



THE BEST OF ALL POSSIBLE WORLDS

THE HOUSTON PRIDE BAND

MARCH 7TH 2009

**RESURRECTION**

METROPOLITAN COMMUNITY CHURCH

2025 W. 11<sup>th</sup> St. • Houston, TX 77008

[www.HoustonPrideBand.org](http://www.HoustonPrideBand.org)



# Houston Pride Band

## MISSION STATEMENT

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

## MEMBERSHIP

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

## REHEARSALS

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

For more information, please visit our web site at  
[www.houstonprideband.org](http://www.houstonprideband.org)  
or email us at  
[info@houstonprideband.org](mailto:info@houstonprideband.org)

# The Houston Pride Band

presents

## The Best of All Possible Worlds



**Glitter and be gay!** That is only one movement from *Candide Suite* which we will be performing this evening, but it represents well the evening of sparkling music we have for you. The tickets sales from this concert will benefit an organization in which the Houston Pride Band holds dear. AIDS Foundation Houston: AIDS Walk Houston is our beneficiary! In addition, Houston Pride Band has formed a walk team with a goal of \$2,000 and will be performing at the walk Sunday, March 15. To donate through our team, visit [www.AIDSWalkHouston.org](http://www.AIDSWalkHouston.org) and search for the Houston Pride Band. And, if you are a participant of

the Walk, give us a hoot and holler as you pass, and we'll do the same!

This evening we are also hosting a silent auction. The auction is to assist in funding our 2<sup>nd</sup> annual concert at Zilkha Hall, so during intermission and after the concert browse through the silent auction area. If there isn't anything among our great gifts that catches your eye, you can also purchase chances to win Continental Airlines tickets for two or make a general donation. We would like to extend a special thanks to the individuals and organizations who donated items.

The excitement is building for the Houston Pride Band in the second half of our season. The next performance will be at Houston's premier park, Discovery Green. On Sunday, April 19, bring your family and friends, a blanket and come to park to enjoy great music with special guest emcee Ernie Manouse. This fun-filled family affair is made possible in part by the Houston Arts Alliance.

The theme for this season has been *Beyond Fences: Music without Borders*. We wrap up the 2008–2009 season with a concert at Zilkha Hall in the Hobby Center. We will conclude our musical journey with music from England, Japan, Chile, and back home to the United States.

So, sit back, relax, and allow us to take you on a musical trip around the world.

Joe Wiese  
Houston Pride Band  
Board President

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Connie Moore • Kevin Nield • Kevin Taylor • Joe Wiese  
Russell Ben Williams

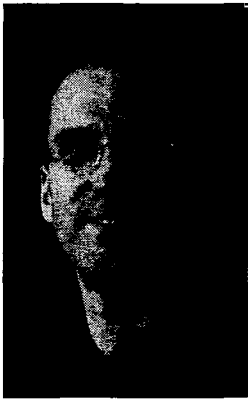
## Volunteers

Amy Boyce • Jody Dove • Robert Hines • Michael Moore  
Brad Pritchett • Jeremy Reyes • Russell Ben Williams



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

The LGBA massed bands were invited to perform in both of President Bill Clinton's inaugural celebrations in 1993 and 1997, becoming the first lesbian, gay, bisexual and transgender group to perform at an inauguration. Most recently, during the inaugural celebration for President Barack Obama, LGBA made history once again by becoming the first LGBT group to march and perform *in* the parade. Three members of the Houston Pride Band, Kevin Taylor, Casey Sherrell, and Paige Kovar, attended and participated at the historic event in Washington, DC.



## ARTISTIC DIRECTOR

Artistic Director Jason Stephens is a graduate from Lamar University in Beaumont, Texas, where he received a Bachelor of Music in 2003. He studied Conducting with Travis Albany and Dr. Barry Johnson and attended a Conducting Symposium under the direction of Craig Kirchoff. 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 as permanent Artistic Director in November 2006.

Jason works for the Houston Public Library and plans to pursue his Masters degree in Library Sciences from the University of North Texas. He is also the music librarian for the River Oaks Chamber Orchestra and occasionally substitutes in with the Houston Civic Symphony.

## PROCEEDS FROM TONIGHT'S CONCERT WILL BENEFIT AIDS FOUNDATION HOUSTON

Since 1982, AIDS Foundation Houston has been a direct provider of resources for HIV/AIDS services and information.

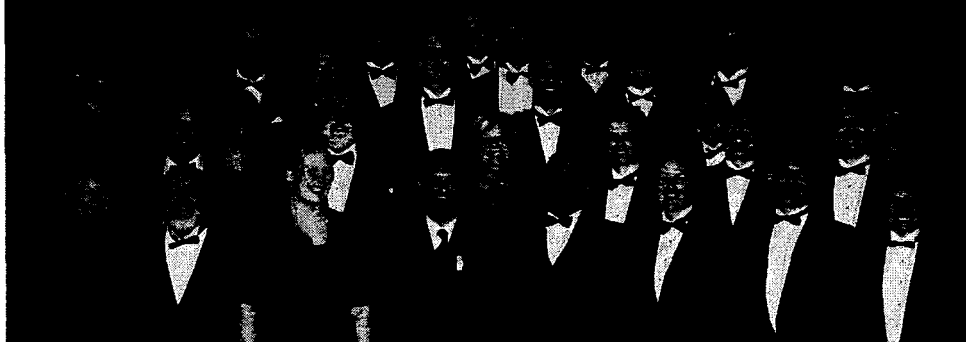
AIDS Foundation Houston, Inc. (AFH) is a 501(c)(3) nonprofit corporation founded in 1982 as Texas' first organization dedicated to HIV prevention education and services. Their mission is to create positive social impact through the innovative management of HIV/AIDS and other chronic diseases. In 2002, the board of directors adopted the following vision statement:

AFH values and respects each person's uniqueness and embraces the philosophy of equality in serving individuals and families in a non-discriminatory manner. In collaboration with clients, organizations, and funding partners, AFH endeavors to meet the needs of its clients through the design, implementation, and evaluation of globally significant programs. With innovative programs in education, disease prevention, and client services, AFH strives to eradicate HIV/AIDS and other chronic illnesses

The 20th Annual AIDS Walk Houston, presented by Chevron, is scheduled for Sunday, March 15, 2009. It is an exciting, non-competitive walk event that increases community awareness and educates Houstonians about HIV/AIDS. Proceeds from AIDS Walk Houston raises money for AIDS Foundation Houston, Inc., as well as many other local HIV/AIDS service organizations.



# Houston Pride Band



## ARTISTIC DIRECTOR

Jason Stephens

## FLUTE

Christi Gell

Joel Luks

Joel Quiñones

Ginger von Wening

## PICCOLO

Ginger von Wening

## OBOE

Jonathan Ellis

Lupe Ybarra

## ENGLISH HORN

Lupe Ybarra

## CLARINET

Charles DuRapau

William Fu

Ron Louvier

Skip Martin

Rudolph Martinez

Pam Stephens

Steve Tarry

## BASS CLARINET

Melissa Thompson

## CONTRALTO CLARINET

Travis Arbing

## ALTO SAXOPHONE

Dave Junkmann

Connie Moore

Kevin Taylor

## BASSOON

David DiCamillo

## BARITONE SAXOPHONE

Lisa Mace

## TRUMPET

Paige Kovar

Kevin Nield

Arthur McGimsey

Greta Ott

## FRENCH HORN

Christopher Hodge

## TROMBONE

Trudy Allen

Kiyona Corpening

Noel Freeman

## BASS TROMBONE

Amanda Solis

## EUPHONIUM

Casey Sherrell

Russell Ben Williams

## TUBA

Elroy Forbes, Jr.

Joe Wiese

## PERCUSSION

Travis J. Halsey

Debbie Hunt

Joe Lenhoff

Brian Walters

## TIMPANI

Brandy Jones

## PIANO

Pam Stephens

## GUITAR

Kiyona Corpening

# The Best of All Possible Worlds

## Houston Pride Band

Procession of the Nobles (*Cortège*) from *Mlada*.....Nicolai Rimsky-Korsakov  
arranged by Erik W. G. Leidzén

Concerto for Trombone and Military Band.....Nicholai Rimsky-Korsakov  
edited by Clark McAlister

Trombone Soloist: Noel Freeman

Danza Caribe.....Alfred Reed

### \*\*\*Intermission\*\*\*

Saxophone Symphonette.....David Bennett

It Takes Four to Tango.....Daniel Dorff

#### SaxWorx

Lupe Ybarra, Alto Saxophone • Kevin Taylor, Alto Saxophone,  
Melissa Thompson, Tenor Saxophone • Lisa Mace, Baritone Saxophone

In a Persian Market (*Intermezzo-Scene*)..... Albert William Ketèlbey  
edited by David Smith\*

Vocalists: Members of the Gay Men's Chorus

Australian Up-Country Tune.....Percy Aldridge Grainger  
arranged by Glenn Cliffe Bainum

Candide Suite.....Leonard Bernstein  
adapted by Clare Grundman

- I. *The Best of All Possible Worlds*
- II. *Westphalia Chorale and Battle Scene*
- III. *Auto-da-fé*
- IV. *Glitter and Be Gay*
- V. *Make Our Garden Grow*

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\* David Smith is a native Texan, and studied at the University of Houston and the University of Texas at Austin where he received a Bachelor of Music Education and a Master's degree in conducting. While having studied composition, orchestration and arranging with Karl Korte and Kent Wheeler Kennan, and had works played by the Houston Symphony Orchestra, the Austin Symphony Orchestra, the University of Houston Symphony Orchestra and the Wind Ensemble, the University of Texas Symphony Orchestra, the Wind Ensemble and the Concert Band, and several Community Bands, Smith has always concentrated on conducting. His conducting teachers began with the renown Czech conductor Henry Swoboda and later included Maurice Peress, Lawrence Leighton Smith, and A. Clyde Roller.

Mr. Smith has taught at the Junior High, High School, and University levels. He is now semi-retired, living in Lufkin, Texas, teaching part-time at Angelina College and is the founder and conductor of the Lufkin Community Band.

## Program Notes

by Jason Stephens

### Procession of the Nobles

#### Concerto for Trombone and Military Band

Nicholai Rimsky-Korsakov (1844-1908) was born into an aristocratic family in Tikhvin, in the Novgorod district of Russia, where his father had retired from the Navy. As a child, he was exposed to the folk songs sung by his mother and the bells and singing of the monks in the Monastery across the river from his home. At the age of 12, he enrolled at the Naval College of St. Petersburg, where he received instruction in piano and cello along with his naval studies. Mily Balakirev, the leader of the new, nationalist school of music, persuaded a 17-year old Rimsky-Korsakov to study composition.

Driven by the idea to give Russia a distinct and distinguished musical voice, he managed to compose his first symphony while on a compulsory three-year naval cruise. This score and others that followed drew attention to this brilliant young composer. While still in the Navy, he was appointed as professor of composition in 1871 at the St. Petersburg Conservatory. Largely self taught and normally working by ear, the new professor became the Conservatory's best pupil as he dug deeply into studies of harmony, counterpoint, and musical analysis to keep a step ahead of his pupils. In a few years, he became a fine teacher and was even dispensing advice on instrumentation to the older members of "The Mighty Five." His music, for the most part, is joyous and brilliant; his rich orchestrations are evident in his *Scheherazade* and *Capriccio Espagnol*. In 1899, a traveling Richard Wagner inspired Rimsky-Korsakov to devote himself almost entirely to operas, composing fourteen operas, with *The Golden Cockerel* being his last.

*Procession of the Nobles* was arranged for concert band by Erik W. G. Leidzén. The opening brass fanfare announces the entry of the nobility in this *cortège* from the opera *Mlada*; the woodwinds provide the regal flourishes that embellish this work. Based on a text from Slavic mythology, set on the coast of the Baltic Sea, and arranged for an enlarged orchestra, this opera was the first work of Rimsky-Korsakov's to show the influence of Wagner, who affected so many composers of the time. Although the opera was a failure, this symphonic offering has been enjoyed by audiences since its first introduction.

A musical discovery of major importance was made in 1951, when a forgotten work by Rimsky-Korsakov was found in Russia. Rimsky-Korsakov's *Concerto for Trombone and Military Band* opens with a nervously vivacious Allegro. The trombone enters with the band at once, making, with the repeated-note accompaniment, a rather German rhythmic texture, certainly charming and wholly un-Russian. The luscious cantilena of the slow movement (Andante) is so clearly Latin in profile that it could have come straight out of an Italian opera. The second movement moves without pause into the predominantly march-like finale and it is as Russian as can be.

### Danza Caribe

Born in Manhattan, Alfred Reed (1921-2005) began his formal music training at the age of 10, when he began studying the trumpet. As a teenager, he played with small hotel combos in the Catskill Mountains. His interests shifted from performing to arranging and composition and in 1938, he started working as a staff composer/arranger and assistant conductor. With the onset of World War II, he enlisted and was assigned to the 529<sup>th</sup> Army Air Corps Band. During his three and a half years of service, he produced nearly 100 compositions and arrangements for band. After his discharge, Reed enrolled at the Juilliard



School of Music and studied composition with Vittorio Giannini. In 1953, he enrolled at Baylor University, serving as conductor of the Symphony Orchestra while he earned the Bachelor of Music degree in 1955. A year later, he received his Master of Music degree. His interest in the development of educational music led him to serve as executive editor of Hansen Publishing from 1955-1966. He left that position to become a professor of music at the University of Miami, where he served until his retirement in 1993. After retirement, he continued to compose and made numerous appearances as guest conductor in many nations, most notably in Japan.

**Danza Caribe**, or "Caribbean Dance," reflects the Cuban/Caribbean influence embodying a gentle, swaying rhythmic background above which there develops a long flowing melodic line. This is first heard as a solo and then in concerted parallel harmonic structures, along with a quiet accompanying figure. Soft muted brass together with a "plucked" string effect, forming the rhythmic background to the melodic line, is typical of the region's style.

### **In a Persian Market**

Albert William Ketèlby (1875 - 1958) displayed a talent for music at a young age, and by his teens was composing classical pieces. He attended Trinity College of Music in Oxford, beating out Gustav Holst in a scholarship competition. Although he achieved some critical recognition for his choral and chamber works, his greatest success was in his descriptive pieces with exotic subjects, such as *In a Chinese Temple Garden* and *In a Monastery Garden* were very popular with theater orchestras. Although this type of music is now out of style, it was well considered at the time - Ketèlby was in some ways the last of a line that included Johann Strauss and Franz Lehár.

To the west of Afghanistan is today's Iran, once the core of the empire of Persia which at one time extended north to the Aral sea, east to India, West to the Greek islands and south into Egypt and the Saudi peninsula. A truly great early civilization, Persia has a rich history and a culture of many influences.

**In a Persian Market** was arranged by David Smith and is a tour de force that tells the story of a day in a Persian market. The story begins in the morning with the arrival of a caravan and takes us through the clamor of beggars in the market, the arrival of a beautiful princess, the visit by the Caliph and finally the end of the day when the caravan moves on.

### **Australian Up-Country Tune**

Percy Aldridge Grainger (1882-1961) was born in Melbourne, Australia, studied in Germany with Ferruccio Busoni, and went to London where he was chosen by Edvard Grieg to play his piano concerto in 1907. In 1914 Grainger settled in America where he spent the rest of his life as an American citizen. His compositions, whether for piano, chorus, orchestra or band, reflect his vitality and whimsy.

The arrangement for band of **Australian Up-Country Tune** by Glenn Cliffe Bainum is based on the original version by Grainger for unaccompanied voices with wordless syllables. The choral version bears the following note by the composer:

"This piece (written for chorus in 1928) is based on a tune I wrote in 1905 called *Up-Country Song*. In that tune I wished to voice Australian up-country feeling as Stephen Foster had with American country-side feelings in his songs. I have used this same melody in my Australian *Colonial Song* and in my Australian *The Gumsuckers' March*. This choral version was first sung at my wedding to Ella Viola Strom at the Hollywood Bowl, California, August 8, 1928 by the exquisite *Smallman A Cappella Choir*."


Only a person of Grainger's eccentric character would choose to be married in front of 22,000 people during the intermission of one of his concerts, in this case, at the Hollywood Bowl. This attitude is exemplified in the originality and simple beauty of his compositions.

### Candide Suite

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. He achieved instant conducting fame when, at the age of 25, with 16 hours notice, he conducted a broadcast of the New York Philharmonic after the scheduled guest conductor, Bruno Walter, became suddenly ill.

*Candide* is a satire written by Voltaire in 1759, in which a long series of calamities happens to the title character, an extremely naive and innocent young man, friends and loved ones as well as his teacher, Doctor Pangloss. Pangloss, who reflects the optimistic philosophy of Gottfried Wilhelm Leibnitz, nevertheless insists that, despite the calamities, "all is for the best in this best of all possible worlds." Throughout the story, the characters experience almost every misfortune imaginable in their travels around the world: from their native Westphalia (part of present day Germany), to Holland, Spain, Turkey, South America and even the fabled city of El Dorado.

**Candide Suite** for concert band is made up of five numbers from the musical *Candide*, which premiered on Broadway in 1956 with a libretto by Lillian Hellman and music by Leonard Bernstein. *Candide* as a musical has since had many reincarnations, but the sections of this Suite utilize musical numbers that have remained virtually unchanged from the original Broadway production. This suite was arranged by Clare Grundman in 1994 and, in five short movements, ably highlights the political and musical satire as well as the enduring appeal of an American original.



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## THE TOM MOORE ENDOWMENT

The Houston Pride Band is pleased to announce the creation of the Tom Moore Endowment, a fund established with a generous donation of seed money from the Tom Moore Community Music Foundation. Sadly, the declining economy has forced the Foundation to dissolve, but in disbursing a portion of its assets to HPB, Tom's legacy will live on in a new endowment. Tom was a long-time member of the band, and he established the Foundation prior to his death so that GLBT musical organizations would have continued monetary support. In keeping with Tom's original intention, the principal of this Endowment will remain undistributed, with only the income being paid to support HPB operating expenses. Future contributions to the Endowment will help it grow and, theoretically, produce more income for the band. Be on the lookout for upcoming news about how you can contribute to the Tom Moore Endowment.

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Members of the Houston Pride Band and Oaklawn Band (Dallas) brave freezing temperatures to participate in President Obama's Inaugural Parade.

From left to right:

C. Wayne Swearingen, Tim Stallman  
Casey Sherrell, Paige Kover and Kevin Taylor



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