss’s melody has made it an unofficial Austrian national anthem. The piece was prominently used in Stanley Kubrick’s 1968 film *2001: A Space Odyssey*. The first two-thirds of The Blue Danube are heard as a space plane approaches and docks with a space station.

My Heart Will Go On, also called “Love Theme from Titanic,” is the main theme song to James Cameron’s blockbuster film *Titanic*. Its music was composed by **James Horner**, its lyrics were written by Will Jennings. Originally released in 1997, the romantic song went to number one all over the world. The song is Celine Dion’s biggest hit, and one of the best-selling singles of all time.

How Far I’ll Go

Lin-Manuel Miranda, arr. Matt Conaway

HOW FAR I’LL GO is from Disney’s 2016 animated feature film *Moana*. The song was performed in the film by

American actress and singer Auli’i Cravalho in her role as Moana. The song was nominated for Best Original Song at the 89th Academy Awards.

“How Far I’ll Go” expresses a deep, rich message: Moana’s struggle with the irresistible impulse to explore beyond the reef notwithstanding her genuine love for her island, her family, and her people.

The song’s chorus speaks to her longing to explore beyond her home and family traditions:

*The line where the sky meets the sea? It calls me
And no one knows, how far it goes
If the wind in my sail on the sea stays behind me
One day I’ll know, how far I’ll go*

Born in 1980 in New York City, **Lin-Manuel Miranda** developed a devotion to musical theater and hip-hop before attending Wesleyan University. He wrote and starred in the Tony-winning 2008 musical *In the Heights* before working on additional Broadway productions and making screen appearances. Inspired by reading Ron Chernow’s biography of Alexander Hamilton, Miranda eventually developed the musical *Hamilton*, a groundbreaking work that tells the story of the U.S. Founding Father with hip-hop/R&B musical forms and a black and Latino cast. Miranda’s awards include a Pulitzer Prize, three Grammy Awards, an Emmy Award, a MacArthur Fellowship, and three Tony Awards.

Pirates of the Caribbean: The Curse of the Black Pearl

Klaus Badelt, arr. Ted Ricketts

THIS SUITE OF INCLUDES MUSIC from the soundtrack for *Pirates of the Caribbean*, originally began by Alan Silvestri, who left the project prior to the film’s release. The work was reassembled and credited to **Klaus Badelt**, a protégé of Hans Zimmer. This arrangement features a half-dozen melodies and instrumentals from the film score. The most famous is “He’s a Pirate” from the film’s closing sequence. It became a staple of college marching bands in the mid 2000s for its pulsing swash-buckling motif.

Ted Ricketts’s commissioned and published works have been heard on television, commercially produced albums, in Walt Disney theme parks, and performed live throughout the world. Mr. Ricketts holds a Bachelor of Arts in Music and a Masters of Arts in Music from California State University at Long Beach. Early in his career, he served as Assistant Director of the marching band and concert band at Long Beach City College. In recent years, Mr. Ricketts has been a college instructor in Commercial Music Arranging at Rollins College in Winter Park, Florida.

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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 provide a welcoming, comfortable and safe musical outlet for LGBT and allied musicians to participate in a community band setting.
- To encourage interest in public and private music education through concerts and events that uplift and inspire musical interest in people of all ages.
- To use musical performances to support local community organizations and events.
- To host and participate in local, state, national, and international conferences that foster the continuing participation of all individuals in community musical programs.

membership + rehearsals

The Houston Pride Band is open to all brass, woodwind, and percussion players of all skill levels. The band rehearses on Wednesday evenings from 7:30 to 9:30 PM at The Houston School for the Performing and Visual Arts (HSPVA), 4001 Stanford Street in Montrose.

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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.

and the Association of Concert Bands

The Houston Pride Band is also a member of the Association of Concert Bands. The mission of the Association of Concert Bands is to foster excellence in Concert Band music through performance, education, and advocacy. ACB has formed Blanket Performance Licensing Agreements with both BMI and ACSAP for performance rights for its members.



the houston★pride★band presents

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