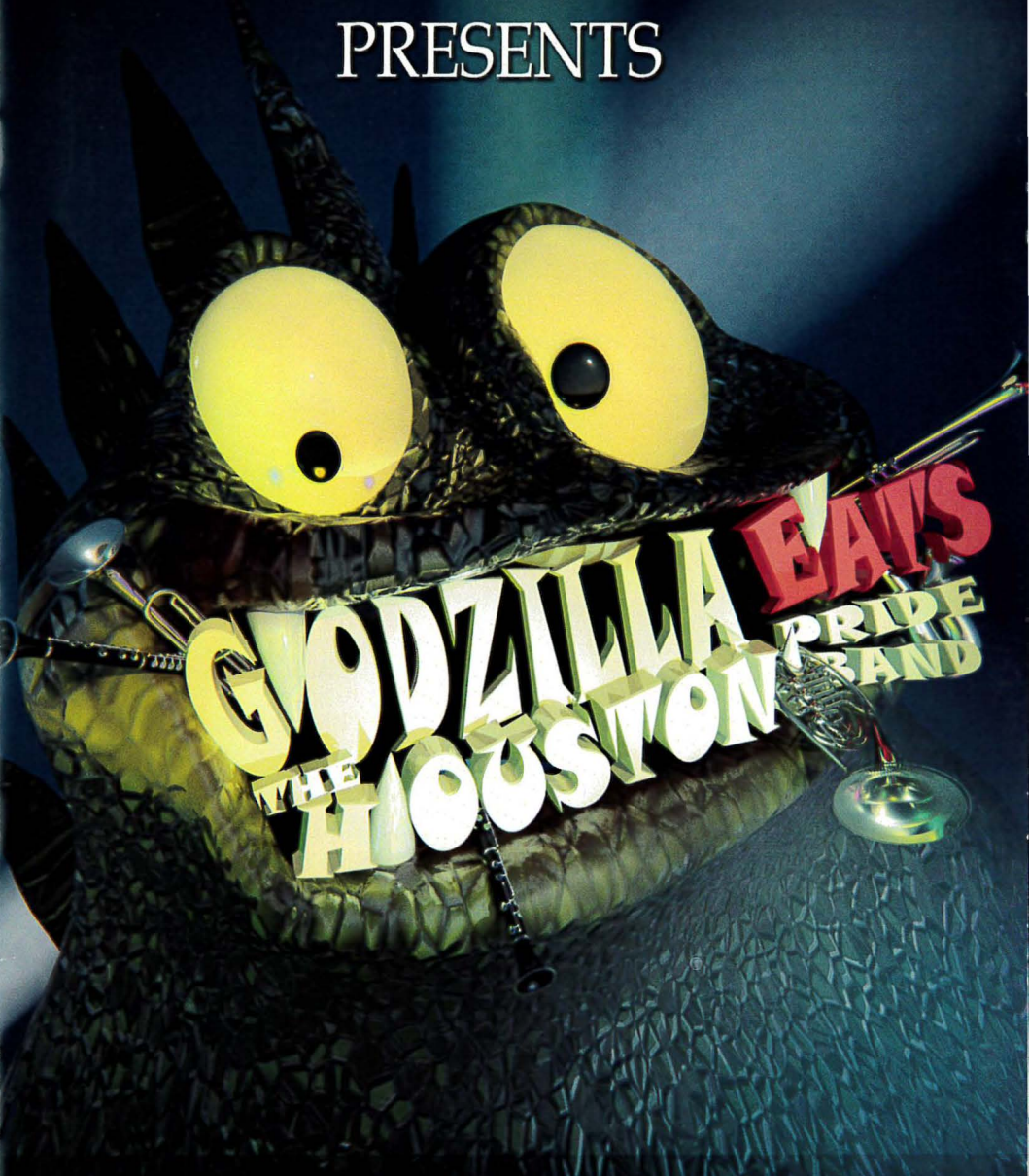


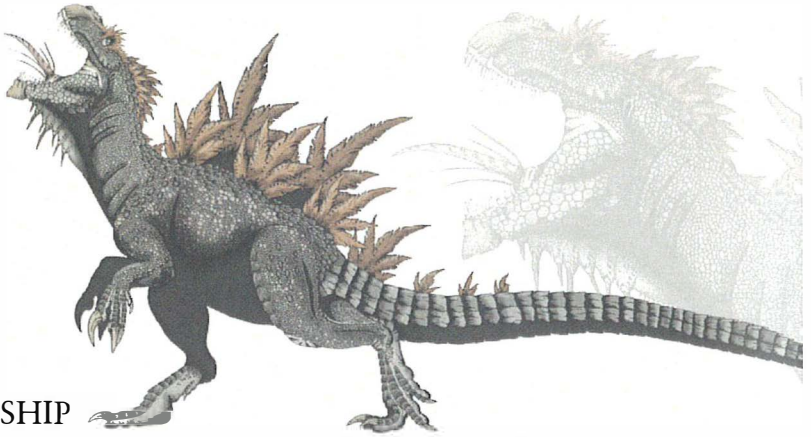
THE HOUSTON PRIDE BAND
PRESENTS



FRIDAY NOVEMBER 14th 2008
RESURRECTION MCC 2025 w 11TH ST.

MISSION STATEMENT

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



MEMBERSHIP

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

REHEARSALS

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

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

LETTER FROM OUR PRESIDENT



Thank you for a spectacular 30th Anniversary Year! Through your generosity and support the Houston Pride Band had a great year.

This year, HPB is keeping the momentum going. The music for this concert supports our theme, *Beyond Fences, Music without Borders*. The 2008-2009 selections brings our audience sounds from various cultures and nations and showcases diversity through music.

Continuing our commitment of giving back to the community, the Houston Pride Band has chosen the Lesbian Health Initiative (LHI) as the recipient of this concert's ticket sales. LHI began in 1992 when Houston Lesbians became aware of national research showing lesbians at increased risk for cancer, heart disease and stroke. Their mission is to promote women's health in the Lesbian, Gay, Bisexual and Transgendered communities. The Houston Pride Band is proud to support an organization that has been in our community for 16 years.

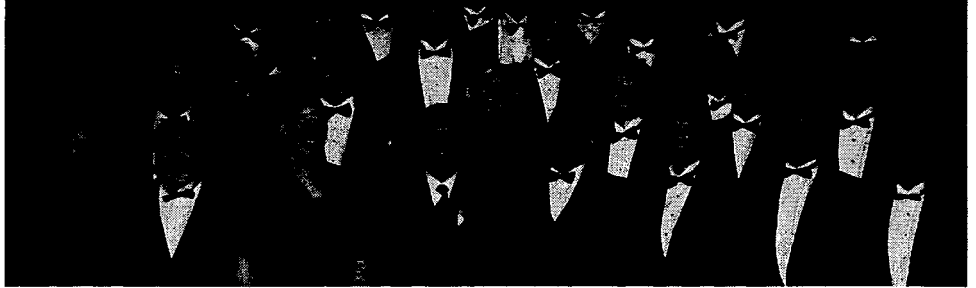
With the increase of sponsors and advertisers we can give proceeds from ticket sales to worthy organizations. Please recognize them in this program, patronize them, and thank them personally for being an advocate of the Houston Pride Band!

Make sure to mark your calendars for the upcoming performances with the Houston Pride Band. On December 7th the band will be a participant of Resurrection MCC's Holiday Concert. The Spring Concert, Saturday, March 7th, examines music from Russian royal to Australian folksongs to name a few.

We hope you enjoy this evening's performance and look forward to seeing you at future Houston Pride Band events!

—Joe Wiese

HOUSTON PRIDE BAND



Houston Pride Band:

Artistic Director: Jason Stephens

FLUTE

Jonathan Ellis
Christi Gell

OBOE

Lupe Ybarra

CLARINET

Ron Louvier
Rudolph Martinez
Charles DuRapau

BASS CLARINET

Melissa Thompson

CONTRABASS CLARINET

Travis Arbing

ALTO SAXOPHONE

Connie Moore
Kevin Taylor

BASSOON

David DiCamillo

BARITONE SAXOPHONE

Lisa Mace

TRUMPET

Mary Beth Alsdorf
Paige Kovar
Arthur McGimsey
Kevin Nield
Greta Ott

FRENCH HORN

Cary Byrd
Hector Cesares
Chris Hodge

TROMBONE

Trudy Allen
Kiyona Corpening
Noel Freeman
Amanda Solis

EUPHONIUM

Casey Sherrell

TUBA

Elroy W. Forbes, Jr.
Joe Wiese

BASS

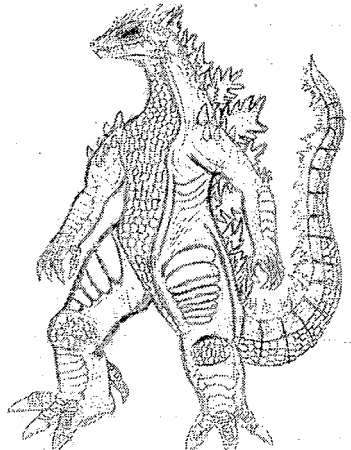
Andra Haviland

PERCUSSION

Travis J. Halsey
Debbie Hunt
Brandy Jones
Joe Lenhoff
Brian Walters

PIANO & PERCUSSION

Pam Stephens



GODZILLA EATS THE HOUSTON PRIDE BAND

Houston Pride Band

Fanfare to 'La Peri'Paul Dukas
Houston Pride Band Brass Section

Variations on an African HymnsongQuincy C. Hilliard
Houston Pride Band

Mysterious MountainAlan Hovhaness
(*Symphony No. 2, Op. 132: Movement I*) transcribed by Frank Erickson

Suite DivertimentoJay Gilbert
I. Prologue
II. Pastorale
III. Parade

Intermission

Blue BossaKenny Dorham
arranged by Michael Sweeney

Killer JoeBenny Golson
arranged by Peter Blair
Houston Pride Band Jazz Ensemble
conducted by Kiyona Corpening

EscapadaDavid Moore
Houston Pride Band

Godzilla Eats Las Vegas!Eric Whitacre
Act I
Act II

PROGRAM NOTES

by Jason Stephens

Fanfare to 'La Peri'

Paul Dukas (1865-1935) was considered to be a modern French composer, who represented a movement against artistic formalism during his lifetime. He grew up in a very poor family, often playing his neighbor's piano, since his family could not afford one or provide lessons for him. Despite the odds, Dukas entered the Paris Conservatory in 1882, where he became totally submerged in music composition. He was forced to give up the Conservatory for a time in order to serve in the French military. He took advantage of the spare time he had in the military and began to write music and study scores of classic composers. Dukas' best known work is *The Sorcerer's Apprentice*, made famous by Walt Disney and Mickey Mouse in the original *Fantasia*.

Composed in 1912, Dukas' ballet, *La Peri*, was his last major work to compose prior to his death. He burned all of his works of the last twenty-three years of his life just hours before his death because he did not feel that they maintained the same standard as his earlier works. Dukas called *La Peri* a symphonic poem for dancing. "Peri" is originally a Persian word meaning elf or genie. The fanfare precedes the dance proper in the manner of an overture. The work uses brass instruments exclusively and the work has become a very popular work in the wind band repertoire of the 20th century.

Variations on an African Hymnsong

Quincy C. Hilliard, Ph.D. (b. 1954) is an African American conductor, educator and composer of band music. Dr. Hilliard's early music experience was as a trumpet player in the public elementary and high school of his native Starkville, Mississippi. His compositions for wind band are published by a variety of well known publishers and he is frequently commissioned to compose works, including one for the 1996 Olympic Games in Atlanta and a score for a documentary film, *The Texas Rangers*. Dr. Hilliard is currently Composer in Residence and the Heymann Endowed Professor of Music at the University of Louisiana, Lafayette.

Variations on an African Hymnsong is based on a Nigerian folk song and the piece features two polyrhythms in the percussion that are based on authentic African rhythm patterns - the first entitled "Kyrem" and the second called "Osebo." Fragments of the hymnsong appear in the beginning and then the hymnsong itself is introduced in conjunction with the first of the polyrhythmic patterns. *Variations on an African Hymnsong* was commissioned by and is dedicated to the Savannah High School of Performing Arts Wind Ensemble, Michael E. Hutchinson, Director and Dr. Marie A. Polite, Principal in Savannah, Georgia.

Symphony No. 2, Op. 132, 'Mysterious Mountain': Movement I

Alan Hovhaness (1911 - 2000) was one of the most distinctive and prolific composers of the last century composing 67 symphonies and as many as five hundred other works in various forms. Following his studies at the New England Conservatory in Boston, he composed his earliest orchestral works in a style shaped by his admiration for Sibelius, even going to Finland for further study. However, by the time he turned 30, he had abandoned that style (and destroyed much of the music he had composed earlier) in favor of a more personal one rooted in the music, the history and the

religious lore of his Armenian forebears. Still later, in the course of his travels, he developed a similarly productive interest in the music and culture of the Far East Japan, India and other areas of Asia and the Pacific.

By 1978, after the premiere of his *Symphony No. 36*, Hovhanness spoke of a “one-world lyricism” in his music, and remarked,

“My new songs and symphonies are my flowering of melody, my final faith in endless beauty in a seemingly ugly world. . . The composer, as in old China, joins Heaven and earth with threads of sounds.”

Strangely enough, Hovhanness did not affix the title ‘Mysterious Mountain’ until he had completed the score of his Second Symphony. The work, in any event, proved to be one of his most successful in any form. The title Hovhanness chose for it did not allude to any scenic or literary stimulus, only what the music “said” to him once he had composed it. It had for him a certain spiritual significance and he offered the following statement on the title and the music itself:

“Mountains are symbols, like pyramids, of man’s attempt to know God. Mountains are symbolic meeting places between the mundane and spiritual worlds. To some, the Mysterious Mountain may be the phantom peak, unmeasured, thought to be higher than Everest, as seen from great distances by fliers in Tibet. To some, it may be the solitary mountain, the tower of strength over a countryside—Fujijama, Ararat, Monadnock, Shasta or Grand Teton.”

Mysterious Mountain (the first movement of the symphony) is hymn-like and lyrical, using irregular metrical forms. The atmosphere of “spiritual mystique” in this music is suggested here and there in terms that may remind the listener of certain more familiar works of roughly similar character by Ralph Vaughan Williams and Arthur Honegger. This observation, however, is not to suggest any lack of originality on Hovhanness’s part, but simply to note the distinguished confraternity in which the noble work so eloquently affirms his own membership.

Suite Divertimento

Jay Gilbert (b. 1956) was born in Madison, Wisconsin and his interest in composing and arranging began in high school. Since then, he has produced a film score for Wisconsin Educational Television, commercial music, pieces for speaking chorus as well as music for winds and percussion. His study of quality wind band literature is often cited, and a summary of his research was included in the recently published book *The Twentieth Century Wind Band/Ensemble*. He is Director of Bands and Chair of the Music Department at Donne College in Crete, Nebraska.

Suite Divertimento was commissioned by the Lewisville, Texas, High School Symphonic Band and was premiered in Dallas on February 7, 1996. It is composed of three movements: “Prologue”, “Pastorale”, and “Parade”. The main themes for all of the movements are derived from a four-note motive: Bb-C-F-G, and reflect the character of the movement’s title. The entire piece evokes ideas of European classical music, from French composer Erik Satie’s piano music to Italian composer Ottorino Respighi’s *Pines of Rome*.

The “Prologue” is an eclectic fanfare which combines elements of popular music into a symphonic form. The “Prologue” also serves as a prelude to the more introspective second movement. The “Pastorale” has serene opening and closing sections which surround a stormy middle section. “Parade” opens with a procession of themes and motives which are then used throughout the movement some of which were

presented earlier in the *Suite*. As the work unfolds, these ideas begin to overlap and build in intensity as if the parade were passing by the listener.

Escapada

David Moore (b. 1968) is an music educator and composer from Iowa, attending high school in Manly, Iowa and subsequently receiving his Bachelor of Music Education from Drake University. Since 1999, he has been teaching grades 5-12 instrumental music at Homer Community Schools in Nebraska. In addition to his full-time teaching duties, he is active as a clinician and is the owner of Moore Music Publishing, a small business specializing in the creation and marketing of new instrumental music.

Escapada (Escapade in English) is a march with a decidedly Spanish flavor, in a style similar to a “paso doble” (a lively dance from southern Spain) but written in a bright 3/4 time rather than the traditional 2/4 time. This piece features lively spirited rhythms and authentic harmonies. It progresses through a lively, tuneful march trio section and then broadens into a grandiose and blazing ending!

Godzilla Eats Las Vegas!

Eric Whitacre (b. 1970) is an American composer of choral and wind band music and electronic music. He was expelled from his high school band and began his musical training while at the University of Nevada, Las Vegas. He received his Master’s degree at Juilliard School with composition studies under both John Corigliano and David Diamond. In the past decade, he has become a prominent composer for concert band and is arguably the most performed composer of choral music of his generation.

Whitacre is probably best known for his choral works, however both his choral and instrumental styles are immediately recognizable, namely by his signature “Whitacre chords.” Rhythm is also an important aspect in many of his pieces, especially his pieces for wind band, utilizing mixed, complex, and/or compound meters. His pieces are also known to include frequent meter changes and unusual rhythmic patterns. His style is often compared to that of Morten Lauridsen, albeit a bit more modern.

Godzilla Eats Las Vegas! was commissioned by the University of Nevada Las Vegas, Thomas G. Leslie, conductor, and received its premiere November 28th, 1996. The description of this piece is best in the composer’s own words:

“It took me seven years to get my bachelor’s degree from UNLV, and by the time I graduated I was ready to eat Las Vegas. Tom Leslie asked me to write another piece for the group as I was leaving, and I thought it would be a blast to do something completely ridiculous. The players are called upon to scream in terror, dress like Elvises (Elvi), and play in about thirty different styles from mambo to cheesy lounge music. The audience follows a ‘script’ that I wrote simulating a campy, over the top Godzilla movie (is there any other kind?).

I wrote the bulk of the piece while in my first year at Juilliard, and no kidding, I used to act out the script every morning devouring animal crackers, wreaking havoc all over the breakfast table. The ‘script’ was originally twice as long, and had an entire subplot devoted to a young scientist and his love interest. As I started to finish the piece, however, it didn’t seem that funny and that story (along with an extended Elvis tribute) ended up on the cutting room floor.”

Advance Copy Script
Godzilla Eats Las Vegas!

*** * * Act One * * ***

FADE UP

It is a Bright and Sunny day as the sequined curtain rises on tinsel town, and the excitement of a new day filled with the possibility of The Big Payoff is practically palpable. The band kicks off the show in high gear and all is well as we suddenly hear:

CUT TO DESERT

A lone shakuhachi flute ushers the arrival of something really VERY bad.

CUT BACK TO BAND

A relaxed rhumba, showgirls blissfully jiggle.

CUT TO MILITARY COMMAND CENTER (stock footage)

Morse code signals the confirmation of approaching doom.

CUT BACK TO BAND

The players finish off their third set and head for the bar; outside we hear:

SLOW ZOOM

Oh no, oh no, oh no, it's:

CLOSE UP

Godzilla! Glorious Godzilla!

VARIOUS QUICK CUTS (stock footage)

Godzilla destroys cars, screaming tourists, etc.

CUT BACK TO BAND

The band, quasi Greek Chorus, calls for Godzilla to Mambo.

GODZILLA, FULL FRAME

Godzilla mambos, casually crushing hysterical Vegans without missing a step.

EXTREME CLOSE UP

A tiny terrier barking bravely, then:

CUT BACK TO GODZILLA

Demolishing everything in his path...not even the doggie escapes!

WIDE PAN

As Godzilla heads down the strip, searching relentlessly for:

CLOSE UP (stock footage)
Frank Sinatra (Stomped!)

CLOSE UP (stock footage)
Wayne Newton (Stamped!)

CLOSE UP (stock footage)
Liberace (Stepped upon!)

VARIOUS CUTS

The Village Gods destroyed, Godzilla continues his carnage until
The City of Sin is leveled!

*** * * Act Two * * ***

FADE UP

A fearless army of Elvise (Elvi) appear in the distance, formation marching
through the littered streets

VARIOUS CLOSE UPS

The Elvi attack, using bombers, missiles, etc.

EXTREME CLOSE UP

One wicked laugh from Godzilla and the Elvi scatter like mice!

QUICK CUT (stock footage)

The Sphinx sits outside The Luxor, looking seductive in a Mae West sort of way.

CLOSE UP

Godzilla takes one look and his eyes pop out of his head.

QUICK CUTS

The Sphinx (Sphinctress?) seduces the Reptile, who instantly falls in love
and begins to:

WIDE SHOT

Tango with her.

SPLIT SCREEN

As they dance, the Elvi slowly regroup and head for the:

QUICK CUT (stock footage)
Pirate ships at Treasure Island

ACTION SEQUENCE (MONTAGE)

The Elvi approach the dancing monster and launch a ferocious volley of cannonballs directly at him.

QUICK CLOSE UPS

The cannonballs find their mark, and Godzilla:

WIDE SHOT

Falls to the ground, annihilated. The Elvi are triumphant!

CROSSFADE

The lounge is open again, and the city of Las Vegas toasts the victory.
The scene climaxes with:

VARIOUS CUTS (stock footage)

People happy, tearful, etc. Stock footage, stock music.

SLOW FADE OUT AND FADE UP

A dark, ominous, and VERY familiar sound . . .

SLOW ZOOM

Godzilla lives! Godzilla lives! Complete terror (possible sequel?).

WIDE SHOT

The Show is over. The End.

FADE TO BLACK

THE VOLUNTEERS:

Deborah Bradford

Kellee Haviland

Robert Hines

Georgette Monaghan

Michael Moore

Rob Weismantel

Nancy Wintle



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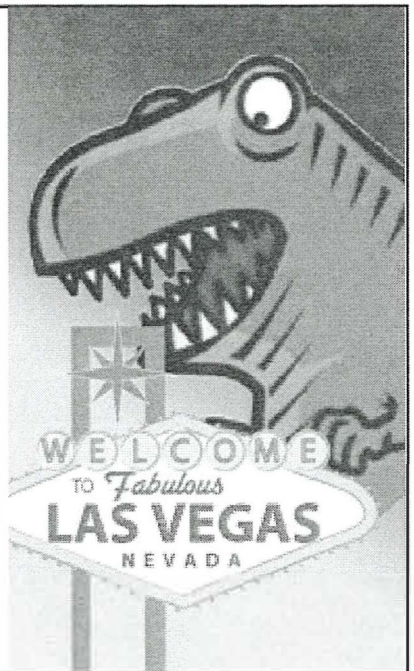
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